BILLIE HOLIDAY
YEAR OF LADY DAY

SCOTT COLLEY
ROB MAZUREK
RAY RUSSELL
RED GARLAND
Jazz is a music of longevity. But there are some figures whose impact exceeds their time in the spotlight. Of the legendary jazz singers, the career of Billie Holiday (On The Cover) was cut tragically short. But in this, her centennial year, she remains among the giants. Venues around the city will celebrate what would have been her 100th birthday (she died at 44): Cassandra Wilson performs a tribute at the Apollo Theater, where Holiday will be inducted in the venue’s Hall of Fame; Harlem Stage Gatehouse presents “Parallel Lives: Billie Holiday & Edith Piaf”; Jazz at Lincoln Center holds a Billie Holiday Festival at Rose Theater, Dizzy’s Club and The Appel Room; plus events at Minton’s, Bill’s Place, Jazz at Kitano and Zeb’s. Longevity is not an issue for bassist Scott Colley (Interview); he has been in demand for nearly 30 years and this month leads a tribute to his former teacher Charlie Haden as part of Connection Works’ Brooklyn Jazz Wide Open concert series, is at Jazz Standard in guitarist Julian Lage’s trio and Village Vanguard with pianist Enrico Pieranunzi’s quartet. And prolific cornet player/composer Rob Mazurek (Artist Feature), who turns 50 this year, will celebrate two new releases at The Jazz Gallery and ShapeShifter Lab. And there can be no greater example of a long jazz life than trumpeter Clark Terry, whose career we celebrate with an In Memoriam centerfold featuring testimonies from his friends and colleagues.

On The Cover: Billie Holiday

(Photograph courtesy of the Frank Driggs Collection at Jazz at Lincoln Center)

In Correction: In last month’s Louis Moholo-Moholo CD review, we claimed that Chris McGregor was the only white member of The Blue Notes; Ronnie Beer was of mixed race.

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Mimi Jones [b] Rudy Royston [d]
4/10, 4/11 & 4/12
“AFRO BLUE” CD RELEASE
HAROLD MABERN TRIO
w/GUESTS ERIC ALEXANDER & ALEXIS COLE
Harold Mabern [p]
John Webber [b] Joe Farnsworth [d]
4/14, 4/18 & 4/19
JEREMY PELT QUINTET
Jeremy Pelt [trumpet]
Simona Premazzi [p] Ben Allison [b]
Billy Drummond [d] Jonathan Barber [d]
4/24, 4/25 & 4/26
“NIGHT AND DAY” CD RELEASE
VINCENT HERRING QUINTET
Vincent Herring [alto sax]
Jeremy Pelt [tp] Mike LeDonne [p]
Brandi Disterheft [b] Lewis Nash [d]
It says much about his unique place in contemporary music that the players assembled for “Christian Wolff at 80” at Roulette were primarily associated with the jazz tradition. The Mar. 5th concert (sitting as it happens, in the final days of his 80th year) showed the composer to be as concerned as ever with making music that sounds fresh. Wolff has long embedded spontaneity into his works by calling upon musicians to make real-time decisions within the confines of the score. Indeed the opening “Song (for 6)” (2011) could have been heard as parallel to the open-form works of Anthony Braxton. Played by the full ensemble (Nate Wooley, trumpet; Vincent Chancey, French horn; Thomas Morgan, bass; and Joey Baron and Robyn Schulkowsky, drums and vibraphone, with the composer at the piano) it was abstract yet warm. The two oldest pieces were “Exercise 1” and “Exercise 4”, both from 1973. Long lyrical lines seemed to run contiguously through the quintet (Baron sitting out) in the first, the lines seeming to disassociate themselves as the piece progressed, while the second, featuring bass and vibraphone, was reminiscent of the Modern Jazz Quartet at moments. “Perceptionist 5” was played by Baron and Schulkowsky, the pair humming and grinning their way through the tight choreography of the piece. The closing “Brooklyn (for 6 or more players)” (2015) was divided into many small sections and featured a wonderful trumpet/bass duet. If Wolff ever loses his day job he could maybe give the jazz thing a real go.

— Kurt Gottschalk

The weather was bad, the show delayed and the audience impervious (several rounds of sporadic clapping broke out even before the lights dimmed) when pianist Keith Jarrett finally ambled out on the Carnegie Hall stage (Mar. 3rd). “I forgot my music,” he cracked before commencing a series of short impromptu pieces, varying in texture from two-handed chromatic counterpart, lusciously chorded bossa nova, Tin Pan Alley-style songs (composed on the spot), funky gospel vamps, folksy Americana ballads, shuffling blues, romantic sonatas, swinging bebop and a few indescribably beautiful pieces that defied categorization. Jarrett rendered these improvisations with uncanny directness, each hand an independent voice, his touch graceful yet incisive, his dynamics running from sensitive understatement to unrelenting fusillades of densely packed notes. The music, totally based with familiar harmonies, was both accessible and challenging, that rare combination of deep feeling and deep content. Jarrett’s simplest ideas held a delicate beauty while even his most Byzantine explorations were imbued with rhythmic drive and melodic coherence. Despite his (self-acknowledged) prickly demeanor and well-publicized outbursts against coughers and flash photographers, Jarrett seemed at pains to put the audience at ease, offering a hanky to one phlegm-throated offender and, later, confessing his dependence on his listeners: “I don’t play like this in my studio.”

— Tom Greenland

The pairing of pianist Sylvie Courvoisier and guitarist Marc Ribot at The Stone (Mar. 10th) was an intriguing one. It may have even been a first for the two musicians who move in the same Downtown circles without often crossing. Their instruments, too, are well acquainted if not quite besties. Piano and guitar have certainly hung in jazz and blues and early rhythm and blues, but not often unchaperoned. The duo proved, unsurprisingly, to be quick and agile. Courvoisier often inside the coil of energy, a wellspring of good humor, showing no signs of slackening his pace or rhythmic pulse, though he confessed to the crowd that certain things are becoming more “confusing” for him. Accompanied by his youngbodied working trio—alto saxophonist Jaleel Shaw, pianist Martin Bejerano, bassist David Wong—the group seemed to run contiguously through the quintet (Baron sitting out) in the first, the lines seeming to disassociate themselves as the piece progressed, while the second, featuring bass and vibraphone, was reminiscent of the Modern Jazz Quartet at moments. “Perceptionist 5” was played by Baron and Schulkowsky, the pair humming and grinning their way through the tight choreography of the piece. The closing “Brooklyn (for 6 or more players)” (2015) was divided into many small sections and featured a wonderful trumpet/bass duet. If Wolff ever loses his day job he could maybe give the jazz thing a real go.

— Kurt Gottschalk

Born on the cusp of Spring, 90 years ago, drummer Roy Haynes was the embodiment of rejuvenation during his three-day birthday fête at Blue Note. Even on the late set of the final night (Mar. 14th) he was a coil of energy, a wellspring of good humor, showing no signs of slackening his pace or rhythmic pulse, though he confessed to the crowd that certain things are becoming more “confusing” for him. Accompanied by his youngbodied working trio—alto saxophonist Jaleel Shaw, pianist Martin Bejerano, bassist David Wong—he was a coil of energy, a wellspring of good humor, showing no signs of slackening his pace or rhythmic pulse, though he confessed to the crowd that certain things are becoming more “confusing” for him. Accompanied by his youngbodied working trio—alto saxophonist Jaleel Shaw, pianist Martin Bejerano, bassist David Wong—Haynes, in one of his more roguish moods, began by singing, acapella, the chorus of Don Schlitz’s “The Gambler” (“You’ve got to know when hold ‘em, know when to fold ‘em...”), enjoining the audience to sing back-up vocals. The set proper consisted of Pat Metheny’s “James”, standards “Star Eyes” and “These Foolish Things”, Thelonious Monk’s “Green Chimneys” and “Bemsha Swing” and Sonny Rollins’ “Grand Street”. Guest trumpeter Roy Hargrove filled in for the previously scheduled hooter Savion Glover and Haynes himself even engaged in a little improvised foot-play, coming frontstage to tap out call-and-response figures to the band. Throughout the set, he proved an adept listener and supple accompanist, prodding each soloist go that extra mile over familiar musical territory. If he was hailed as a “fountain of youth” ten years ago, what does that make him now? Not just a living legend, but an artist in full bloom.

— Tom Greenland
Let no one underestimate the power of a backbeat to help people overcome their fear of improvisation and hatred of jazz. Certainly, the Gary Bartz Quartet, the trio of keyboard player John Medeski, saxophonist Skerik and drummer Adam Deitch didn’t; it also helped that they were playing at hipster ground zero—Brooklyn Bowl—their industrial grooves bouncing around the repurposed factory’s timbered ceiling and dropping down onto the heads of craft-beer-swilling bowlers. The reaction to the trio would have been vastly different amid the plush seats of Carnegie Hall or even stakeness of The Stone. Despite the groove and presence of Medeski, this was not a variation on the MMW model. The trio meshed but in the way that parts in a machine do, each gear driving a different part of the apparatus. Medeski sprayed out dense washes of sounds from his keyboards, taking very few discrete solos. Skerik came in with bleats and left with squawks, which, in another context, might have sent people running for the door but here, because his band works just as hard when he stops playing. —Andrey Henkin

“We’re going to have a fun time,” Gary Bartz announced to the audience at Jazz at Kitano waiting to hear the alto saxophonist in an all-too-rare New York City appearance (Mar. 14th), leading his own group with longtime associates, guitarist Paul Bollenback, bassist James King and drummer Greg Bandy. An engaging raconteur, Bartz set the crowd at ease with his insightful wit as he introduced the quartet’s opening number, “I Concentrate On You”, explaining how for many years he really didn’t like playing the song. Following the delicate opening duo guitar and bass vamp, Bartz entered blowing a poignant prelude, freely quoting Richard Rodgers-Oscar Hammerstein’s “Hello Young Lovers” prior to attacking the classic Cole Porter melody with impassioned lyricism, his gritty Trane-ish tone complemented by lithe bluesy guitar lines before a bass solo closed the piece in a whisper. Plucked bass and malleted tom toms, sounding like oud and dubmuck, introduced an Eastern-tinted excursion, which led into soulful readings of Walter Davis, Jr.’s “Sweet Cakes” and the standard “You Say You Care”. Bartz interpolated tales about playing with Sonny Stitt as a young man and a later record date with Victor Lewis in his reading of “Is That All There Is?”. He then invited his capable young Oberlin student Alex Cummings to the bandstand for a tour de force two-alto outing on “My Shining Hour” before closing out the set playing and singing his joyous “Song Of Loving Kindness.” —Russ Musto
Scott Colley began playing bass as a teenager and was already taking part in jam sessions around his native Los Angeles before beginning studies with Charlie Haden at the California Institute for the Arts (CalArts). In 1988, Colley, who had already cut his teeth performing and recording with vocalist Carmen McRae, made his move to New York City. Here he hit the ground running, appearing with Roy Hargrove on the trumpeter’s debut Diamond In The Rough, beginning a string of important sideman gigs with the likes of Dizzy Gillespie, Clifford Jordan, Jim Hall, Art Farmer, Joe Henderson and John Scofield. Colley’s notoriety grew markedly as a member of Andrew Hill’s Another Point of Departure sextet and with Herbie Hancock’s trio and quartets. His 1996 debut recording as a leader, Portable Universe, unveiled a considerable talent as an inventive composer, which he has continued to display on a series of well-received albums.

The New York City Jazz Record: Let’s start by talking about the upcoming Connection Works Charlie Haden tribute. You knew and studied with Haden so you’re obviously a good choice for the bass chair. Have you worked with the WORKS trio [flutist Michel Gentile, pianist Daniel Kelly and drummer Rob Garcia] before?

Scott Colley: Yes, I’ve done two things with them, one with [Joe] Lovano and myself as a guest and one with Dave Liebman. So I’ve done two of those in the past two years. I’m looking forward to doing this tribute to Charlie. I’m just actually beginning to think about what songs to do and just picking through things that have influenced me the most from different parts of his musical life.

TNYCJR: Some of his stuff with Ornette?

SC: Absolutely, yeah. Those are the things that I first heard with Charlie that influenced me the most when I was like 14 years old, This Is Our Music and Change Of The Century. So there will definitely be some of that music, but I’d also like to play a lot of Charlie’s original music, perhaps “Silence” and “For Turjiya”.

TNYCJR: In addition to Haden, who were the first bass players that you listened to?

SC: I started playing bass when I was about 11 years old and my first influences were definitely Mingus, Paul Chambers and Scott LaFaro. Then I discovered Charlie Haden when I was about 13.

TNYCJR: So you started as more of a straightahead player and then became more free-thinking?

SC: My early influences were definitely the bassists that I named and any of the music of Thelonious Monk and there was a lot…mostly the records that my brother had. My older brother is a drummer and so I would borrow his vinyl a lot and check out a lot of stuff and one of the first records that I really studied a lot was Someday My Prince Will Come, the Miles record, where I just completely wore it out. So those were my early influences, then probably when I was like 13 or 14 I started to get into Ornette, both of his classic early quartets from the late ‘50s-early ‘60s and that kind of drew me into Charlie’s playing and so that opened up a whole new world for me.

TNYCJR: Even before that with LaFaro and Mingus you were hearing an expanded role for the bassist.

SC: Yes, I guess in that way I really had a pretty big variety, although my earliest influences were jazz influences and my early experiences were all improvising, so I consider that a great advantage to me now because it wasn’t until later on before I started to really figure out what theoretically and technically I was doing or thinking on the instrument. I was just playing by ear for the first five or six years.

TNYCJR: Were you drawn to the bass because you liked it or did you get stuck with it because you were tall?

SC: (laughs) Actually I wasn’t tall when I started, but my older brother said you should play the bass and that’s what came up in the orchestra. They said, “do you want to play trumpet or bass” and I asked my brother, who was six years older and played the drums, and he wanted a bass player for a brother, so when I get to the airport I curse him (laughs).

TNYCJR: Was knowing that Haden was teaching there what drew you into attending CalArts?

SC: When I finished with high school I was just saving up money and I did go to a community college for one semester, but my plan was just to save up some money and move to New York. Then a friend of mine had told me that Charlie and some other people were starting a jazz department at CalArts...told me they were having auditions and my only thought was I’ll get to meet Charlie Haden and I’ll get to play a song or two for him maybe and he’ll have some pointers for me. And that was my only thing; I had no thought that I would go to school there. I just thought, well, this is my chance to meet Charlie (laughs). So I went up to the audition and they had classes, jazz courses at CalArts at that time, but they didn’t have a major or any kind of program. So they were just starting it and Charlie and David Roitstein, who is still the head of the program there now, said that we want you to come to school here. And I said, “Well that’s great, but I don’t have any money and what do you do here?” (laughs) And then I also realized all the other stuff that was going on at CalArts and it was incredible. It was just a totally synchronistic event that I went up there for, me, for my life. It changed my whole direction because then I realized what an amazing program that they had up there—world music and modern classic composition. I was able study with Fred Tinsley, who is in the Los Angeles Philharmonic, at the same time I was studying with Charlie, so I had the conceptual side and the technical side and the theoretical side and every aspect of it. And I played in the Javanese and Balinese gamelan and traditional Ghanaian ensembles and put together all kinds of bands. It was just this amazing thing that opened up for me from just going up to meet Charlie.

TNYCJR: What were some of the gems of wisdom that Haden bestowed upon you as an educator?

(Continued on page 50)
Death, loss and similar topics aren’t usually the subject of jazz performances. But several of Chicago-based cornet player Rob Mazurek’s most recent CDs have dealt with bereavement to some extent. Return the Tides, for instance, recorded with Black Cube SP (BCSP) is what he describes as “a cathartic modern psychedelic spiritual” honoring his mother Kathleen, who died in 2013, while Mother Ode, recorded on what would have been her 72nd birthday, uses cornet, bells, implements, incantation and noise to celebrate her lasting influence on his art. Alternate Moon Cycles is a salute by Mazurek plus an electric trio to one of his mentors, the late trumpeter Bill Dixon.

“I hear all of this music as celebrations of life forces that were beyond what’s considered normal,” explains Mazurek. “With the projection of the sound from these works I feel a new vitality that I never felt before. Almost as if their departure to another realm has sent me a positive energy vortex that has given me new life to pursue and realize sound worlds unimaginable.”

In short, Mazurek hears “celebration” rather than “sadness” in these discs and it’s these sort of celebrations he aims to communicate with his many different touring units, two of which – BCSP and São Paulo Underground (SPU) – play New York this month as part of a U.S. tour. The tour is special, he explains, because it allows “master musicians from São Paulo to travel to the U.S. and be seen by American audiences.”

Ten years old, SPU is made up of Mazurek, Mauricio Takara on drums, (ukulele-like) cavaquinho and electronics and Guilherme Granado on keyboards, synthesizer and sampler. BCSP adds Thomas Rohrer who plays rebeca (Brazilian viola). Including Rohrer, who is Swiss, the musicians all live in Brazil and began an affiliation with Mazurek during his stay in that country from 2000-08, adding more inspirations to the novel improvised music Mazurek was forging in Chicago’s shifting musical gestalt during the ‘80s-90s.

After studying cornet in school, Mazurek seriously decided to become a jazz musician after seeing Sun Ra at the 1981 Chicago Jazz Festival. “The show completely blew my mind apart and after the fireworks had ended I silently thought to myself ‘this is what I want to do’,” he recalls. Initially studying and then playing trumpet at the University of São Paulo and the first time he thought of what he describes as “the idea of long-term evolution: everybody playing with each other in various configurations over time to create a vocabulary, a way, a sound,” he affirms. And that’s why the Exploding Star Orchestra for instance, now includes players from the São Paulo Underground, Chicago Underground, Pulsar Quartet, Black Cube SP and the Parker/Mazurek Duo. “All these groups are my main group,” he jokes.

Mazurek’s Brazilian sojourn added new ideas to his already developing concept. Living in Manaus, he explored various regions of the Amazon and collected the sounds of electric eels, storm systems, animals, insects, etc. Later in São Paulo he came into contact with the musicians with whom he would form SPU and the band’s first CD, Sauna: Un, Dois, Três came out in 2005. “That CD is São Paulo to the core,” he describes. Later, “we released Três Cabeças Loucuras (2011) and Beija Flors Velho E Sujo (2013) as a strange tribute to [late rapper] Ol’ Dirty Bastard. Trying to push the boundaries of a cracked boom box, massive car stereo blowout sound you would hear daily in the city. Of course our love for Jobim and Gal Costa, etc. is always there, but we were and still are looking for something different.” He adds: “The music of Brazil is so incredibly diverse. You’re not going to hear bossa nova in Manaus. You will hear and dance all night to Forro music through giant busted speakers. In São Paulo you are going to hear Racionais MC’s, Tulipa, MTabakan and Bodes & Elefantes.”

Mazurek is also a visual artist involved with painting, printmaking and video works. He does this, he says, “in order to open up other parts of the mind and experience.” A series of 3D lithographs he created at France’s URDLA Center of International Printmaking are being used as visual scores for meditation; recently he also played a solo concert at the Rothko Chapel using four of his paintings as a visual score. Explaining how being involved in different arts can affect his music, he exhorts: “practice what you don’t know in order to find something else. Any strategy to open the mind to experience something different must lead to a greater awareness and a new palette of wonder and magic.”
56 years have passed since the death of Billie Holiday, who was only 44 when she died July 7th, 1959. Were she still alive, Lady Day would be celebrating her 100th birthday on Apr. 7th—and a wide variety of activities are taking place as part of the centennial celebration. These include not only Holiday-themed concerts and lectures, but also a new book (John Szwed’s Billie Holiday: The Musician and the Myth; see review on pg. 38) and vocal tribute albums such as Cassandra Wilson’s Coming Forth by Day (Legacy; see review on pg. 32), Molly Johnson’s Because of Billie (Universal), Annie Ross’ To Lady with Love (Red Anchor) and José James’ Yesterday, I Had a Headache (Blue Note). Meanwhile, pianist Lara Downes explores Holiday’s repertoire from a solo piano perspective on A Billie Holiday Songbook (Steinway & Sons) and Sony-Legacy is releasing The Centennial Collection, which focuses primarily on Holiday’s Columbia output but also contains her 1944 recording of “Lover Man” for Decca Records and the 1939 ballad “Strange Fruit” (a sobering description of lynching in the Deep South).

Although Lady Day was born in Philadelphia and spent part of her childhood in Baltimore, she was living in Harlem by the late ’20s. Centennial events are being held in three Harlem venues where Holiday herself performed: before headlining the Apollo Theater for a Holiday-themed concert on Apr. 10th, Wilson will be part of an Apr. 6th ceremony in which Holiday is posthumously inducted into the Apollo Walk of Fame; at the revived Minton’s, JC Hopkins’ Biggish Band will pay tribute to Holiday’s work with the Count Basie and Teddy Wilson big bands and Queen Esther will sing Holiday repertoire; and at Bill’s Place, vocalists Antoinette Montague and Cynthia Scott pay tribute to Holiday’s influence on so many singers who were born long after her time, Charles responds: “When you have such a distinctive sound and such a strong conviction in what you’re trying to convey, it comes through—and I think that’s why her music has had such longevity. People connect with the emotion in her singing, first and foremost.” The Ontario, Canada-based Johnson notes that during the Centennial, she plans to honor Holiday’s memory by making generous charitable donations to the Boys & Girls Clubs. Johnson explains: “My contribution to Billie Holiday and the Centennial is to speak loudly and clearly about the strength and integrity and intelligence of that woman. That’s number one. Number two is to make as much money as I can make and plow it into the Boys & Girls Clubs of North America. And the reason for that is that Billie had no childhood.”

Wilson, reflecting on the Centennial and her new album, observes, “Coming Forth by Day is an homage dedicated to the beauty, power and genius of Billie Holiday. A collection of musical spells, prescriptions for navigating the dubious myths surrounding her life and times, this record is a vehicle for the re-emergence of Billie’s songbook in the 21st Century.”

Shenel Johns, among the vocalists who will perform at the “Billie and the Boys” event at Dizzy’s Club Apr. 9th-12th, asserts that Holiday’s long-lasting appeal comes down to the fact that the lyrics she performed in the ’30s-’50s are still relevant today. “Billie was relatable,” Johns stresses. “Whether she was talking about love lost or depicting visuals of racism and slavery down south, you knew what she was talking about. She taught singers how to perform and connect with audiences. It’s one of our most important jobs to create an atmosphere and to tap into your feelings and she did it gracefully while still being raw and uncut. That edge is something that people are drawn to, especially vocalists. It’s not easy being vulnerable and she was always musically vulnerable. She was real, not pretending to be anything but herself.”

Recommended Listening:

- Billie Holiday—Lady Day: The Complete Billie Holiday on Columbia (Sony/Columbia, 1933-44)
- Billie Holiday—Rare Live Recordings (ESP-Disk, 1934-59)
- Billie Holiday—Lady Day (The Sixteen Original Commodore Interpretations) (Commodore, 1939/1944)
- Billie Holiday—The Complete Decca Recordings (Decca-GRP, 1944-50)
- Billie Holiday—The Complete Billie Holiday on Verve (Verve, 1943-59)
- Billie Holiday—Lady in Satin (Columbia, 1958)
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The Harlem Jazz Shrines Festival, May 4–9, is presented in partnership with The Apollo Theater and Jazzmobil in collaboration with Columbia University.
RAY RUSSELL
BY CLIFFORD ALLEN

It might come as a surprise to some that one of the most invigorating performances of improvised music this writer has recently witnessed (cue YouTube) is a guitar “battle” from 2009, featuring former Thin Lizzy guitarist Gary Moore trading passages with English guitarist Ray Russell. Moore, who died in 2011, was a master technician and received well-deserved accolades for his playing, but in this nine-minute clip, he gives ample room to the more obscure Russell, whose volitional, explosive attack is imbued with surprising harmonic subtlety and steps onto another plane. One could say that Russell is a ‘guitarist’s guitarist’, praised by British blues-rock pyrotechnicians as well as avant garde figures on this side of the pond. In the realm of free music, Russell’s name is often checked alongside a 1973 trio performance of “These That I Am,” recorded on Secret Asylum (Black Lion) with bassist Daryl Runswick and drummer Alan Rushton, a tour de force of feedback-drenched, primal and bar-obliterating surge, shot through with bunched chords and disfigured blues licks. It’s no wonder that figures like Rudy Grey and Henry Kaiser have looked to this particular improvisation as a benchmark for the possibilities of the electric guitar in free music, irrespective of genre.

Russell was born in London Apr. 4th, 1947 into a musically supportive family—“my Dad played piano and taught me the basics of guitar when I was around 12 years old. He devised a system of teaching me by a sequence of hand signals. I started some guitar lessons a while later but he gave me a great grounding.”

By 1965, he was 12 years old. He devised a system of teaching me by a sequence of hand signals. I started some guitar lessons a while later but he gave me a great grounding.”

Russell had bands in his youth and came to jazz rather quickly while also playing the British R&B circuit, including in singer/organ player Georgie Fame’s group. Russell was 21 when he was signed to CBS for a trio of albums, the first of which was Turn Circle, an attractively off-kilter quartet date with pianist Roy Fry, bassist Ron Mathewson and drummer Alan Rushton, featuring Russell’s compositions as well as renditions of pieces by two American saxophonists: Wayne Shorter’s “Footprints” and Charles Lloyd’s “Sombrero Sam.” Russell notes, “We recorded Turn Circle on four-track tape at the original CBS studios in a day—it was a great experience. The quartet had a couple of rehearsals playing the tunes I had written and it was a moment of transition for me in both musical and personal terms. Russ [Russell] and I were both rebelling against parents and school—there we were at Fantasy Studios in Berkeley, all analogue recording, rolling the tape and ten hours later, with just a couple of retakes to see how it might change the approach, we were done. I went to bed with more information in my head than an air traffic controller! It’s good to pick up the roots of free jazz, although it’s never free really—it’s a fund of related directions. This music requires certain integrity in how you direct the flow—it requires group empathy to build the path and a continual monitoring of the information that is going in and out of your ear and your two hands.”

That’s audible and clear in what Russell has done as a musician and composer, from free group music to a spiraling blues jam with one of Thin Lizzy’s premier axe men.

For more information, visit rayrussell.co.uk

Recommended Listening:
- Ray Russell—Turn Circle
(Cuneiform, 1988, 2003-05)
- Ray Russell—Live at the I.C.A.—Retrospective
- Ray Russell—Secret Asylum
(Black Lion-Reel, 1973)
- Henry Beckett’s Joy Unlimited—
Got It Made (Ogun, 1977)
- Ray Russell—Goodbye Songali
(Cuneiform, 1988, 2003-05)
- Henry Kaiser/Ray Russell—The Celestial Squid
(Cuneiform, 2014)

RAY RUSSELL
BY CLIFFORD ALLEN

It might come as a surprise to some that one of the most invigorating performances of improvised music this writer has recently witnessed (cue YouTube) is a guitar “battle” from 2009, featuring former Thin Lizzy guitarist Gary Moore trading passages with English guitarist Ray Russell. Moore, who died in 2011, was a master technician and received well-deserved accolades for his playing, but in this nine-minute clip, he gives ample room to the more obscure Russell, whose volitional, explosive attack is imbued with surprising harmonic subtlety and steps onto another plane. One could say that Russell is a ‘guitarist’s guitarist’, praised by British blues-rock pyrotechnicians as well as avant garde figures on this side of the pond. In the realm of free music, Russell’s name is often checked alongside a 1973 trio performance of “These That I Am,” recorded on Secret Asylum (Black Lion) with bassist Daryl Runswick and drummer Alan Rushton, a tour de force of feedback-drenched, primal and bar-obliterating surge, shot through with bunched chords and disfigured blues licks. It’s no wonder that figures like Rudy Grey and Henry Kaiser have looked to this particular improvisation as a benchmark for the possibilities of the electric guitar in free music, irrespective of genre.

Russell was born in London Apr. 4th, 1947 into a musically supportive family—“my Dad played piano and taught me the basics of guitar when I was around 12 years old. He devised a system of teaching me by a sequence of hand signals. I started some guitar lessons a while later but he gave me a great grounding.”

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RED GARLAND
BY STUART BROOMER

Few musicians reach the exalted position that pianist Red Garland maintained from 1955-62. His work as a sideman included the entire output of Miles Davis’ “First Great Quintet” up to 1958, many of John Coltrane’s recordings in the same period, as well as assorted masterpieces like Art Pepper Meets the Rhythm Section and Sonny Rollins’ Tenor Madness. His work as a leader was just as impressive, with myriad Prestige sessions in trio, quartet, quintet or playing solo.

Before joining Davis in 1955, Garland was well known among musicians yet virtually unknown to the wider jazz public. He had recorded a track with Eddie “Lockjaw” Davis in 1947 and worked widely as a sideman (including time with Coleman Hawkins, Lester Young, Billy Eckstine and Charlie Parker—he also worked on 1953’s All Kinds of Weather, the latter a classic “bluesy” ballad into real blues, hard-edged and resilient. A two-CD set, At the Prelude, recorded in the Harlem club in 1959, demonstrates a key aspect of Garland’s music, the legacy of the Basie and Ellington bands: Garland combines his block-chord style with that repertoire to generate big band ebullience with the piano trio. When he expanded his trio to a quartet with Coltrane and trumpeter Donald Byrd, Garland would spin out jam session masterpieces like the 20-minute “All Mornin’ Long.”

After 1962, as work diminished and recording opportunities disappeared, Garland withdrew from the scene, eventually returning to Dallas in 1965. He returned to New York in 1971, recording two sessions for MPS, Auf Wiedersehen and The Quota (recently reissued as downloads). Garland’s later art is most apparent on the recently released Swingin’ on the Korner from 1977, where he’s reunited with Philly Joe Jones to create incendiary bop, blues and ballads: it’s joyous music, touching, even reckless. There would be a few other highlights as well, including a tour of Japan in 1978 with a trio of bassist Richard Davis and drummer Roy Haynes. Such opportunities were rare in his later years and he made the most of them. He died back in Dallas in 1984, a month before his 61st birthday.

For more information, visit rayrussell.co.uk

Recommended Listening:
- Miles Davis Quintet—The Legendary Prestige Quintet
(Prestige-OJC, 1956)
- Sonny Rollins—Tenor Madness (Prestige-OJC, 1956)
- Red Garland Quartet—Soul Junction (Prestige-OJC, 1957)
- John Coltrane—Soultrane (Prestige-OJC, 1958)
- Red Garland—Alone with the Blues/Red Alone (Prestige Moodsville, 1960)
- Red Garland and Trio—Soul on the Korner (Elemental Music, 1977)
**TROST**

*BY KEN WAXMAN*

Vienna’s punk-noise scene of the ‘90s— with underground clubs, fanzines and tape labels— did more than advance the career of avant-rock bands. Trost Records was nurtured in that D.I.Y. atmosphere and nearly a quarter-century later has become a major presence in jazz, releasing discs by the likes of saxophonists Mats Gustafsson, Peter Brötzmann and Ken Vandermark. This happened because a university student/journalist, working part time at one club, plus a couple of friends, felt the city’s musicians needed more exposure. “There were so many great young bands but basically only two labels in Vienna put out punk hardcore or gothic/rock. No one released weird things, noise, mixed genres,” recalls Konstantin Drobl, Trost’s owner. “But I wanted to put out music that touched me in a certain way, no matter what genre.”

Around 1992 he got involved with two guys selling band tapes in clubs. Although “trost” means “comfort” in German, they decided on the name after seeing the word emblazoned on a giant construction crane. They pooled their savings and Trost’s first release was a punk singer/songwriter—300 tapes, long since sold out. “Tapes were not so expensive to make and they sold quickly,” remembers Drobl. Within a year musicians wanted different formats and by 1995 tapes were phased out. “Since tape quality is not that good. I was aware that it takes courage and strife,” sings a young Mary Stallings pour it out: “I take it one day at a time.”

**LINGERING**

*BY KATIE BULL*

Billie Holiday, born 100 years ago this month, is now an echoing field of resonance influencing the evolution of the vocal jazz form. From the first sessions she ever recorded at 18 and 20, produced by A&R man John Hammond under the band leadership of Teddy Wilson, to the day she died in the hospital as a prisoner of the police—and her own ghosts—Holiday set waves in motion.

Energy cannot be destroyed. So, where do the dead go? While some may go to the Overlook Hotel, others are working today. I’ll be working with him in the future as much as I can possibly.”

Another new initiative for Trost is overseeing The Gatehouse’s plans. “Billie Holiday never ends. She lingers. Life goes on, singers sing on and through it all, Billy Eckstine. You’re going to feel good too. While Wilson’s album manifests the timeless nature of Holiday, to hear recordings from 1935-45 of her young Billie (ages 20-30) run-don’t-walk to get your copy of the exquisitely mastered Billie Holiday: The Centennial Collection (Legacy). In the folds of Teddy Wilson’s Orchestra, the Billie Holiday Orchestra and His Orchestra, Holiday’s voice wafts through the folds of time reconstituting in sharp focus. Even in her early recordings one hears a profoundly dimensional woman capable of living with a passion unparalleled, despite her struggles.

**VOX NEWS**

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**April’s Billie Holiday tributes are too numerous to mention (check our listings!). Note that JALC’s festival is one standout mecca with multiple choices: “Billie and the Boys” with vibrant up-and-coming vocalist Sheneil Johns (Apr. 9th-12th) and “Cécile McLorin Salvant Sings Billie Holiday” (Apr. 10th-11th). Salvant is already one of the greats with a stunningly nuanced expressive range. Everything dedicated to Billie at the Harlem Stage Gatehouse will also call her forth: “The Myth and Music of Billie Holiday: When the Moon Turns Green” (Apr. 28th) and “Parallel Lives: Billie Holiday & Edith Piaf”, curated by Nona Hendryx (Apr. 30th- May 1st) are just a few of The Gatehouse’s plans. Performances all month at the divine Minton’s in Harlem promise Billie-jubilation, including nights with Queen Esther, Charles Turner, Jazzmeia Horn and the one and only legend Jon Hendricks. Love is everywhere for this singer who changed our jazz listening lives.**

Speaking of love, consider hearing a contemporary icon Mary Stallings pour it out: “I take it one day at a time. A contemporary stroll through the Hall of Fame. The liner notes on Feelin’ Good (HighNote). This diva has always sung in a gutsy bluesy mettle, like Holiday, combining strength and soulful grace. Her mentors included Cal Tjader, Dizzy Gillespie, Count Basie and Billy Eckstine. You’re going to feel good too.

Life goes on, singers sing on and through it all, “the” Holiday never ends. She lingers.
CLARK TERRY
BY ANDREY HENKIN

Clark Terry, the trumpeter whose career reads like a history of jazz, died Feb. 21st, 2015 at 94. A National Endowment for the Arts Jazz Master; Jazz at Lincoln Center Nesuhi Ertegun Jazz Hall of Fame inductee; Grammy Lifetime Achievement Award winner; holder of 16 honorary doctorates; Jazz Ambassador for the U.S. State Department; recipient of The French Order of Arts and Letters and step on the St. Louis Walk of Fame, Terry had been unable to perform for the last several years due to advanced diabetes.

He and his mentorship of young pianist Justin Kauflin was the subject of a recent documentary, Keep On Keepin’ On; throughout the decades Terry guided such players as Miles Davis, Quincy Jones, Jon Faddis and Wynton Marsalis, as well as many others in jazz camps, clinics and university settings. In an October 2004 interview with this gazette, Terry said he enjoyed teaching youngsters because “they’re very sincere about doing what they want to do...we’ve gotten them to realize that they don’t know what happened in the past and they need to know. It’s like putting up a building: in order to go up high, you have to dig deep. The more they learn about what’s going on in the profession, then the better it is.”

Terry was born Dec. 14th, 1920 in St. Louis, MO. According to his website, he performed, during his 70-year career, for eight U.S. presidents. His earliest work was in the bands of Charlie Barnet, Count Basie (backing up Dinah Washington and Billie Holiday) and Duke Ellington, with whom Terry would play off and on from 1951-67 (and later with Mercer Ellington). Terry began recording as a leader in the mid ’50s; throughout the decades Terry guided such players as Miles Davis, Quincy Jones, Jon Faddis and Wynton Marsalis, as well as many others in jazz camps, clinics and university settings. In an October 2004 interview with this gazette, Terry said he enjoyed teaching youngsters because “they’re very sincere about doing what they want to do...we’ve gotten them to realize that they don’t know what happened in the past and they need to know. It’s like putting up a building: in order to go up high, you have to dig deep. The more they learn about what’s going on in the profession, then the better it is.”

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Terry’s death has inspired tributes from across the jazz spectrum (see our In Memoriam spread on pg.14-15), a testament to his role as a teacher and mentor, on-stage and off. Echoing the title of the documentary, Terry said: “You have to be determined that you’re going to keep at it and keep doing it ‘til you get it right.”

CEPHAS BOWLES (Apr. 20th, 1952—Feb. 21st, 2015) The radio veteran became President/CEO of jazz station WBCO in 2009, was a board member of the Syracuse University Jazz Appreciation Society and recipient of a Jazz Hero Award from the Jazz Journalists Association in 2014. Bowles died Feb. 21st at 62.

KEITH COPELAND (Apr. 18th, 1946—Feb. 14th, 2015) The drummer was the son of trumpeter Ray Copeland, debuted on record with Johnny Griffin in 1978, worked with the Heath Brothers, Sam Jones, Dr. Billy Taylor, George Russell, Charlie Rouse, Joshua Breakstone, Stanley Cowell, Chris White, Hank Jones, Chris Connor and Johnny Hartman, released a number of albums under his own name starting in 1993 and was a longtime educator. Copeland died Feb. 14th at 68.

WILLIAM THOMAS MCKINLEY (Dec. 9th, 1938—Feb. 3rd, 2015) The classical composer studied with Gunther Schuller at New England Conservatory (later teaching composition and jazz there), wrote the notorious Concerto for Tenor Saxophone and Orchestra featuring Stan Getz and recorded (as Tom McKinley) with Ed Schuller and Miroslav Vitous. McKinley died Feb. 3rd at 76.

ZANE MUSA (1979—Feb. 2nd, 2015) The saxophonist was a member of trumpeter Arturo Sandoval’s recent bands and also had credits with Phil Ranelin, Dave Tough and Austin Peralta to go along with one album as a leader. Musa died Feb. 2nd at 36.


BENNY VASSEUR (Mar. 7th, 1926—Feb. 6th, 2015) The French trombonist worked with Claude Bolling, Sidney Bechet and James Moody in the ’40s, Django Reinhardt and Americans like Lucky Thompson and Chet Baker in the ’50s, had a long-standing duo with fellow trombonist André Paquinet and continued performing through 2007. Vasseur died Feb. 6th at 88.

IN MEMORIAM

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SITUATED IN THE MIDST OF AUSTRIA’S TYROLEAN ALPS, WHERE every second store sells ski equipment, the resort of St. Johann in Tirol welcomed an equally committed but different type of fanatic Mar. 6th-8th. Celebrating its 15th anniversary, the Artsacts Festival presents improvised music at the Alte Gerberie cultural center and elsewhere. Performances ranged from the focused minimalism of the opening Cutvik/Kjær/Strem trio to drummer Paal Nilssen-Love’s 11-piece Large Unit, which closed the festival with confrontational brawn.

In the central square, a shack used to sell mulled wine was repurposed into a “sound cab”, where seven-minute, literally in-your-face solo concerts for audiences of two persons took place each afternoon. Saturday afternoon the Bundesmusikkapelle in the baroque-style Pfarrkirche was given over to “Escapes”, a microtonal performance by a uniformed local 40-piece brass band, composed by singer Maja Osojnik, who fronted the Viennese improv-rock Broken Heart. Collector (BHC) at Alte Gerberie Sunday night. BHC’s power was dependent on Susanna Gardmayer’s protracted bass clarinet and contra alto clarinet blats, slurred fingering and e-bow buzzing from guitarist Raumschiff Engelmayr and electric bassist Derhunter. Austrian alto saxophonist Tanja Feichtmair, whose slurred fingering and e-bow buzzing from guitarist protracted bass clarinet and contra alto clarinet blats, power was dependent on Susanna Gardmayer’s who fronted the Viennese improv-rock Broken Heart.

American trombonist Steve Swell demonstrated the children’s workshop the final afternoon while percussion stretching plus cellist Uli Winter’s dynamic conflating of flowing and biting lines was Austrian alto saxophonist Tanja Feichtmair, whose slurred fingering and e-bow buzzing from guitarist protracted bass clarinet and contra alto clarinet blats, power was dependent on Susanna Gardmayer’s who fronted the Viennese improv-rock Broken Heart.

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Dear CT... You are irreplaceable and we’ll all miss you. ‘Til we meet again.

— DON SEVERINSEN, TRUMPET

Working with Clark was a dream come true for me. I said to myself opening night at the Vanguard in 1995, “If I never work another gig in my life I’ll be satisfied.” That was his greatness. But as great a musician and entertainer as he was, he was an even greater human being. Each person he touched be it musician, friend or business associate, speaks 100% purely positive, loving words about Clark. That is a legacy few, if any, can match.

— DAVE GLASSER, SAXOPHONE

I met Clark on a Dinah Washington record date. I knew about him beforehand because he was such a great trumpet player but that was my first time in his presence. Years later he called me for a gig. While we were sitting around starting to play, he passed around the pay envelopes. When I counted mine, it was $50 over what he was supposed to pay me and I gave him the envelope back and told him to count it. He told me it was the first time anyone gave him money back. A week or so after the gig, I was home and someone was delivering a package at my door. It was from Clark. He had been traveling in Virginia and sent me a Virginia ham, which really surprised me!

Miles Davis was a student of Clark’s and used to hang with Clark a lot, not just for playing but for boxing. Later, when Clark’s eyesight started to fail, I used to go up to him and whisper in his ear, “How’s your left hook?”, and he always knew that was me. He was a great trumpet player and I always enjoyed his playing and his singing (his Mumbles/scatting) and Playing his two trumpets, one in each hand. It always fascinated me how he could do that. He was a beautiful spirit and I’m going to miss him very much. The first thing he said after being introduced to the audience, “On the wheelchair at the last gig we had together was I want you folks to know that these golden years suck!” RIP Mumbles.

— JIMMY COBB, DRUMS

I met Clark Terry in Chicago at an IAJE Conference. Clark was a clinician and I was in my high school big band. The director of the Wichita Jazz Festival, Maxine Adams, heard me perform and told Clark he should do the same. (God bless her!) It wasn’t long thereafter Clark would call my parents for permission to do dates with him. I was guessing with the “Clarkerry All-Stars” with Major Holley or George Duvivier, Jimmy Rowles or Roland Hanna, Louie Bellson or Grady Tate and Eddie “Lockjaw” Davis or Illinois Jacquet. Clark had me in the company of some of the greatest musicians—the most fertile soil—which was the greatest opportunity any young person in my position could ever dream of.

And then there was Clark himself, without whom I would not have had a strong foundation. While on the road, he could be brutally honest and so hardcore with those from whom he expected more. There is so much Clark taught me for which I will forever be grateful. I loved Clark dearly. He was a joy to be with. He had great storytelling and had some raunchiest jokes. At his essence, he was a man wholly possessed by a love of jazz and a passion to pass it on. It sounds so cliché, but Clark lived life to its fullest—which we would be wise to emulate.

— DIANNE REEVES, VOCALS

Clark touched so many lives and gave the gift of his spirit to so many in the music that he indeed may have changed the world of music as we know it today. Had he not mentored Quincy Jones, would we have had a Michael Jackson? And what he gave to Miles Davis and hundreds of young ones, including Justin Kaufin who gave as much back to him as he gave in the last years of his life.

— WENDY OXENHORN, JAZZ ADVOCATE

He was always a great player and entertainer. But I’ll remember him as a beautiful guy.

— JON FADDIS, TRUMPET

In this life we can never discount the importance of any encounter, because we never know where it may lead us. The first time that I had the opportunity to hear Clark Terry was in the student union of the University of Nebraska. I was only 19. The most memorable moment of that day was when Clark began singing in this make-believe language, which I had never heard before. I was laughing so hard that my face was hurting from cheek to cheek.

In 1980 I met one of New York’s up-and-coming trombonists: Clifford Adams. I remember doing a gig with Clifford up in Harlem at a club called Lickety Split and on our break we were told that Melba Liston was in the audience. She said she would like us to join her band. I had the good fortune to work with Melba’s band but the work began to taper off. So I remember sitting home one night when the telephone began to ring. I picked it up and a voice on the other end said, “This is Clark Terry.” I am saying to myself “Sure, this is Clark Terry and I am Santa Claus” but instead I just went along with him. He said that he had one week at the Blue Note jazz club in Manhattan and a week up in Ottawa, Canada and was I available for both weeks.

Though the grace of God I survived the first night and the rest of the week. Clark must have heard something in my playing, because I had the good fortune to travel with his band and record with him. It turned out that Clark had called Melba looking for a bassist and I will always be indebted to her for that recommendation. Little did I know back in 1972 that I would someday be working with the great Clark Terry. It has been a blessing and an honor to be associated with not only a legendary musician, but a human being of the highest stature.

— MARCUS MCLAURINE, BASS

I first met Clark Terry when I sat in with his band at the Village Vanguard. After, he turned around and said, “Where did you learn to play like that?... give me your number.” Then two weeks later he started calling me for gigs with his quintet. I had no idea that sitting in that night would lead to a 17-year run that would profoundly change my life. CT was jazz royalty and an extraordinary human being. I know his beautiful spirit will be close by and guiding me for the rest of my days.

— SYLVIA CUENCA, DRUMS
Clark Terry, the musical genius, was a dignified yet humble gentleman who I was privileged to call my friend. He supported me throughout my career. When he made the recording *Really Big* with me in 1960, he said he would play for union scale because he loved my music. This was unusual since he had a big reputation and could have demanded more, which I will never forget. He got me in the co-op apartment where I still live today. I toured with his band in the U.S. and Europe. He introduced me to the Jazz Cruises, which I still do. I owe a lot of my success to CT and will forever be gratefully indebted to this beautiful human being.

—Jimmy Heath, Saxophone

I've lost so many dear friends and colleagues over the past few years and with each one my heart weeps. But the news that Clark Terry had passed away was particularly wounding. He had been ill for some time and we all knew the day would come, but you are never fully prepared for the finality of it. You see, Clark was truly there at my beginning. It was his porch that I would step upon at 6 am, a skinny 14-year-old kid in Seattle on his way to school, to glean insight on how to play the trumpet and learn how to write music. To learn as much as he was willing to share, in order to become a better musician. And lucky for me, Clark was happy to share his knowledge...even at that ungodly time of the morning after playing gigs into the wee morning hours. It was from Clark Terry that I would learn proper embouchure. It would be years later, after I began touring with Hamp and Dizzy, that I fully understood how exhausted he would have been after a long night working. And how truly generous and kind he was to me.

Growing up in post-WWII Seattle, we didn't have role models in America like we do today. There were no Oprahs, Will Smiths or LeBron Jameses and you couldn't even conceive of a Barack Obama. The cats we looked to as role models were the musicians who came through town, among them Clark Terry. And when we were coming up in the '50s as young beboppers, we had no choice but to stand together, because all we had was each other. We were all part of one family, relying on one another for gigs to get through those all-too-familiar rough patches.

For Clark, that was the essence of what our music was: family, tradition, life, love, sharing, giving back, encouragement and staying involved in the perpetuation of our craft. He was one of the greatest trumpeters to ever grace the planet and when he left Ellington to join my band in 1959 for the *Free and Easy* tour, it was one of the most humbling moments of my life.

I am always asked who were my mentors coming up as a young musician and I am always grateful to have had so many. Bumps and Hamp, Basie and Duke, Ray, Dizzy, Benny Carter, Sinatra and a host of others, but always at the top of the list is Clark Terry. His shoulders among those I was allowed to stand upon to become the musician that I am today. As I reflect back on my life with Clark I am filled with so many happy memories on-stage and off, performing the music we loved and seeing the world. Clark Terry embodied the beauty of what our jazz family was and is and did so until his final moment.

With Clark's passing I hope the world will remember and celebrate the enormous contributions that he made to America's musical lexicon. I know that I will celebrate Clark Terry...my mentor, friend and brother...every single day.

—Quincy Jones
It could be argued that two of the most influential jazz musicians ever were pianist Bill Evans and drummer Paul Motian. Their inspiration is so universal their impact can be discerned in musicians that sound nothing like them. Drummer Jeff Cosgrove’s style is nothing like Motian’s, but both have an impressionistic approach, applying percussion almost as a painter does to canvas, a beat here, a rumble there. Evans and pianist Frank Kimbrough share what Miles Davis said of the former: [A] “quiet fire”. Kimbrough, like Evans, can say a lot with but a few notes and both are decidedly lyrical players but Kimbrough’s approach is a more assertive, more inclined to judicious dissonance and free passages. Joining them is Germany-born, NYC-based bassist Martin Wind, who has got a pliant throb and employs extended techniques to coax forth cello- and un-bass-like sounds.

Most of the pieces comprising this album are credited to the trio, with no mention if these are group improvisations. They could well be, but this group plays with such a palpable unity of purpose and subtle interaction that it scarcely matters. “The Shimmer” swings in a somewhat angular fashion, Kimbrough playing pointedly but maintaining a contemplative vibe while Cosgrove and Wind propel the proceedings forward without a fixed beat. “Stacks of Stars” begins with Wind’s rippling, almost guitar-like plucking, segueing into cascading piano and haunted, cyclic drumming, then into some ominously dark swing—this would be perfect in the context of a film mystery.

One of the few non-originais here is a brilliant deconstruction of “My Favorite Things” in a unique re-harmonization, as if the trio stripped the song down to its barest essentials and then stripped it down even further. With just wisps of the original melody, Cosgrove rumbles like distant thunder, Kimbrough ruminates and Wind discreetly plucks and throbs. It’s a rendition of a standard that’s unsettling, haunting and strangely beautiful all at once. This album is aptly titled. It’s a slightly disquieting excursion into the world of an inscrutable creature of the night, conveyed by some wizards of loose-form (as opposed to free-form), heartfelt jazz with the accent on probing group interaction.

For more information visit jeffcosgrovemusic.com. Kimbrough is at Jazz Standard Apr. 1st with Michael Blake and Jazz at Kitano Apr. 16th with Jay Clayton. See Calendar.

Conversations with Owls
Jeff Cosgrove/Frank Kimbrough/Martin Wind
(Grizzly Music)
by Mark Keresman

Marike Van Dijk, a composer and saxophonist from the Netherlands, has created a chamber group artfully blending composition and improvisation. A string quartet suggests the classical, but the players work in the city’s jazz arenas.

The music evokes images and sensations of Van Dijk’s past in the Netherlands and her new life in New York. “I Am Not a Robot” is introduced by the bass of Rick Rosato, whose pulsations call forth the strings, then ultimately everyone to music that is hardly all robotic but instead animated and evolving. Rosato’s bass is ever-present through a piano solo by Manuel Schmiedel that carries the bass and Mark Schilders’ drums with it to expressive heights. The strings return underneath the rhythmic energy and then stand alone to bring the tune to an elegiac close. “[32243]” begins with a highly repeated motif on the piano that becomes the underpinning of the rhapsodic strings. Ben Van Gelder takes a soaring and germane solo on alto and Van Dijk is deft in her turn on soprano.

Throughout this marvelous outing, the composer displays a remarkable flair for thematic development and subtle, understated instrumental color. Out of the funk of “Christmas” comes an effusive trombone solo by Alan Ferber over horns that are also garrulous but work their way into a something more celebratory, at one point accompanied by the wordless vocal of Defne Sahin. And speaking of vocals, listen to the remarkable take on The Beatles’ “She’s Leaving Home”. After an ever-so-sad intro from horns and strings, Sahin and Ruben Samama sing this dirge made more fully real and melancholy in the instrumental writing.

All of this beautiful music reflects the power of improvisation and ensemble writing tinged by the sadness of loss. It’s strikingly exhilarating.

For more information, visit bjurecords.com. This project is at ShapeShifter Lab Apr. 5th. See Calendar.

The Stereography Project
Marike Van Dijk (BJU Records)
by Jeff Cosgrove

John Coltrane, to use Front Row magazine’s wonderful phrase, “lived and died and came back and then some.” Coltrane’s music, his unique ability to function in different roles and it makes the groove—facilitated not by the entrance of the drums, (on piano at that moment) gradually settles into a statement of some melodic material, but quickly spirals into a robust mess of electronic sounds and careening rhythms. Things build and recede, each time organically entering into new beautiful textures. As the music builds again towards the second track, “Solid Angle”, some spirited free playing between Takeishi and Nagai (on piano at that moment) gradually settles into a groove—facilitated not by the entrance of the drums, but rather violin. It’s almost nice when instruments are able to function in different roles and it makes the entrance of the drums at the top of “Solid Angle” all the more meaningful, freeing up Reynolds to lay out some beautiful soaring melismatic phrases. Goldberger then brings a blazing guitar solo, which again leads into some beautiful airy, open textures about five minutes in. Some of the most abstract free improvising is saved for the lead-in to the final track and the top of “LUCY” builds to the final melodic ideas—a ripping unison lick that jumps out and then hides again, revealing a piano cadenza, and then comes soaring back for the finale.

For more information, visit animal.info. Nagai is at The Stone Apr. 4th with Lukas Ligeti. See Calendar.

With just wisps of the original melody, Kimbrough brings a blazing guitar solo, which again leads into some beautiful airy, open textures about five minutes in. Some of the most abstract free improvising is saved for the lead-in to the final track and the top of “LUCY” builds to the final melodic ideas—a ripping unison lick that jumps out and then hides again, revealing a piano cadenza, and then comes soaring back for the finale.

For more information, visit bjurecords.com. This project is at ShapeShifter Lab Apr. 5th. See Calendar.

Recommended New Releases

• Larry Coryell—Hearty Feel (Wide Hive)
• Jack DeJohnette—Made in Chicago (ECM)
• Marty Grosz Meets the Fat Babies—Diga Diga Doo (Hot Music from Chicago) (Delmark)
• Mikko Inramen (with William Parker and Andrew Cyrille)—Song For A New Decade (TUM)
• Mike Osborne—Dayon (Cuneiform)
• Adam Pieročzyk Quartet—3-Frane Nights (ForTune)
• Secret Keeper (Stephan Crump/ Mary Halvorson)—Emerge (Intakt)
• Lucky Thompson & Barney Wilen—Four Brothers (Sonorama)
• Warren Vache Quintet—Remembers Benny Carter (Arbors)
• Cassandra Wilson—Coming Forth By Day (Legacy)

Laurence Donohue-Greene, Managing Editor
Sympathetic polyphony to a funeral march. Burble emotionally on the latter, as if a polka band first subsequent “cztery mile za warszaw e mi kowola” and the Considering many of these tunes were created by sounds and early and modern jazz. Also implied are the links between Eastern European other Polish dances can be the basis for improvisation. Daunik Lazro. From the Łę...by Ken Waxman

Since the Brubeck Institute opened at the University of the Pacific, a number of young jazz musicians have received two-year fellowships before going on to complete their degrees. Tenor saxophonist Lucas Pino and pianist Glenn Zaleski are alumni from the 2005-07 class. They completed their degrees at the New School while Pino later earned a Masters at Juilliard. Pino has focused more on composing, making his debut CD in 2008 with Zaleski on hand, while Zaleski had the thrill of his young career in 2006 playing second piano alongside Brubeck as the jazz master premiered his “Cannery Row Suite” at the Monterey Jazz Festival. Zaleski has appeared on a number of recordings, alongside Brubeck as the jazz master premiered his “Cannery Row Suite” at the Monterey Jazz Festival. Zaleski has appeared on a number of recordings, including a duet album with his older brother Mark and two trio releases with bassist Rick Rosato and drummer Colin Stranahan.

Zaleski is the latest and this gap, of which fair number of musicians still remained little-documented despite their unflagging presence. Trumpet Ted Daniel is a perfect example of this fact—he came to New York in the mid ’60s only to be drafted into the Vietnam War. He subsequently worked with guitarist Sonny Sharrock, drummers Sunny Murray, Tatsuya Nakamura and Andrew Cyrille and saxophonists Henry Threadgill, Dewey Redman and Sam Rivers. Yet during this time and indeed up until his reemergence at the turn of the millennium, he’d only released two dates as a leader. A few archival recordings have trickled out to fill this gap, of which Innerconnection is the latest and includes Nakamura, reedplayers Daniel Carter and Oliver Lake and bassist Richard Pierce.

Excised from the Energy big band, these five players made up Energy Module, which only performed twice in 1975. Of the four pieces on the first disc and long suite that makes up the second, three are Daniel’s—“Pagan Spain”, “Entering” and “The Probe”–while the rest of the book features works by Murray, Redman (the title track), Albert Ayler and Ornette Coleman. Daniel is an incisive and melodic soloist whose influences hew towards Fats Navarro and Clifford Brown via the Freddie Hubbard and Bobby Bradford axes. On the title piece it’s a treat to hear his inventions on changes and progressions, which, while possible from the scint, blistering theme, would otherwise be obscured in the quick surges stemming from Nakamura and an oblique chorus of breaths and bells. Lake is a true harrier throughout, braying and throaty in full bloom and approaching the alto and soprano with a wide vibrato and haranguing thirst, while Carter’s heel-digging tenor volleys are reminiscent of a more winnowed Frank Lowe. Wrested from the leader’s colorful, massive all-star orchestra, the Energy Module is a go-for-broke microcosm that often feels much larger than its five members.

For more information, visit nobusinessrecords.com. Daniel is at WhyNot Jazz Room Apr. 19th and The Stone Apr. 22nd. See Calendar.
Surely, her third release with bassist Klavs Hovman and percussionist Marilyn Mazur, lives in Copenhagen, where she's often collaborated with Tokyo-born pianist Makiko Hirabayashi now for leadership, but more and more coming into its own as a source of innovative artists and music. Alto saxophonist Akira Sakata has been known for his explosive style over the last 40 years, but *Joman*, his recent duet outing with Italian pianist Giovanni di Domenico, is a comparatively sedate affair. The opening tracks, of short and medium length, insinuate themselves gently upon the listener in slow-rolling climaxes and light banter. Sakata's tone is edgy but poised, his clarinet sound muffled but keening and several tracks feature his hoarse-voiced, theatrical singing style. "Moe I/Bud I" has all-out skronking, but the most effective moments—on "Lotus Blossom in an Old Pond"); "Water Coming into the Rice Field in Spring", "The Peaceful Atmosphere of a Wood Sukiya-style Temple" and "Papiruma"—derive their impact through less forceful means, a result of close simpatico. The epic finale, "Moe II/Bud II", turns up the intensity once again, navigating through a series of episodes that range from high excitement to relative tedium. Vocalist/guitarist Keiji Haino, active in experimental music since the '70s, enlisted fellow guitarist and Tokyoite Jim O'Rourke (originally from Chicago) and German saxophonist Peter Brötzmann for an exciting night at the Shinjuku Pit Inn. *Two City Blues*, Vol. 2 presents the second of two sets; a 49-minute blowout rendition of the title track, followed by a terser yet equally tense closer, "One Fine Day". Haino begins the former strumming a samisen (three-stringed fretless lute) in tandem with O'Rourke's blues-inflected slide guitar, suddenly breaking into screeching vocals that closely match Brötzmann's hoarse-throated tenor saxophone, then switching to highly processed electric guitar. Pentatonic melodies suggesting G minor later move to C minor, concluding in the relative major key of G. The remaining non-Des Prez composed tracks lean toward more familiar improvised contemporary jazz territory. In this milieu, Bishop displays both hot chops and tender touch on clarinet, soprano and tenor saxophones. The unbridled energy in "Falling Up"; hip yet hesitant swinging of "Bottled"; tenderness and tension of "The Muse"; and twin messages of strength and sensitivity articulated by bass and flute on "Six Days, Five Nights" are all extended portraits organically evolving into personal stories. "There are Many Monkeys", with soprano over a plodding rhythm, and the ascending tenor tension and swinging beat of "Now What" are a couple of blow-fests that round out the session.

From the depths of Bishop's own emotion, experience and compositional acumen as well as the shadowy beginnings of polyphony during the Renaissance, *De Profundis* impresses with its astute combination of musicianship, spirituality and compositional insight.

For more information, visit envoirecordings.com. This project is at Cornelia Street Cafe Apr. 8th. See Calendar.
CASSANDRA WILSON:
A CELEBRATION of BILLIE HOLIDAY
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EDDIE PALMIERI’S LATIN JAZZ SEPTET
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Tickets: $35
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Supported by: Brooklyn College, macys, Jazz at Lincoln Center, WAMC, WNYC, NVSCA
Trumpeter Avishai Cohen’s Triveni is a basic trio with Omer Avital’s bass and Nasheet Waits’ drums, but there’s nothing barren bones about the music they make. It often has a panoramic scope, an expansiveness suggesting the wider emotional sweep of a larger ensemble. The program for the trio’s third album is also expanded, adding four standards (three jazz, one pop) to six Cohen originals and augmenting the trio on two tracks with (sister) Anat Cohen’s clarinet, one with pianist Gerald Clayton as well, who also joins the trumpeter and vocalist Keren Ann on the final track.

Cinematic atmospherics abound on the opening track “Dark Nights, Darker Days”, advanced with a dirge rhythm throbbing under an open trumpet lead, shadowed by electronic wah-wah trumpet overdub effects. Cohen’s masterful command is displayed in heraldic lines that rise with burnished brightness into the upper register, then recede into the enveloping effects. Similar wah-wah effects add to the polyphonal density of “Betray”, a blues wail, over a big slow beat, adding clarinet largely in tandem with open trumpet to create overlapping lines evoking a postmodern New Orleans shuffle. The same foursome plus wah-wah effects adds Clayton’s electric piano for more danceable postmodern New Orleans shuffle. The same foursome plus wah-wah adds Clayton’s electric piano for more postmodern New Orleans shuffle.

The trio expertly essays more modern and avant fare: the fairly free “You In All Directions”; short, snappy tone poem “Pablo”; and an Ornette Coleman tribute to none at all and larger catalogue. But a small one is certainly preferable to none at all and The Music Is The Magic demonstrates that this seasoned but underexposed vocalist is still very much on top of her game.

For more information, visit vainiecocomo.com. This project is at Zinc Bar Apr. 10th. See Calendar.

Andrew Peterson’s trio is at ShapeShifter Lab Apr. 10th. See Calendar.

It’s no shock that in 2004 an anthology of Chicago jazz writer Larry Kart was published and titled Jazz in Search of Itself (Yale University Press)—after all, the music encompasses both a continual search for the new and a veneration of old forms. This tension is precisely what makes the music fascinating. German bassist Holger Scheit, educated throughout Europe and at Berklee, divides his time between New York and Berlin and has three records out—two on Konnex and the latest on Enja. Scheit joined in 1990 as part of a six-piece suite by drummer Anthony Pinciotti, saxophonist Rich Perry, trumpeter Gordon Au and pianist Victor Gould.

The Tides of Life reflects, as Scheidt puts it, “the flow of moods” and their necessary cohabitation. They feed into one another, much as composer trombonist Grachan Moncur III titled of his best-known works “Love and Hate”. The milieu that Moncur once called home is partly what Scheit looks to—the textures and rhythmic/tonal organization common to much mid ’60s modern jazz, such as that of Wayne Shorter, Herbie Hancock, Andrew Hill and Sam Rivers. The chord voicings hew towards the pillow and

The Music Is The Magic
Lainie Cooke (Onyx Prod.)

Listening to Lainie Cooke’s third album, one is likely to wonder why a singer this talented is not better known. It comes down to marketing above all else. The 73-year-old Minneapolis native, who has spent most of her adult life in New York City, has only recorded sporadically (her first album Here’s to Life was released in 2002, followed by It’s Always You in 2008). And although she has a long history of performing live in NYC, she has not done a great deal of touring. But Cooke’s obscurity doesn’t make this Ralph Peterson-produced CD any less enjoyable. Cooke favors a warm, appealing postbop approach, which draws on the influence of Sheila Jordan, Annie Ross and Anita O’Day (among others) and The Music Is The Magic underscores her willingness to take some chances when it comes to selecting material.

Cooke picks a few Tin Pan Alley warhorses, including George and Ira Gershwin’s “Fascinating Rhythm” and Harold Arlen’s “Out of This World” but Cooke also unleashes songs ranging from Artie Butler’s “Loving You” and Abbey Lincoln’s title track to Francis Lai’s theme from French director Claude Lelouch’s 1967 movie Vivre pour Vivre. And Cooke shows her fondness for pianists with expressive performances of Dave Frishberg’s “Our Love Rolls On”, Ronnell Bright’s “Sweet Pumpkin”, Roger Kellaway’s “I Have the Feeling I’ve Been Here Before” and Thelonious Monk’s “Ask Me Now” (with Jon Hendricks’ lyrics).

Cooke’s solid backing comes from Peterson (drums), Myron Walden (saxophones), Todd Firth (piano) and Luques Curtis or Tabari Lake (acoustic bass). This album called for sidemen who were swinging but nuanced and all of them fit right in. Although primarily a drummer, Peterson plays the trumpet as a secondary instrument; his Miles Davis-like mute is an asset on a sensitive reading of Leslie Bricusse’s “When I Look in Your Eyes”.

In a perfect world, Cooke would have a much larger catalogue. But a small one is certainly preferable to none at all and The Music Is The Magic demonstrates that this seasoned but underexposed vocalist is still very much on top of her game.

For more information, visit vainiecocomo.com. This project is at Zinc Bar Apr. 10th. See Calendar.

Jeff Cosgrove
Frank Kimbrough
Martin Wind

CONVERSATIONS WITH OWLS

*****
— Avant Music News

*****
— All About Jazz

Available at JeffCosgroveMusic.com, iTunes, & Amazon
Hardbop piano master Harold Mabern knows a thing or two about accompanying singers, having played with the likes of Betty Carter and Sarah Vaughan over the course of an illustrious career spanning more than five decades. *Afro Blue* matches the 79-year-old Memphis native and his top-flight New York band of Eric Alexander (saxophone), John Webber (bass) and Joe Farnsworth (drums), plus guests Jeremy Pelt (trumpet), Steve Turre (trombone) and Peter Bernstein (guitar), with some of the best vocalists on today’s scene.

Gregory Porter, one of the most dynamic jazz singers to come along in years, is featured on two tracks, a scorching take on the Mongo Santamaria title cut and a poignant Mabern original, “The Man from Hyde Park”, a dedication to Herbie Hancock. Norah Jones, who seldom sings straightahead jazz, proves she can swing on “Fools Rush In”, though her soft, sultry approach fits better on the tender ballad “Don’t Misunderstand”, a duet with Mabern. Jane Monheit’s classic style is heard to fine effect on two standards, “I’ll Take Romance” and “My One and Only Love”, which features some of Mabern’s most elegant playing. Kurt Elling’s spirited scatting on “Billie’s Bounce” is one of the album’s highlights while his sincere, soulful approach to “You Needed Me”, a syrupy pop ballad made popular by Anne Murray in the ’70s, is one of its most pleasant surprises.

There are also several hard-hitting instrumentals, including the Mabern-penned “Bobby, Benny, Jymie, Lee”, a fittingly funky tribute to one of the legendary editions of Art Blakey and the Jazz Messengers, and “The Chief”, a blistering modal tribute to John Coltrane. Though the album covers a lot of ground stylistically and there a lot of personnel changes, Mabern’s enthusiastic brand of blues and bebop always keeps things rooted. After decades spent mostly supporting other jazz legends rather than taking the spotlight himself, *Afro Blue* should go a long way toward earning Mabern some long overdue recognition as a giant in his own right.

For more information, visit smokesessionsrecords.com. This project is at Smoke Apr. 10th-12th. See Calendar.

**The Last Train**

Roger Turner/Otomo Yoshihide (Fataka) by Stuart Broomer

The Last Train documents a meeting between British drummer/percussionist Roger Turner and Japanese guitarist Otomo Yoshihide at Tokyo’s Hara Museum in 2013. While freely improvised duets can assume a conversational form, Turner and Otomo construct expansive sonic spaces in which the music proceeds in an almost ceremonial way, at times reminiscent of Buddhist temple services. Turner often focuses on metallic percussion, likely tiny bells and chains as well as cymbals and a gong, these sometimes bowed to create long tones, while Yoshihide’s focus on sustained bass notes and feedback also give the impression of a gong.

At both their highest and lowest frequencies, the musicians cross into one another’s sonic spaces, confounding the apprehension of acoustic and electronic sound. The opening 16-minute “Wait” is the longest piece and ultimate exchanges of identity the strongest: at time Yoshihide’s opening rumbles suggest the blast of a Tibetan bass trumpet; later, when things speed up appreciably, his complex burbling feedback seems to issue from Turner’s very quick small cymbal work. These resemblances to other instruments, however, are only a way of describing some of the effects, not necessarily sought by the musicians. The slashing drumming and lightning guitar flights that climax “The sign” seem to be the work of four hands and two instruments, but their phrasing is so close that they might be sharing the instruments. In “Run”, Turner rushes forward, Yoshihide retreats, arriving at the same time. Ultimately, the music appears in no way imitative, merely sympathetic, as the two explore the indeterminate ritual of improvisation itself, each submerging his identity in the transference of genuinely collective art.

For more information, visit fataka.net. Yoshihide curates and performs at The Stone Apr. 14th-19th. See Calendar.

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**December 2014 Antoinette Montague.**

Booking: 203-820-8819 Booking George Evans 973-763-2143
Typically, drummers fall into two camps: those who play their instrument from the top down and those who create sound from the bottom up. Top down finds expression in cymbal shimmer and attack, hi-hat agility and high-pitched toms; bottom up emphasizes the lower register-producing frequencies of the drum set and a kind of intensely funky energy. But drummer Juan Pablo Carletti follows a unique and alternate vision on Illusion of Truth. On this unusual cello/drums outing, Carletti presents the drum set as an infernal contraption, not necessarily as a typically rhythmic device, but rather a conglomeration of what sounds like pulleys, ratchets, wing-nuts, washers and bolts collectively scurrying alongside the plaintive howls, yelps and low-end string runs of Daniel Levin’s cello.

The album is divided into five parts. “Part I” sets the template, Carletti swashing brushes and motoring hi-hat with his foot while Levin plays politely, not telegraphing the cello angst to come. Carletti plays a subtle press roll here, pops a flowing accent trill there and generally comments as one might with someone you didn’t know well, but with whom you want to make your conversational point. By the time we descend on “Part III” Carletti has found focus in what sounds like metal sheets dragging across the floor in complement to Levin’s funky chords. A snare roll and an exhilarating cymbal crash follow a bell ping—it’s like a bumper car ride off its axis. “Part V” is a full-on assault into sparse terrain where brushes intimate violence, upper register cello recalls a lunar missile launch and the conflagration of shimmering rolls, manic flames and sparse bass drum accents presented in misshapen rhythms puts one in mind of Raymond Scott jamming with John Cage. It’s a free-for-all where the music’s abolished lack of rules results in a grandioso sense of space, energy and musicality.

For more information, visit outnowrecordings.com. Levin is at The Stone Apr. 5th with Lukas Ligeti, Spectrum Apr. 16th and Clemente Soto Velez Cultural Center Apr. 25th with Whit Dickey. Carletti is at Clemente Solo Velez Cultural Center Apr. 18th and 30th. See Calendar.
Julia Hülsmann Trio
with Theo Bleckmann

Theo Bleckmann vocals
Julia Hülsmann piano
Marc Muellbauer double bass
Heinrich Köbberling drums

IN CONCERT
April 16th and 17th: Dinner 7PM, Performance 9PM
Café Sabarsky / Neue Gallerie
1048 5th Ave (at 86th St)

New Release: A Clear Midnight: Kurt Weill and America

The German pianist/composer Julia Hülsmann and her trio make their US debut in New York to perform a program of well-and-leeser-known Kurt Weill songs from their new recording.

Tim Berne’s Snakeoil

Tim Berne alto saxophone
Oscar Noriega bass and B-flat clarinets
Ryan Ferreira electric and acoustic guitars
Matt Mitchell piano and electronics
Ches Smith drums, vibraphone, percussion, timpani

IN CONCERT
April 21st, 7:30PM + 9:30PM
Jazz Standard
116 E 27th St

New Release: You’ve Been Watching Me

With new space in his compositions and more lyrical focus to the improvisations, Berne’s music has never been richer or more arresting.
Jeremy Pelt once more expands his oeuvre with a program of original compositions and arrangements evolved from his early work as an earthy hardbop trumpeter but that move into freer territory. While the fiery influences of Freddie Hubbard and Lee Morgan are still evident, the flames are now tempered with a Miles-ian sonority. Pelt here leads an atypical quintet including two musicians, pianist Simona Premazzi and bassist Ben Allison, who, in his words, “wouldn’t necessarily be on my speed dial”, along with dual drummers Victor Lewis and Billy Drummond.

The date opens with a bold arrangement of Clifford Jordan’s “Glass Bead Games”, Pelt blowing authoritatively over Premazzi’s dark left-hand ostinato, intermittently referencing the melody before a powerful conversation with the two drummers. The trumpeter’s thoughtful reading of Wayne Shorter’s seldom heard “Vonetta”, which clearly demonstrates the continuing influence of Miles on his conception, showcases Premazzi’s improvisational originality. “Harlem Thoroughfare” is introduced by rubato electric keyboard prior to Pelt’s rhythmic rendering of his original melody, buoyed by Lewis’ dancing drum rhythms and Drummond’s complementary accents. Harmon-muted trumpet and Allison’s lyrical bass are featured on the leader’s “Everything You Can Imagine Is Real”, a strikingly beautiful ballad by Pelt.

The mood changes with his “Ruminations On Eric Garner”, a compelling trumpet-and-drums exposition alternately heated and melancholic, demonstrating Pelt’s command of the full emotional and technical ranges of his instrument, further evidenced in the Sammy Cahn-Jimmy Van Heusen ballad “I Only Miss Her When I Think Of Her”. Pelt reaches back to his debut with “Nephthys” before closing out with a somewhat off-kilter blues, “The Old Soul Of The Modern Day Wayfarer”. As the self-descriptive title indicates, Pelt possesses a restless spirit.

For more information, visit jazzdepot.com. This project is at Smoke Apr. 17th-19th. See Calendar.

There’s no place to hide in a duet setting. Place-holding beneath the melody is insufficient and each player must keep the harmonic wheels moving fluidly to avoid repetition. The engaging synergy that bassist Harvie S and guitarist Sheryl Bailey have on Plucky Strum is a splendid antidote to stagnant sound.

All of these splendid original tunes are played acoustically, which gives them an elemental feeling. But plainness doesn’t mean simplicity, as shown from the top on the dynamic “Woods Talk”. S and Bailey trade off on the melody and harmony deftly, the latter with a clear, strong tonality, flavoring her chords with mandolin-like riffs, while the former’s vibrant and robust plucking showing why he’s a treasure on the bass. Bailey continues her light touch and crisp textures while S’ cool harmonics and swift glissandi ignite the toe-tapping “Bluzin’ F”, a swinging blues, and “Saint Nick”, a straightahead bop tune. The bassist offers grousing plucked notes on the lovely folk ballad “Charlie Haden”, a heartfelt elegy to the departed bassist. The way he lengthens notes across measures is impressive and underscores his mastery.

The pair delve into other genres as well, adding a couple of waltzes to the mix. Bailey plays with an almost matter-of-fact grace and eloquence on the ruminative “Ghost Dancer” and S’ resonant bowing and teardrop plucking highlight the gem “For Jimmy”, arguably his best playing here, which says a lot. The duo moves to a different clime for a pair of sambas. “Broken Glass” is a ruminative slow dance where the mood, rhythm and vocal quality of Bailey’s single-note lines conjure up images of the sensual singing of Antonio Carlos Jobim over warm Brazilian breezes. The vibe becomes more jovial on the upbeat “To Bea”. The only thing close to a misstep occurs on “S and S”, where Harvie and Bailey work hard to find solid improvisatory ground as the music seems to evade them. They eventually find their way, though, and take the music where they want it to go instead of vice-versa. The final tune, “Before”, begins in shadow, with somber bass plucking; when guitar joins in, the song moves into the light and these two wonderful musicians bring this delightful album to a heartwarming end.

For more information, visit whalingcitysound.com. This project is at 55Bar Apr. 17th See Calendar.
German pianist Alexander von Schlippenbach turns 77 this month. This father of European free jazz has retained his patrician good looks and inimitable touch at the keyboard and celebrates another anniversary in April: the 43rd year of his seminal trio with countryman drummer Paul Lovens and English saxophonist Evan Parker. This group’s debut had been fixed as November 1972 with *Pakistani Pomade* (FMP) but Trost has unearthed *First Recordings*, made seven months earlier. As a complement, Schlippenbach’s 21st century home of Intakt has released *Features*, taken from a 2013 tour. This is a group that has played through eight U.S. presidents (or, more relevantly, six German Chancellors and eight British Prime Ministers) and recalls and creates the history of free improvisation with every concert.

*First Recordings* is comparable to the Monk and Coltrane Carnegie Hall 1957 discovery. After debuting on Gunter Hampel’s *Heartplants* (1965); working in Manfred Schoof’s quintet (1966-67); bringing together various German circles with his Globe Unity Orchestra (1966-present; the group’s premiere [and its mixed reception] at the 1966 Berliner Festspiele has recently been issued on a limited-edition LP to commemorate the festival’s 50th anniversary); and releasing his leader debut, the septet recording *The Living Music* (1969), Schlippenbach went smaller in 1970. But instead of the archetypal piano trio (in which he has actually never recorded), Schlippenbach chose a horn in place of the bass, first and briefly with bass clarinetist Michel Pilz and Lovens (in his recording debut). Two years later, Schlippenbach began the long partnership with Parker, with whom he had first worked on Schoof’s *European Echoes* in 1969 and who had joined the now-truly Globe Unity Orchestra of 1970. These four tracks (the first takes up the bulk of the session at 38 minutes) are amazingly primal, an extension of the catharsis of European free jazz born of albums like Peter Brötzmann’s *Machine Gun* (in which Parker participated). It is that Parker who figures here, bombastic and rough like sandpaper, though taking his time with new partners. And of all the drummers with whom Schlippenbach had worked up until this point, Lovens is the most kinetic and liberated from the traditional history of his instrument. Schlippenbach seems to enjoy the space afforded to him in this smaller format by filling almost every second of it.

*Features* is, surprisingly, given the trio’s longevity, only its 12th full album (not counting collaborations with bassists and appearances on compilations). In the most complimentary way, it sounds like three men who have gotten older; in the intervening decades Parker began his explorations of solo performance and Schlippenbach went back to his roots with forays into the Monk and Dolphy songbooks. *First Recordings* sound almost desperate to be heard, *Features* is mature and deliberate. There is space and the palpable feeling of musicians who know each other’s predilections and are pushing against them. Not many free improvising groups stay together for decades as it takes strong-yet-malleable personalities to keep the music evolving, demonstrated in the 15 relatively brief but complete tracks. If in the trio’s early days the music seemed cut from blocks of ice, now it a rough-and-tumble stream, flowing inexorably towards an unknown destination.

For more information, visit trost.at and intaktrec.ch
John Zorn’s game pieces earned him notice as a risk-taker in the early ‘80s. They are more about interaction than composition and can be seen as reflecting a notion of musical community, which remains important to Zorn to this day. While the pieces are essentially improvised, they can require considerable time spent learning the rules and there is enormous room for player personalities to come out. Like the sporting games many of them are named after, the pieces require teamwork and a knowledge of the opponent.

Dither Plays Zorn presents the exceptional guitar quartet Dither (Gyan Riley, Taylor Levine, Joshua Lopes and James Moore) playing three of Zorn’s earliest game pieces—“Curling”, “Fencing” and “Hockey” (the only one that has been previously recorded), each in acoustic and electric takes—and they are absolutely exciting realizations of some staples of the Downtown canon. The flexibility and morphability of the electric guitars especially gives the pieces a greater dimensionality than past horn-centric versions. Wonderful incongruities arise, such as one guitar playing “Mr. Sandman” while another drops shards through its center, only to be interrupted by a half-hearted reggae riff, then some distant shredding, which seems to invite a Neil Young impersonation.

Other sections belie the expectations of fast cuts and chaos that may well come with Zorn’s earlier work. There are, in fact, some surprisingly placid—if still disjointed—passages in the recording.

In the seven years since the quartet’s inception, Dither has shown itself to be a unique entity. The irregular “Extravaganzas” the group has hosted at Invisible Dog in the Boerum Hill section of Brooklyn have demonstrated an interest in building community not unlike the ethic Zorn has maintained since the time he was conceiving the game pieces. Surprisingly, however, this is only the second record the group has released. It is a vital addition not only to their own but also to Zorn’s considerably more expansive discography.

For more information, visit tzadik.com. Dither is at The Stone Apr. 18th. See Calendar.

Alto saxophonist Jackie McLean had already appeared on over 60 albums by the time of Let Freedom Ring, but it marks a turning point. Recorded Mar. 19th, 1962, just months before his 31st birthday, McLean chose to write the liner notes himself: “The new breed has inspired me all over again. The search is on. Let freedom ring.” McLean was excited by the times and advised, “the listener … should use a mental telescope to bring into view the explorers who have taken one step beyond.”

He talks about casting aside “the old and much overused chord progressions” and looking for “his own way of expression”, no longer “merely copying someone else” like a burgeoning young artist. McLean assimilates the influence of the emerging avant garde jazz rather than copying it. This session is more structured than free, but with Walter Davis, Jr. (piano), Herbie Lewis (bass) and Billy Higgins (drums), the ensemble interplay is inspired throughout.

Three of the four compositions are by McLean while “I’ll Keep Loving You” is a Bud Powell ballad. McLean takes altissimo flights throughout, which may sound strident to listeners that fault him for sharp intonation anyway, but the sincere emotion of his exploration is palpable. “Melody for Melonae” is named after McLean’s daughter, a dark and mysterious melody, followed by a ballad section, each played freely until a Bb minor vamp introduces the hard-swinging solo section. “I’ll Keep Loving You” is composed of more harmonic changes, but the performance fits this set in terms of emotion, which “has always been present”, states McLean, speaking of his development, “but today it has a new importance.”

Named for his son, “Rene” begins with a rubato introduction and then an accompanied saxophone theme trades phrases with the drums. The solos play on a 12-bar Bb blues. With an infectious groove, “Omega”, named for McLean’s mother, is the most fun. The first 16 bars center on a bass melody and the second 16 swings with “a happy feeling”.

This is the quartet’s only record, but they sound great on one of McLean’s very best sessions.

For more information, visit bluenote.com. The Jackie McLean Institute Student Ensemble is at Dizzy’s Club Apr. 31st. See Calendar.

Let Freedom Ring
Jackie McLean (Blue Note)
by Anders Griffen
Vocalist Steve Cromity has chosen a selection of what he calls “some of his favorite songs” for his second outing. Accompanying him is Marcus Persiani (piano/musical director), Eric Lemon (bass), Darryl Green (drums), Patience Higgins (reeds/flute), Kenyatta Beasley (trumpet) and Eric Wyatt (his nephew) on tenor saxophone. Cromity possesses a clear and crisp voice with excellent diction. He has a slight edge in his voice reminiscent of Billy Eckstine yet there is also a warm side to his vocal quality that is enough to take the chill from a wintry night. One is also struck by the joy inherent in his singing, attention to the lyrics and tendency to swing on the uptempo tracks.

This album is beautifully paced. Starting with the rousing Yip Harburg-Burt Lane standard “Old Devil Moon”, the tracks alternate between uptempo numbers like Stanley Turrentine’s “Sugar” (with lyrics by Jon Hendricks) to ballads like Moose Charlap-Don George’s “I Was Telling Her About You” and Roberto Menescal’s little-done lilting bossa titled “My Little Boat”, highlighting Higgins’ fancy flutework. Cromity is at home with all of these varied tempos and styles but there are standout tracks: a sensitive reading of the Johnny Mandel/Marilyn and Alan Bergman tune “Where Do You Start?”, where he really tells the story of this heartbreaker, and a very swinging rendition of Duke Pearson-Oscar Brown, Jr.’s “Jeannine”.

There are no heavy arrangements on this album. However, Wyatt’s wailing saxophone and Beasley’s fiery trumpet in a spirited interplay on “Sugar” is worth mentioning. And Persiani turns in a notable piano solo on “How Little We Know”.

This album captures Cromity’s engaging personality as well as the dynamics of his vocal instrument, both of which hold the promise of a lengthy musical journey.

For more information, visit stevecromity.com. This project is at Milk River Café Apr. 23rd. See Calendar.

Brian Blade & The Fellowship Band (Blue Note) by Phil Freeman
This fourth album by drummer Brian Blade’s Fellowship Band arrived six years after its predecessor, 2008’s Season of Changes. The group is comprised of pianist Jon Cowherd, saxophonists Melvin Butler (soprano and tenor) and Myron Walden (alto and bass clarinet) and bassist Chris Thomas. Two notable guitarists, Jeff Parker (who played on the group’s debut, 1998’s Fellowship) and Marvin Sewell, guest on multiple tracks.

The band’s music is a unique, simmering blend of jazz, rock and Americana. It never truly swings, but it sways. The feeling, as one composition drifts into the next (with one- to two-minute passages of keyboard or carefully sculpted guitar noise serving as bridges), is of floating down a Southern river on a sunny day, the music mingling with the sounds of the outdoors. The track titles imply travel (“State Lines”, “Landmarks”, “Ark.La.Tex.”, “Shenandoah”) and a bucolic rural society (“Friends Call Her Dot”, “Farwell Bluebird”, “Bonnie Be Good”) that occasionally turns dark (“He Died Fighting”).

The playing is consistently subtle, but never dull, with lots of harmony and unison lines from Butler and Walden. Thomas takes a solo early in “Landmarks”, the album’s first real piece (the opening “Down River” is 57 seconds of wavering Mellotron), which feels like a benediction or a summoning, calling the listener to attention. Sewell takes the spotlight at the midpoint of the longest track, the 13-minute “Farewell Bluebird”, which is full of sting and blues feeling, while Butler steps forward in the track’s final minutes with a melancholy solo that sounds like the closing-credits theme to a ’70s sitcom set in New York.

This band may only pop round once or twice a decade (Blade’s work with Wayne Shorter’s quartet has been keeping him busy, which is a good thing), but a new collection of their exemplary music is always welcome.

For more information, visit bluenote.com. This band is at Zankel Hall Apr. 25th. See Calendar.
The Signal Maker
Mark Helias Open Loose (Intakt)
by David R. Adler

Over the course of six albums, bassist Mark Helias and Open Loose have evolved a chordless trio sound full of power, groove and abstract melodic contour. On the band’s seventh effort, saxophonist Tony Malaby plays soprano on 5 of 13 tracks, bringing a freshness and increased timbral range to the set. On “Brothers”, one of ten Helias originals, Malaby overdubs tenor and soprano in a two-saxophone setting quite different from his encounter with guest tenor Ellery Eskelin on Atomic Clock (2006). (Eskelin, the band’s original tenor player, appeared on the 1998 debut Come Ahead Back.)

It doesn’t require two saxophones, however, to get Open Loose thinking contrapuntally. Helias writes structured themes that often involve his bass and Malaby’s horn in darting contrary motion or interlocking harmony—or, as the title of the band’s 2008 album put it, Strange Union. The soprano feature “Fast Feast”, with its bright boppish feel and surprising switch to half-time at the end, is a prime example. Rainey, too, can play a contrapuntal role, doubling or answering themes and framing free sections as he locks in percussively.

“Ca Vous Gene”, another soprano vehicle, begins with tightly executed counterpoint, prompting rubato improvisation and, finally, a striking, quasi-classical band unison with furious arco bass. Malaby is at his most sonically extreme on “Motivic”, “End Point” and “Temoine”, even if the last ends with a disarming lyrical melody line. He also sings through the horn with contemplative elegance on “Largesse”, one of the band’s most beautiful achievements. The tone of the CD is woodier and perhaps more purely acoustic than in the past, as the unaccompanied bass solo on “Vocalise” captures. Rainey’s ride cymbal beat on the opening title track provides a perfect sonic foundation for him. The title track swings very hard, Powell (baritone) and Winant provide more atmosphere and color than rhythmic drive. Though Angel City is one long piece, the development is very episodic. A lot of the focus is on slowly shifting landscapes illustrated by means of held tones that sometimes combine and sometimes slowly fade into silence. Several passages seem to be largely notated, for example the very attractive section that occurs around the 29-minute mark, but again, the impressive thing is how well it all holds together.

For more information, visit intaktrec.ch. This project is at Cornelia Street Café Apr. 25th. See Calendar.

Conversations I
Roscoe Mitchell (Wide Hive)

These excellent trio recordings provide proof that, 50 years into his recording career, multi-instrumentalist Roscoe Mitchell continues to find new worlds to relate to one another is worth keeping in mind. On Conversations I, Mitchell is joined by Craig Taborn (piano, keyboards and synthesizers) and Kikanju Baku (percussion). Taborn has worked with Mitchell frequently since the late ’90s while Baku is newer to the scene and information gleaned online (there are no liner notes here) indicates that he is a Japanese musician based in London. Taborn never puts a foot wrong, whether he is working through the avant-side of his widely varied piano style or showing how well a judiciously handled synthesizer can blend in on a group improvisation. Baku is extremely impressive as well, his concept of rhythm not unlike the constant augmentation of either a Milford Graves or such Europeans as Tony Oxley, but his frame of reference is completely different from either of these masters. Baku’s willingness either to lay out or simply lay low for prolonged periods helps the overall flow enormously and when things heat up, he is right there, dancing through the traffic with agility and poise. As for Mitchell, he spends more time giving subtle cues than pouring out a lot of flipped-out saxophone lines. It’s a blast when he does get into some of this, as on “Outpost Nine Calling” for instance, but when this happens it feels like part of the whole play, not just one actor’s monologue.

Angel City was recorded in concert at Mills College in Oakland, California and the trio this time includes James Fei on reeds and electronics and William Winant on a wide array of percussion instruments. Winant should be the familiar name here; his career in modern classical, avant-rock, contemporary jazz and improvised music stretches back for several decades and includes associations with the likes of John Cage, John Zorn, George Lewis, Cecil Taylor and Fred Frith. But Fei, who has worked mostly in the classical world, is an equal member of the trio. The music on Angel City tends to move at an even more measured pace than that on Conversations I and some of this has to do with the differing roles that Baku and Winant are asked to fulfill, the former conforming to some abstracted version of what jazz drummers do and the latter providing more atmosphere and color than rhythmic propulsion. Though Angel City is one long piece, the development is very episodic. A lot of the focus is on slowly shifting landscapes illustrated by means of held tones that sometimes combine and sometimes slowly fade into silence. Several passages seem to be largely notated, for example the very attractive section that occurs around the 29-minute mark, but again, the impressive thing is how well it all holds together.

For more information, visit widehiverecords.com and roguart.com. Mitchell is at Bohemian National Hall Apr. 29th. See Calendar.

During This Time
Oscar Peterson/Ben Webster/Tony Inzalaco/Niels-Henning Ørsted Pedersen (MIG)

Virtuoso bassist Niels-Henning Ørsted Pedersen (NHØP), affectionately called “The Great Dane with the Never-Ending Name” and who died 10 years ago this month, is the focus of two releases with pianists, one with Oscar Peterson, the other Bud Powell. NHØP, son of a church organist, studied piano as a child but switched to bass at 14. In his early years, he played regularly at Copenhagen’s Jazzhus Montmartre, a regular stop for touring Americans, performing with a slew of greats like Sonny Rollins, Dexter Gordon and Bill Evans.

During This Time, a previously unreleased concert from 1972 pairs Oscar Peterson with tenor saxophonist Ben Webster. The latter was in poor health and died within a year so this is one of his last recordings. Webster owns the medium blues stomper opener “Poutin” with short swinging phrases and his trademark raspy sound. Peterson puts nice tinkly blues fills in the cracks until he takes his own killing choruses. NHØP’s pulsating line provides interesting pedal points and inversions as it travels. A gorgeous Peterson intro ushers in Webster’s soulful sigh on “I Got it Bad and That Ain’t Good”. The group actually plays five tunes from the Duke Ellington songbook, a nod to Webster’s most famous boss. The ailing Webster sounds deeply soulful; his lines are perfect in their economy and swing and let you really hear the sound of a man who has lived. On the piano solo, NHØP and drummer Tony Inzalaco’s unobtrusive swing provide the perfect canvas for Peterson’s double-time bebop lines and luscious block chords. “Cottontail” has the best bass solo, crystal-clear bebop interspersed with humorous big band clichés in the first few choruses before very modern quartal harmony in the last few.

Bouncing With Bud features NHØP with another giant near the end of his career. After years of mental institutions, electroshock treatments and drug problems, Powell relocated to Europe for an easier life, where he met NHØP and the swinging drummer on this date, William Schiopffe. Powell sounds very fresh at a time when his playing was generally considered to be in decline. The title track swings very hard, Powell grunting rhythmically in the background as his brilliantly conceived bop solo unfolds, the rhythm section swinging buoyantly behind him. NHØP’s solo comes next and his lines are on the same level as Powell’s; a great moment comes when Schiopffe cleverly answers one of NHØP’s riffs on the snare drum. Irving Berlin’s “The Best Thing for You” has a very interesting whole tone harmony intro before the melody is stated by Powell in greasy block chords. His solo has all the melody of his mentor Charlie Parker and also his own twisty style of resolving long bebop phrases. NHØP takes a long solo on Monk’s “Straight, No Chaser” with pluggy riffs that sound great against Schiopffe’s pingy ride cymbal but are slightly covered up by Powell’s bombastic comping. The disc ends with a wild version of the bebop anthem “52nd St. Theme”, which starts out a little wobbly but has an amazing frentic delivery of the melody—one can really feel the wildness of the famous street.

For more information, visit mig-music-shop.com and storyvillerecords.com.

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Alto saxophonist Tim Berne has proven himself one of the most distinctive composers in jazz since the ‘90s. His lengthy, suite-like pieces juxtapose improvisational agility with a compositional approach that’s demandingly thorny yet oddly appealing, inspired by the late saxophonist Julius Hemphill, Berne’s mentor. Snakeoil is one of Berne’s newest bands, a bass-less quartet expanded to a quintet with guitarist Ryan Ferreira for its third ECM album.

“Lost in Redding” tears out of the gate, swinging like Woody Herman’s big band with a dose of the sarcastic snarl of Frank Zappa’s jazz-oriented works. Oscar Noriega’s bass clarinet sneer and roars, Ferreira’s guitar groans (adding to the ensemble texture), Ches Smith’s vibraphone clangs and shimmers and Matt Mitchell’s piano surges lyrically until the whole band joins in a deliberate attempt to put space between them and the town in the title. “Embraceable Me” begins with piano, vibraphone and drums playing a cyclical pattern somewhat evocative of minimalist composers Steve Reich and Philip Glass, albeit more raw and confrontational. Berne’s supple, fiery alto enters the fray, twisting around and through the tangled vines, segueing into sustained, tantalizingly drawn-out phrases from saxophone and clarinet while Smith builds tension via thundering tympani, that dramatic tension extended by shrieking, sustained electric guitar and ominous piano.

The title track is a solo acoustic guitar interlude, sweetly dissonant, slightly folkish and a bit like an ancient piece of classical lute music from Western Europe. “False Impression” starts off like a Thelonious Monk tune, full of fractured angularity, laced with the acidic, searing wails of electric six-string. A spare, wistful rhapsodic piano interlude is followed by pointed duo/fel of alto saxophone and bass clarinet, which ranges from cool school exchanges to cubist bop to some Coltrane-like fire, swinging all the while.

With this album Berne joins the ranks of composers such as John Zorn and Carla Bley, making music that’s relentlessly creative and challenging yet possessed with a wiry, expansive rhythmic impetus that swings hard and, at times, quite nearly rocks.

For more information, visit ecmrecords.com. This project is at Jazz Standard Apr. 21st. See Calendar.
Trombonist Joe Fiedler’s day job is as arranger, orchestrator and trombonist for Sesame Street. In the most complimentary manner possible, I’m In, the fourth CD by his own trio, is a bit like that kids’ TV show: it’s educational plus a whole lot of fun. Fiedler, besides crafting cues and arrangements for the likes of Elmo, Big Bird and Abby Cadabby, not only leads his own groups but is also first-call for bands like Eddie Palmieri La Perfecta II and Mingus Big Band. That versatility is part of the educational element of this CD, since each track succinctly expresses a different mood or emotion. I’m In is also educational since Fiedler concentrates on the plunger mute, demonstrating the versatility of the classic jazz standby in contemporary music. Like Sesame Street though, the CD can be enjoyed for the raunchy excitement Fiedler, bassist Rob Jost and drummer Michael Sarin bring to the nine original compositions, without knowing which trope or technique is being exhibited.

Take “The New Denizens”, for instance. Following Jost’s unhurried percussive preamble, a rim shot introduces a staccato theme that dances from Latin to Jost’s unhurried percussive preamble, a rim shot. Combining stentorian bass strokes and pinched brass multiphonics at the same tempo, the result strips the line to its skeleton-like fundamentals while gradually adding the muscle and sinew to create an entity that moves as well as inspires.

If someone ever wants to create a children’s program to introduce improvisational fundamentals with minimum presumption and maximum enjoyment, this outstanding CD suggests one strong contender for music director.

For more information, visit joefiedler.com. This project is at The Jazz Gallery Apr. 10th and WhyNot Jazz Room Apr. 26th. See Calendar.

Enrico Pieranunzi has long been one of the top European jazz pianists, blending classical education with richly textured jazz improvisation. A professional since his late teens, the Italian has recorded prolifically for four decades as a leader, primarily in trio settings. Pieranunzi has also worked and recorded with many visiting all-stars (a few include Phil Woods, Art Farmer, Lee Konitz and Chet Baker) and started performing on a regular basis with bassist Marc Johnson and drummer Joey Baron in 1984, after being invited to sub for Kenny Drew. Recently he has been playing with bassist Scott Colley (who has worked with Jim Hall, Andrew Hill, Gary Burton and Kenny Werner, along with dates as a leader) and the rising young drummer Antonio Sanchez (who has recorded with Burton, Werner, Pat Metheny and Colley, among others).

Ennio Morricone was the son of a jazz trumpeter and played jazz early in his career, shifting to composing movie soundtracks by the early '60s. He has written music for hundreds of films, ranging from Clint Eastwood’s hit “spaghetti” westerns to The Untouchables and many others, though he primarily scores Italian films made for European audiences. Pieranunzi has played piano on a number of Morricone’s soundtracks, so it is only logical that he would take some of the composer’s favorite themes to interpret in a jazz setting. With Johnson and Baron, the pianist recorded two separate releases focusing mainly on Morricone’s movie music between 2001-2002, this two-CD reissue adding two previously unissued live performances from 2004.

Whether or not one is familiar with the films or performances from 2004. Pieranunzi offers contrasting versions of “Il Malamondo” back to back, both of which swing like mad. “Il Vizietto” is a complex samba that constantly shifts direction while “Ninfa Plebea” is a touching ballad with a childlike air, buoyed by a soft bossa nova rhythm. Pieranunzi’s “Waltz For a Future Movie” is a memorable ballad that itself could easily fit into a movie soundtrack. The compilation wraps with a stunning live interpretation of Morricone’s “Musashi” in which the pianist’s wavelike approach, Johnson’s prominent, potent bass and Baron’s offset percussion come together in a magical mix.

Stories is very different, due to its diversity and less romantic focus. Pieranunzi’s new trio kicks their second CD into high gear immediately with the pianist’s “No Improper Use”, which starts as a powerful postbop piece featuring superb interaction among the musicians. “Detrás Más Allá” is a sassy samba number, featuring a dazzling solo by the leader and inspired interaction with his engaging rhythm section. The pianist’s “Blue Waltz” blends Latin, classical and bossa nova into a tantalizing work. “Where Stories Are” is a melancholy ballad with Pieranunzi playing poignant lines in a subdued setting, complemented by a spacious bassline and glistening brushwork. The real surprise is the avant garde-like “Which Way Is Up”, which seems inspired in part by early 20th Century classical music (especially Igor Stravinsky), highlighted by Pieranunzi’s rapid-fire attack and sudden shifts in direction, fueled by Sanchez’ brilliant percussion. Colley penned “The Slow Gene”, a shimmering ballad with a wistful air that grows more attractive with each hearing.

For more information, visit camjazz.com. Pieranunzi is at Village Vanguard Apr. 28th-May 3rd. See Calendar.
A fitting piece in what is certain to be a huge Sinatra centennial year is this LP reissue of one of his masterpieces. Frank Sinatra and Bing Crosby were two of the most popular male singers of the 20th century and the jazz element in their performances tended to depend on the musical company with which they were surrounded. Sinatra’s case the best of his orchestrators was Nelson Riddle. Interweaving jazz threads throughout, Riddle wrote arrangements that fit the singer to perfection. Among their classic albums was Songs for Swinging Lovers, which demonstrated just how superlative a swing singer Sinatra was.

In 2012 Rolling Stone named In The Wee Small Hours the “101st greatest album of all time”. Capitalizing on the then-newly developed long-playing record format, this gathering of choice songs helped to establish the place of the American Songbook in musical art. A daring evocation of loneliness, lost love and failed relationships, it proved that Sinatra’s most heartfelt acting was what he delivered as a singer.

Despite the deeply reflective nature of the album, there are swinging moments. On Richard Rodgers-Lorenz Hart’s “Thank You for being a Friend”, Sinatra manages to inject a rhythmic note of convincing self-deprecating humor into “...Look at yourself, if you had a sense of humor you would laugh to beat the band...”. “What Is This Thing Called Love?” is another instance of Sinatra digging deeply into a Cole Porter song, jazzy clarinet plus strings as eloquent accompaniment. In Harold Arlen-Ted Koehler’s dreamlike “Ill Wind”, the dark mood is shifted through a palpable swaying of trumpet and saxophone. There, and again in “Fools Rush In”, the astute punctuation with instruments keeps the mood from becoming maudlin. Because there is so much great playing throughout, it is especially poignant that musicians are not identified.

Jimmy Van Heusen-Eddie DeLonge’s rarely recorded mood piece “Deep In a Dream” has a special brilliance in which the genius of song, singer and orchestrator come together in a perfectly crafted unity. As Sinatra softly croons, “...My cigarette burns me, I wake with a start...”, it is punctuated by a lightning flash of strings. In that moment the arrangement is so just right the listener is startled, seized and pulled completely into the depth of the moment. Yes, that is genius and this session is 48 minutes, 41 seconds of it.

For more information, visit sinatra.com. A Sinatra tribute is at The Appel Room Apr. 15th-16th. See Calendar.

The title of singer Cassandra Wilson’s new album is the translated name of the Egyptian Book of the Dead, a collection of spells to assist the departed through the afterlife. In it, Wilson and producer Nick Launay conjure and shape spells from the music and myth of an American jazz icon. According to Wilson, the album “is an homage dedicated to the beauty, power and genius of Billie Holiday. A collection of musical spells, prescriptions for navigating the dubious myths surrounding her life and times, this record is a vehicle for the re-emergence of Holiday’s songbook in the 21st Century.” She goes on to say: “A dream of mine is to conjure and shape spells from the music and myth of the singer to perfection. Among their classic albums was Songs for Swinging Lovers, which demonstrated just how superlative a swing singer Sinatra was.

In 2012 Rolling Stone named In The Wee Small Hours the “101st greatest album of all time”. Capitalizing on the then-newly developed long-playing record format, this gathering of choice songs helped to establish the place of the American Songbook in musical art. A daring evocation of loneliness, lost love and failed relationships, it proved that Sinatra’s most heartfelt acting was what he delivered as a singer.

Despite the deeply reflective nature of the album, there are swinging moments. On Richard Rodgers-Lorenz Hart’s “Thank You for being a Friend”, Sinatra manages to inject a rhythmic note of convincing self-deprecating humor into “...Look at yourself, if you had a sense of humor you would laugh to beat the band...”. “What Is This Thing Called Love?” is another instance of Sinatra digging deeply into a Cole Porter song, jazzy clarinet plus strings as eloquent accompaniment. In Harold Arlen-Ted Koehler’s dreamlike “Ill Wind”, the dark mood is shifted through a palpable swaying of trumpet and saxophone. There, and again in “Fools Rush In”, the astute punctuation with instruments keeps the mood from becoming maudlin. Because there is so much great playing throughout, it is especially poignant that musicians are not identified.

Jimmy Van Heusen-Eddie DeLonge’s rarely recorded mood piece “Deep In a Dream” has a special brilliance in which the genius of song, singer and orchestrator come together in a perfectly crafted unity. As Sinatra softly croons, “...My cigarette burns me, I wake with a start...”, it is punctuated by a lightning flash of strings. In that moment the arrangement is so just right the listener is startled, seized and pulled completely into the depth of the moment. Yes, that is genius and this session is 48 minutes, 41 seconds of it.

For more information, visit sinatra.com. A Sinatra tribute is at The Appel Room Apr. 15th-16th. See Calendar.
LOST JAZZ SHRINES:

BOB BELDEN QUINTET:
THE BIRTH OF THE COOL REMASTERED
CELEBRATING THE ROYAL ROOST AND MILES DAVIS
Friday, April 10 at 8:30PM

Grammy winner Bob Belden – soprano sax, Pete Clagett – trumpet
Roberto Verastegui – synthesizer, Jair-Rohm Wells – electric bass
Matt Young – drums

SPOTLIGHT SERIES:

RUTHIE FOSTER
Friday, May 8 at 8PM
Those who have followed Ruthie Foster’s eclectic musical history know that she can burn down any stage with her combustible blend of soul, blues, rock, folk and gospel. Ruthie’s astonishing voice has taken her on an amazing ride. Ruthie’s latest and Grammy-nominated CD, Let It Burn, is a deeply intimate recording featuring a smoky mix of original songs coupled with inventive interpretations of an unexpected collection of covers.

Call Ticketing Services: 212.220.1460. Visit the Box Office located on the campus of the Borough of Manhattan Community College 199 Chambers St., NYC.
The Celestial Squid
Henry Kaiser/Ray Russell (Cuneiform)

It says something about the state of what we call “jazz” and improvised/creative music that a guitarist such as Henry Kaiser can be included, rightly, along figures like Grant Green, John Abercrombie and Sonny Sharrock. After all, there are just as many ways to improvise on an electric guitar, within or without the “tradition,” as there are to skin a cat or juice a steak.

Based in the Bay Area, Kaiser was one of the first American musicians to encourage collaboration with European free improvisers and co-founded the Metalanguage label. But he is just as likely to point out the influence of Jerry Garcia and Bob Weir as Derek Bailey and Masayuki Takayanagi and his sphere of experience also includes scoring films and working as a deep-sea oceanographic diver. Kaiser has appeared on hundreds of recordings, from fractured open improvisations to large-group projects reimagining Miles Davis’ electric work or the late albums of Albert Ayler and Mary Maria Parks, as well as a slew of solo guitar discs.

The Celestial Squid is the first meeting on record between Kaiser and English guitarist Ray Russell, a heavyweight whose trajectory moved from quixotic postbop in the ‘60s through free improvisation and a blistering take on jazz-rock in the ‘70s before taking a turn into the realms of sound library and soundtrack composition. This is the first Russell disc in quite some time to feature “open music” as many would think of it, though it’s fair to argue that all of Russell’s music post-1975 has necessarily stemmed from the world of free jazz. The ensemble is a double quintet: the two guitarists and a rhythm section consisting of drummers Weasel Walter and William Winant and bassists Damon Smith and Michael Manning and saxophonists Steve Adams, Aram Shelton, Phillip Greenlief and Josh Allen. Adams’ “Gukten Limpo” starts the set with a meaty, math-rock juggernaut, off of which glint jagged, tinny blues chugging and a horn chorale that quickly becomes knotty and ricocheting. Russell is first out of the gate with thick, redoubled lines, which, while economical, gradually increase in toothy, blistering intensity. Shelton’s alto is bright and choppy against a whirlwind of flaring cymbals and intertwined, electrified strings. Even as things unspool a little, the tune’s pounding, somewhat clunky center retains its glory. “The Enumeration (for Glenn Spearman)” begins with Kaiser’s acoustic guitar falling somewhere between Derek Bailey and William Ackerman in a gentle, dusky tone poem. Reeds, electric guitar and rhythm enter in shimmering, fleshy palms, hoarse tenor and baritone shouts emerging from gauzy ether as players pay their respects in soli and rugged, fuzzed-out dialogue. Coursing through the entirety of The Celestial Squid are the parallel lingoes of Kaiser and Russell, the former an applied encyclopedia of the guitar who nudges and defers to the salty constant inventions of a slightly older Englishman.

It should be noted that Kaiser and Damon Smith have a lengthy history—after all, the bassist was a stalwart figure on the Bay Area free music scene until relocating to Houston in 2010. Both are historians and practitioners who have mined the landscapes of obscure artists in the realms of European, Japanese and American creative improvisation and to encourage community. Relations is the second volume of duets between the two players, following 2011’s Fan the Hammer (also on Balance Point Acoustics, Smith’s label). Kaiser sticks to the acoustic guitar (seven-string) on these eight improvisations, but the combined tonal resources of the two players are enough to scuttle any notion that Relations will be a standard set of guitar-bass duos. Between the subtonal, warped masses that Smith goads out of his 1934 upright, he slowly scrapes across the lower reaches of the instrument to create a split-tone platform for Kaiser’s resonant flecks, horizontal string-scrapes and bowing—the latter somewhere between a broken harmonica and a Bennink-inflected Chinese violin. But the interplay’s the thing and, whether hacking out a series of apposite actions or interweaving romanticism, Kaiser and Smith build on a fascinating series of Relations.

Leaps presents Kaiser in a series of six duos with drummer Scott Amendola, another Bay fixture who is primarily known for his collaborations with guitarists Nels Cline, Jeff Parker and Charlie Hunter, as well as reedplayers like Ben Goldberg and Philip Greenlief. This disc was initially presented as a limited premium for contributors to Amendola’s orchestral recording, but now sees life as a commercially available set showcasing the pedal-actuated depths of Kaiser’s axe and Amendola’s crystalline propulsion in a series of spontaneous improvisations. The opening title piece, at slightly more than 20 minutes in length, finds the guitarist in muted overlays and harmonic drift, exploring a concentrated psychedelia. The classically poised, tough language that is Amendola’s trade is subdued here, giving way to bowed cymbals, occasional jabs and shifting floes. With ample overdubs and a range, unhurried approach to improvising, the music could meander in lesser hands, but Amendola and Kaiser know when to follow a sound and when to put the reins on it.

For more information, visit cuneiformrecords.com,

Rachel Caswell - All I Know
CD Release Show
Monday, April 20, 2015
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The Bar Next Door
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Rachel Caswell, vocals
Dave Stryker, guitar
Linda Oh, bass
...Caswell is a hugely memorable standout. She’s on worth a devoted following.
—Jeff Simon,
The Buffalo News

Italian film composer Piero Umiliani, who died 14 years ago last February, scored hundreds of Italian films using his jazz-influenced style, gracing spaghetti westerns, Giallo, softcore and exploitation movies from the late ‘50s to the early ‘80s. His biggest single hit, “Mah Nà Mah Nà”, was originally from a documentary about Sweden, but was eventually popularized by The Muppets, who covered the song several times.

Da Roma A New York
Piero Umiliani E I Suoi Solisti
(RCA Italiana-Schema Rearward)
by Ken Micallef

Da Roma A New York is the perfect accompaniment to swinging ‘50s journeys, on either side of the Atlantic.
For his sophomore effort on Smoke Sessions, alto saxophonist Vincent Herring leads a fiery quintet on a superbly recorded studio date sure to satisfy listeners who like their horns hot and their bop hard. With bassist Brandi Disterheft and drummer Joe Farnsworth returning and Mike LeDonne now at the piano, Herring shares the frontline with his Cannonball Legacy Band teammate Jeremy Pelt (for 6 of the 10 tracks) on a program that swings from start to finish.

The group charges out of the gate with “Grind Hog’s Day”, a Messenger-ism anthem by Herring high school bandmate pianist Gary Fisher. Pelt and LeDonne unabashedly displaying their affection for Freddie Hubbard and Cedar Walton, respectively, while Herring continues to exhibit an abiding commitment to the bluesy style of Cannonball Adderley. Pelt lays out the uptempo Latin-tinged rendition of the Cole Porter title track but returns for Herring’s “The Adventures of Hyun Lee”, a tour de force outing based on Coltrane’s “Countdown”, and LeDonne’s “Walton”, a swinging tribute to the late pianist in whose band Herring played for the better part of two decades. The remaining tracks follow suit with a romance drenched quartet interpretation of the Charlie Parker-associated Billy Reid ballad “The Gypsy” and breakneck reading of Donald Byrd’s “Fly Little Bird, Fly”.

Herring pays tribute to his hero Cannonball with a jaunty rendition of the saxophonist’s Coltrane collaboration “Wabash” and to Walton with the pianist’s sambaing “Theme for Jobim”, sharing the beautiful melody with Pelt’s brassy horn. Tex Allen’s beautiful bossa nova “There Is Something About You (I Don’t Know)” follows appropriately, LeDonne moving to Fender Rhodes and Disterheft switching to electric bass, before the pair return acoustically for the closing “Smoking Paul’s Stash”, a bluesy tongue-in-cheek tribute to Smoke club owner Paul Stache.

For more information, visit smokesessionsrecords.com. This project is at Smoke Apr. 24th-26th. See Calendar.

Night and Day
Vincent Herring (Smoke Sessions)
by Russ Musto

Tomas Fujiwara & The Hook Up (482 Music)
by Terrell Holmes

After All Is Said

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In radio parlance, a “deep cut” is a song found well into recordings under his name done at the prodding of mitigated slightly in the ’80s by more traditional jazz. Canned Heat as recording his own music, a situation. The ’70s found Lloyd making as many odd guest recordings from such far-flung locales as the Fillmore Jarrett and Jack DeJohnette (both pre-Miles) and live Columbia LPs are obscure classics and his Atlantic On The Roof Adderley group with Joe Zawinul that recorded Fiddler Hamilton and a brief stint in the classic 1964 Cannonball Adderley group with Joe Zawinul that recorded Fiddler On The Roof, Lloyd devoted himself to leadership. His Columbia LPs are obscure classics and his Atlantic period—eight albums from March 1966 to November 1968—featured a band with future legends like Keith Jarrett and Jack DeJohnette (both pre-Miles) and live recordings from such far-flung locales as the Fillmore West and Kalevi Sport Hall in what was then USSR-controlled Estonia.

The ’70s found Lloyd making as many odd guest appearances with bands like The Beach Boys and Canned Heat as recording his own music, a situation mitigated slightly in the ’80s by more traditional jazz recordings under his name done at the prodding of pianist Michel Petrucciani. Then in 1989, Lloyd signed to ECM, released the self-referentially titled Fish Out Of Water and reclaimed his rightful place in the saxophone pantheon with 15 outstanding albums for the label. His ascension to “living legend” status was completed this year. He was named a National Endowment for the Arts Jazz Master, returned to Blue Note Records after a 30-year absence with the newly released Wild Man Dance and performed two transcendent sets on the final evening of the Village Vanguard’s 80th birthday celebration, a long-awaited return to the hallowed club he first played in 1965 (see review on pg. 5) and taking place on his own 77th birthday. And as if that weren’t enough, Resonance has recently released the freshly unearthed Manhattan Stories, a pair of 1965 live sets from Judson Church and Slugs’ Saloon.

Wild Man Dance is the debut of a new quartet, three players 23 (drummer Gerald Cleaver) and 46 (pianist Gerald Clayton and bassist Joe Sanders) years his junior, continuing a trend of working with younger musicians in a mutually beneficial relationship. This November 2013 live recording from the Warsaw Philharmonic in Poland also includes Sokratis Sinopoulos (lyra) and Miklós Lukács (cymbalom). Wild Man Dance continues the three strains of Lloyd’s career: exceptional leadership, wherein he, like a Wayne Shorter or Tomasz Stanko, picks his band carefully so that they can draw upon his energy both when he is playing and silent; an intense spirituality in his compositions, manifesting itself in the seemingly contradictory ideas of grand simplicity and dense spaciousness; and a garrulousness of his own soloing that drives the other two components while never seeming indulgent. The six pieces are new Lloyd compositions and the band sounds a touch lighter than his previous quartet of Jason Moran, Reuben Rogers and Eric Harland, leavened even further by the delicacy of the guesting Greeks. Lloyd, befitting his elder status, comes and goes within the music as he pleases, saying only exactly what he means.

Manhattan Stories, taking place around the same time as Lloyd’s first Village Vanguard appearance, finds the saxophonist leading a quartet of guitarist Gabor Szabó, bassist Ron Carter (in the midst of his Miles Davis quintetdom) and drummer Pete La Roca (shortly after his Blue Note debut here). Szabó was Lloyd’s old pal from the Chico Hamilton bands and also appeared on the 1964-65 recordings Nirvana and Of Course, Of Course, also including Carter and La Roca in partial duty. These two sessions, from seminal Lower Manhattan venues, come a year after Discovery!, Lloyd’s leader debut, and right around the time of Nirvana, the saxophonist a precious 27 years old. The recordings are now the first document of Szabó’s “Lady Gabor” (in versions from both sets) and Lloyd’s “Dreamweaver” (a feature for his West Coast flute style), the rest of the material taken from Discovery! as well as the composed-for-the-occasion “Slugs’ Blues”. The tunes are heard in lengthy takes, none shorter than 12 minutes, one approaching 18. And what is immediately audible is that Lloyd was one of those musicians who came almost fully formed. He doesn’t quite have the resonance of his later sound and his composing can almost be called hippie-jazz (he would go on to play with The Grateful Dead, after all) but the template of thoughtfulness and loquaciousness, all in the service of communicating some higher message, was already set.

For more information, visit bluenote.com and resonancerecords.org. Lloyd is at Metropolitan Museum of Art’s Temple of Dendur Apr. 18th with his Wild Man Dance project and Rose Theater Apr. 20th as part of the 2015 NEA Jazz Masters Awards Ceremony.

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  *Blues In My Bottle*

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See Eliane LIVE!
Apr. 7-11 @ Birdland

See Ben LIVE!
4/23 @ The Cutting Room
Drummer Steve Gadd has spent most of his career doing studio and commercial work and playing what other artists needed him to play. Sometimes his artistry was to show them what they didn’t know they wanted. He is famous for unique musical contributions on songs like Paul Simon’s “50 Ways To Leave Your Lover” and Steely Dan’s “Ajá.” If anyone has overcome the challenge of bringing creativity to the studio profession, it’s Gadd. His own records are tasteful and reflective of the commercial environment. Jazz purists might long to hear him cut loose and play something dirty, not so perfect, but 70 Strong is a very cool record and does not lack spiritual unity. Made in honor of his 70th birthday (Apr. 9th), this album features a group of musicians that are quite comfortable together—Michael Landau (guitar), Jimmy Johnson (bass), Walter Fowler (trumpet) and Larry Goldings (keyboards and accordion). The latter stands out, contributing some of the best compositions and bringing the whole band closer to the edge. Johnson, with nuanced bass tone and articulation, is one of the greats.

Goldings and Johnson open the record with a memorable rhythmic arpeggio to set up the groove on the collective “Foam Home.” It almost sounds like a Donald Fagen rhythm track from Kamakриad or later. Eddie Harris’ “Freedom Jazz Dance” gets an original treatment and showcases Gadd’s personal brushing style before he switches to sticks. This performance is probably as close as they get to playing on the fringe and Goldings plays shades of Bitches Brew, “Written In Stone,” by Goldings, is accompanied by his accordion and sounds at times like an old central European folk tune. The band digs in on “Sly Boots,” another Goldings composition, with a funky groove based on a vamp in 6. Fowler’s “Duke’s Anthem” almost sounds like it could be a reflective Paul Simon ballad from the One Trick Pony period; with his clean tone and bending notes, Landau sounds reminiscent of the late, great Eric Gale while Goldings recalls Richard Tee. “Elegant Squares” is another cool groove by Goldings. An instrumental cover of Chico Buarque’s “De Volta Ao Samba” is a nice moment for its beautiful melody and samba groove.

It’s a diverse set, as mentioned in the PledgeMusic video, but the band maintains a sound and a fun personality, featuring signature Gadd throughout.

For more information, visit bfnjazz.com

Cinéma Piano Solo
Claude Bolling (Frémeaux & Associés) by Charles Hillman

Claude Bolling is a renowned French jazz pianist/arranger/composer who has written for over 100 mostly French, films. Bolling, who celebrates his 85th birthday this month, has chosen to record a solo piano CD of some of these compositions. This retrospective covers works that he wrote for 15 films during the period from 1968-88 and consists of 21 short tracks. As stated in the album’s liner notes, he has chosen the solo piano format because “originally I composed these themes on a piano in a couple of single lines...then I orchestrated them. It is sort of a return to the roots, to the first stages of composition.”

Bolling’s technique is incredible. He can make a single piano sound like an orchestra by making use of the entire keyboard and making his two hands seem like four or more. His use of dynamics and the flexibility of his fingering is sometimes breathtaking and he is able to play in many styles. This range enables him to write in many styles as well. Examples include the sound of a street organ and the sound of piano rolls on themes from “Borsalino” (a film starring Jean-Paul Belmondo, familiar to American audiences); boogie woogie piano and cowboy lament on themes from “Lucky Luke”; a Chopin-esque waltz from “Le Magnifique” (also with Belmondo); and stride piano from “Fiancées en folie/Seven Chances” (a silent film starring Buster Keaton, which was made in 1925, five years before Bolling was born). There is much to listen to on this CD and the notable tracks are many but one standout is the theme from the movie “Les Passages”, where Bolling pits his left hand playing a walking baseline against the melody in the right hand.

This is a delightful album that ably demonstrates the amazing talents of Bolling as a pianist and composer and provides music for the movies in your mind.

For more information, visit fremeaux.com

The album’s second half features “Big Alice”, a pounding, bluesy tune written for the Mingus group, and “Song Played Backwards”, an extremely free-sounding piece that lives up to its title. The two bonus tracks are “Kadji”, another bluesy romp with a free-ish eruption at its midpoint, and an alternate version of “Big Alice”. Pullen was revered during his lifetime, particularly during the years (1979-88) when his quartet with saxophonist George Adams was active but hasn’t really retained star status since his death. This reissue makes an excellent introduction to the work of a brilliant, unique player.

For more information, visit delmark.com

Billie Holiday: The Musician and the Myth
John Szwed (Penguin) by Michael Steinman

It’s always a pleasure to experience an author evidently fascinated by a subject, better still one who understands that an idiosyncratic subject might be too large for a conventional study, chronological or analytical. Even though Billie Holiday has been written about to great effect before, John Szwed’s book offers new material and new insights. It is neither a classic biography nor a study of her music, but a series of speculative investigations, improvisations on the great themes. It is fact-based rather than impressionistic and one of its strengths is the unfamiliar material from interviews and profiles of Holiday. Szwed has also made good use of unpublished passages from Holiday’s autobiography and he consistently offers useful historical context as well as musical analyses based on close listening.

The book’s title is true and admirable: although some continue to be obsessed by Holiday in her most dramatic non-musical guises—the Heroine Madonna and the Victimized Woman—ultimately we will remember her more for her recordings than for her unfortunate choice of men.

Szwed follows unusual paths into the mysteries of his fascination—moving nimbly from unusual topics (coon songs to Eva Tanguay and Mabel Mercer) to more familiar ones analyzed in depth: Holiday’s rhythmic emphases; partnership with Lester Young; influence of Louis Armstrong; work with Count Basie; and later recordings. And the historical data he has assembled is always bracing: a 1939 Time Magazine article where Holiday was characterized as “a roly-poly young colored woman with a hump in her voice... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure... She does not care enough about her figure...}
While active in NYC's underground/avant garde jazz circles since the early '70s, it was in the '90s that bassist William Parker became widely known. Aside from his many albums as a leader, Parker's recordings and performances with pianist Matthew Shipp and saxophonists Peter Brötzmann and David S. Ware (as well as indie rockers Yo La Tengo) have garnered him international renown. Not as yet well-known, Canadian guitarist Ken Aldcroft has established himself in the creative jazz scenes of Vancouver and Toronto, performing and recording with the Association of Improvising Musicians Toronto (AIMToronto), electronica duo MiMo and Anthony Braxton.

One Sunday is Aldcroft and Parker in a presumably completely improvised duo context. "Sweet Beverly" is a leisurely, blues-lanced ramble—and "ramble" in the best sense of the word. These gentz reconnote with and around country blues phrases in a free-form mode yet with implied rhythmic impetus and in a yearningly bittersweet manner. Parker's bass is pliant, played with an exploratory scope yet with plenty of urgent thrill and presence. Aldcroft has a brittle, crackling, yet at times crystalline tone and while he plays an electric axe there are virtually no effects or distortion. His approach intertwines the open-ended aspects of Derek Bailey, drive of Fred Frith and earthy countrside twang of Bill Frisell.

"Monroe Street Bop" is sideways freebop, Aldcroft making with some angular but strangely swinging phrases and some earnestly swinging Parker. "Warm'in On McKibben" finds Parker on shakuhachi (Japanese flute), blowing somewhat mournfully and freely while Aldcroft has a brittle, cracking, yet at times crystalline tone and while he plays an electric axe there are virtually no effects or distortion. His approach intertwines the open-ended aspects of the free improvisations of the Art Ensemble of Chicago. The lengthy "One Sunday" is the least satisfying track, as it sounds as if the duo is waiting for the right inspiration to alight—it meanders while the other pieces have a more visceral, immediate tenor yet maintaining a high level of musicianship.

One Sunday is not an album for free jazz novices, but those smitten with and well-versed in the ways of non-idiomatic improvisation will find much to savor.
Reedplayer Gianluigi Trovesi seldom strays from his Lombardic roots, physically or musically, but carries his vision of jazz/classical fusion in many reed cases. This nine-CD set (1978-2004) spans his clear-eyed, joyous reinventions of Renaissance dance and march repertory through a jazz prism.

Trovesi seeks melodic invention across the seldom-traversed clarinet spectrum—alto, piccolo, bass, even standard Bb—achieving gorgeous timbres and march repertory through a jazz prism. Gianluigi Trovesi seldom strays from his Lombardic roots, physically or musically, but carries his vision of jazz/classical fusion in many reed cases. This nine-CD set (1978-2004) spans his clear-eyed, joyous reinventions of Renaissance dance and march repertory through a jazz prism.

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ON THIS DAY
by Andrea Henkin

ON THIS DAY
April 29th, 1954
All Star Sextet
Miles Davis (Prestige)

ON THIS DAY
April 29th, 1964
Night Dreamers
Wayne Shorter (Blue Note)

ON THIS DAY
April 29th, 1973
Jazz On A Sunday Afternoon Vol. 1
George Coleman (Crest)

ON THIS DAY
April 29th, 1983
Meeting the Tenors
Doug Raney (Criss Cross)

ON THIS DAY
April 29th, 1992
It’s A Time For The Fringe
(Gayo Soul Note)

BIRTHDAYS
by Andrea Henkin

APRIL 1
John LaPorta 1922-2004
Harry Carney 1913-73
Duke Jordan 1922-2006
Frank Tusa b.1947
Gulf Scott-Heron 1949-2011
Antoine Roney b.1963

APRIL 2
Max Garber b.1926
Brooker Little 1938-61
Sal Nissio 1940-91
Larry Coryell b.1943
Rahsaan and Roland Barber
Michel Camilo b.1954
Ray Russell b.1947
Ole Kock Hansen b.1945
Hugh Masekela b.1939
Gene Ramey 1913-84

APRIL 3
Bill Evans 1929-80
Scotto LaFaro 1936-61
Jimmy Mcgieff 1936-60
Harold Vick 1936-87
Linda Sharrack b.1947
Erik Loe b.1949
Ali Jackson b.1976

APRIL 4
Kwee Rayema 1918-65
Buster Cooper b.1929
Fats Waller 1917-43
Charlie Parker 1920-55
Warren Chiasson b.1934
Mary Lou Williams b.1910-2001
Paul Jeffrey b.1933

APRIL 5
Stan Levey 1925-2000
Stanley Turrentine 1934-2000
Evans Parker b.1944
Randy Weston b.1944
Gary Smulyan b.1956

APRIL 6
Charlie Rouse 1924-88
Randy Weston b.1926
Carroll McRae 1922-94
André Previn b.1929
Art Taylor 1929-95
Bill Hardman 1933-91
Horace Tapscott 1934-99
Manfred Schoof b.1935
Noah Howard 1943-2011
Victor Pazzioli b.1960

APRIL 7
Billie Holiday 1915-59
Monga Santamaria 1922-2003
Victor Feldman 1934-87
Frank Capp 1935-2009
Fletco La Rosa 1938-2012
Alex von Schlippenbach b.1938
Bob Berg 1951-2002
Frederik Lundin b.1964

APRIL 8
George Dixon 1900-94
Tom Morgan b.1922-94
Paul Jeffrey b.1933

APRIL 9
Fats Waller 1904-43
Julian Dash 1916-74
Steve Cadd 1945
Dave Allen b.1970

APRIL 10
Fats Waller 1904-43
Monty Cob 1917-98
Frank Fraser-MacPherson 1928-93
Claude Bolling b.1930
Joe Barbara 1929-2011
Owen Hardy 1931
Roy Assay b.1982

APRIL 11
John Lewis b.1912-2012
Emile Mandelsohn b.1925
Matt Mawson b.1930
Jakob Bro b.1978

APRIL 12
Johnny Dodds 1892-1940
Bace Garcia 1916-2011
Herbie Hancock b.1940
Ryan Kisor b.1973

APRIL 13
Ike Freeman 1906-91
Teddy Charles 1928-2012
Ray Jones b.1932
Ed Marshall b.1938-2011
Sampson Lindeborg b.1952
John Lewis b.1973

APRIL 14
Sherry Rodgers 1924-94
Gene Ammons b.1925-74
Monty Waters 1926-2008
Steve Davis b.1967
Ruth Dillard b.1972

APRIL 15
Skeewee Smith 1936-97
Charles Smith 1938-66
Richard Davis b.1940
St John b.1950
Herb Pomeroy 1950-2007
Jim Conner 1954-94

APRIL 16
Sherry Mancis 1930-2000
Sidney Bechet 1937-61
Guy Davis 1940-1946
Sidney Bechet 1937-61
Alfred Scaglione 1942
Landon Knobble 1982

APRIL 17
Chris Barber b.1929
Sutton Wescoff b.1930
Wes Montgomery b.1932-93
Han Bennick 1932-92
Buster Williams b.1922
Ian Hammett b.1934
Marvin事物 b.1935-97
Barry Guy b.1947

APRIL 18
Tommy Motola 1981-2004
Leo Parker 1952-62
Ron Colyer 1952-88
Freddy Hill b.1952
Gail pool b.1954
Susanna Lindengo b.1952
John Lewis b.1973

APRIL 19
Tommy Benthoff b.1964-94
Fiete Haflenz 1957-67
Steve Ingram b.1957

APRIL 20
Laban Hampton 1900-2002
Ray Blake b.1903
"Sonny" Brown 1936-96
Beverly Harris 1936-91
Billy James 1936-2009
Joe Royal 1948-2014
Asif Ali Cohen b.1970
Matt Brewer b.1983

APRIL 21
Al Koontz 1905-76
Ben Webster 1912-1943
Mundell Lowe 1916-79
Sidney Bechet 1937-61
Dumkari Lowe 1939-92

APRIL 22
Johnson Blovett 1920-76
Aaron Bell 1922-2003
"Sonny" Griffin 1929-2003
Johnny Griffin 1926-61
D'Adamo Dallwood b.1926
Frank Strachan 1926-2003
Colin Watson 1945-2001
Edwin Johnson b.1948
Trudy Silver b.1953

APRIL 23
Hummie Noone 1895-1944
Lenny Harris 1919-25
This Paosne 1920-2003
Bobby Rosengarten 1924-2007
Bunky Green 1934-2009
Perry Courbon b.1940
Bobby Gailper b.1942
Teddy Charles 1928-2012

APRIL 24
Tommy Benthoff 1964-94
Fiete Haflenz 1957-67

APRIL 25
Hull Broom 1902-76
Aaron Bell 1922-2003
"Sonny" Griffin 1929-2003
Johnny Griffin 1926-61
D'Adamo Dallwood b.1926
Frank Strachan 1926-2003
Colin Watson 1945-2001
Edwin Johnson b.1948
Trudy Silver b.1953

APRIL 26
Hull Broom 1902-76
Aaron Bell 1922-2003
"Sonny" Griffin 1929-2003
Johnny Griffin 1926-61
D'Adamo Dallwood b.1926
Frank Strachan 1926-2003
Colin Watson 1945-2001
Edwin Johnson b.1948
Trudy Silver b.1953

APRIL 27
Hull Broom 1902-76
Aaron Bell 1922-2003
"Sonny" Griffin 1929-2003
Johnny Griffin 1926-61
D'Adamo Dallwood b.1926
Frank Strachan 1926-2003
Colin Watson 1945-2001
Edwin Johnson b.1948
Trudy Silver b.1953

APRIL 28
Bonnie Morgan b.1904-89
"Blossom" Dunn 1922-2009
Oliver Jackson 1933-94
John Thiebaux 1936-2012
Mickey Tucker b.1941
Willie Giraldi b.1950

APRIL 29
"Duke" Ellington 1899-1974
"Philip" Brown 1908-94
Toots Thielemans b.1922
Big Joe McNeil b.1927
Harry Carney 1910-74
Hal Hurey 1920-2006
Andy Dickinson b.1920-99
George Adams 1940-92
Hugh Hayden 1949-2006
Julius Tolnish b.1975

APRIL 30
Pete Weiss 1914-94
"Tiny" Heath 1919-2005
"Tito" Frazier b.1942
Wendy Price 1957-95
Rust Nickel 1957-95
Russ Nolan b.1968

Crossword

The New York City Jazz Record | April 2015
### Wednesday, April 1

- **Harold Mabern Quartet with Eric Alexander, Phil Palombi, Joe Farnsworth**
  - An Beal Bocht Café: 8.30 pm $15
- **Shells Jordan with Steve Kuhn Trio**
  - Birdland: 8.30 pm $45
- **Tom Harrell Quintet with Ambrose Akinmusire, Charles Altura, Ugolino Okeghem, Johnathan Blake**
  - Village Vanguard: 8.30 pm $30
- **Christian McBride Big Band with Natalie Isaës, Freddie Hendrix, Brandon Lee, Steve Davis, Michael Dease, David Osborn, Ron Blake, Daniel Pratt, Carl Maragh, Todd blossoms, Melissa Walker, Ulysses Owens, Jr.**
  - Smoke: 7.30 pm $30
- **Alexander Claffy**
  - Smoke: 9.30 pm $20
- **Nicholas Payton Trio with Buster Williams, Lenny White**
  - The Village Vanguard: 10 pm $30

### Thursday, April 2

- **Michael Blake Quartet with Frank Kimbrough, Bill Dumas, Paul ordyson, Joe Lovano, Ron Blake, Steve Davis, Michael Dease, James Burton, Douglas Punnaro, Ron Blake, Daniel Pratt, Carl Maragh, Todd blossoms, Melissa Walker, Ulysses Owens, Jr.**
  - Smalls: 8.30 pm $25
- **Justin Lees Trio**
  - Smoke: 7 pm $25
- **Maryanne de Prophetis Quartet with Brian Drye, Adam Caine, Dean Johnson, Rob Reynolds**
  - The Stone: 8 pm $15
- **Terell Stafford Quartet**
  - New York State Charli Persip big band: 8:00 & 9:30 PM
  - The Drawing Room: 4 pm $25
- **The Drawing Room**
  - 212-222-5159
- **Setsuko Hata Trio**
  - Shrine: 8 pm $15
- **Tomi Jazz**
  - 8 pm $10
- **Blue Note**
  - 8 pm $35

### Friday, April 3

- **Ben Monder Trio with EVPiD Osvip, Jordan Ruckmick**
  - Dizzy’s Club: 8 pm $25
- **Hyperspace: Eyal Maoz, Jamie Hinton, Luke Legiet**
  - The Stone: 10 pm $30
- **Dee Dunning Trio with William Flanagan, Joe Morris, Akos Kiss**
  - An Beal Bocht Café: 9:30 pm $15
- **Carol LeBlanc/John Laubor**
  - Dizzy’s Club: 11:30 pm $30
- **Robin Tanaka**
  - Triumph: 7 pm $15
- **Nathan Brown**
  - Triumph: 8 pm $15
- **Alex Marziale**
  - Triumph: 9 pm $15
- **Eric Alexander**
  - Triumph: 10 pm $15
- **J. Alexander**
  - Triumph: 11 pm $15
- **Sasha Schoenbaum**
  - Triumph: 12 am $15
- **Mike Eadie**
  - Triumph: 1 am $15
- **Jimmy Green**
  - Triumph: 2 am $15
- **Ben Monder**
  - Triumph: 3 am $15
- **Tom Harrell**
  - Triumph: 4 am $15
- **The Drawing Room**
  - 212-222-5159

### Saturday, April 4

- **Central Brookly Jazz Festival: Harlem Blast**
  - Smalls: 9.30 pm $25
- **Ricky Pizzarelli with Vlad Dub**
  - Jazz at Kitano: 10 pm $35
- **Juni Booth w/ Stuart with Ruby Golb, Richard Barnett**
  - Under the Hammer: 11.30 pm $30
- **Bennie Gonzalez Quintet with Assaf Lavini, Myron Welden, Essiet Okon Essiet, Jeff "Terry" Watts**
  - West Bank: 11 pm $15
- **Yoshiki Chuma, Patricia Nicholson Parker, Lance Gries, Matthew Ship, Michael Biecco**
  - Bar Next Door: 7 pm $30
- **Jeff Corolla, Paul Butter, J. Mills**
  - Bar Next Door: 11.30 pm $30
- **Lucy Ligeti Quintet with Thomas Benjamin, Travis Shulkin, Shoko Nagoi, Michael Bates**
  - Tomi Jazz: 8 pm $25
- **Russo Kaselofly Anderson**
  - Coffee Bar: 9 pm $25
- **Niky Candi**
  - Prophets: 11 pm $25
- **Emile Tudot with Moto Fukushima, Sang-Su Kang, Jeff Deitz, Daniel Fisher, Sebastien Noelle**
  - Dizzy’s Club: 8 pm $30
- **Tina Fullers Quartet with Shanye Royston, Miles Jones, Rudy Royston**
  - Dizzy’s Club: 9 pm $30
- **The Minton’s Players**
  - New York State Charli Persip big band: 8:00 & 9:30 PM
  - The Drawing Room: 4 pm $25
- **Mikis Mina Group with Giorgi Gogunoki, Takaaki Noma, Mari Chimura, Beiniet**
  - Blue Note: 11.30 pm $25
- **The Mingin’s Players**
  - Birdland: 9 pm $30
- **Ko Kyo**
  - Dizzy’s Club: 10 pm $30
Monday, April 6

• Mingus Big Band
  Jazz Standard  7:30, 10 pm $25
  Smoke  7 pm $9
• Mark Hughes and Bottom Heavy
  Cornelia Street Café  9 pm $10
• Kevin Shiozaki Trio
  Dizzy’s Club  9:30 pm $20

Tuesday, April 7

• The Heath Brothers: Jimmy Heath, Albert “Tootie” Heath, David Wong, Michael Weiss
  Birdland  8:30, 10 pm $40

Wednesday, April 8

• The Nu Band: Joe Ford, Lou Grassi, Matthew Wehr, Christian McBride
  Village Vanguard  8:30, 10:30 pm $30

Thursday, April 9

• Chico Corzo/Herbie Hancock
  Carnegie Hall  8 pm $40-150

THE NEW YORK CITY JAZZ RECORD | APRIL 2015 43
APRIL 24 - 7:30
$40/$30 adv/$20 students/seniors

Friday, April 10

- Cassandra Wilson: A Celebration of Billie Holiday
  Apollo Theater 8 pm $45/$50/$55

- Cecile McLorin Salvant Sings Billie Holiday: Evolution
  The Apollo 7:30 pm $40/$45/$50

- Celebrating Lady Day: Andy Bey with Melford, Sarah Elizabeth with
  Peter Martin, Melissa Allen, Robert Hunt, Ulisses Owens, Jr.
  Rose Theater 7:30 pm $40/$45

- Billie Holiday Centennial Celebration: Cynthia Scott with Bill Saxton Harlem
  Baby Band
  Café Kar Spend 8 pm $30

- Billie Holiday Centennial Birthday Tribute: JC Hopkins Big Band with
  Bria Skonberg, Naima Adedapo, Charles Turner, Camille Thurman, Melissa J.B.
  Charles, Brandon Bain, Wayne Tucker, Serene Black, Corey Wallace,
  Claire Daly, Julian Pressley, Chad Lefkowitz-Brown, Troy Roberts, Hill Greene,
  Charles Gward
  The Appel Room 7:30 pm $40/$45/$50

- Harold Mabern Trio with John Weider, Joe Farnsworth and guests Eric Alexander,
  Alex Cole
  Smoke 8 pm $38/$30/$30

- James Webber/Harri S
  Smoke 8 pm $30

- Laurie Linogold
  Smoke 8:30 pm $30

- Glid Heukelum With Max & Mark Turner, Joe Martin, Justin Brown
  Leg’s 8 pm $20

- Sean Noonan solo: Eye To Eye: Kirk Knuffke, Christine Knauff, Sean Noonan;
  Nate Wooley, Ben Wendel, Edward Simon, Matt Penman, Obed Calvaire
  Smoke 7:30 pm $10, 11:45 pm $40

- A Centenary Celebration of Billie Holiday: and the Boys with Shnell Elkins,
  Elena Pinderhughes, Molly Ryan, Yon Sotashe, Michael Mwenso, Riley Mulherkar
  Smoke 8:30 pm $30

- Todd Neufeld Group with Thomas Morgan, Rami Hasumi, Thelonious Jam, Billy Mintz
  Smoke 9 pm

- The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, David Wang, Michael Weiss
  Smoke 10 pm $25

- Donald Harrison with Las Nociantefi: A Celebration of Latin
  Joe's Pub $15

- Claire Diao Trio with Linsa Wynch, Mark Wahl, Brooks Harrell; Virginia Mayhew
  Quarter
  The Garage 12, 10 pm $10

Sunday, April 11

- The ABC Trio: Michael Cohen, Nate Brenner, Scott Amendola and guest
  Neil Cine
  Smoke 8 pm $25

- Unison Rain Festival: Sunart: Matt Lopez, Jack Jawa, Tom Colianni, Fred Frith
  Smoke 9 pm $20

- Orrin Evans Captain Black Big Band
  Smoke 9 pm $35

- A Centenary Celebration of Billie Holiday: and the Boys with Shnell Elkins,
  Elena Pinderhughes, Molly Ryan, Yon Sotashe, Michael Mwenso, Riley Mulherkar
  Smoke 9:30 pm $25/40

- SFJAZZ Collective plays Joe Henderson: Avishai Cohen, Miguel Zenón, David Sánchez,
  Robin Eubanks, Waron Wolf, Edone Simon, Mark Turner, Christian Scott
  The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, David Wang, Michael Weiss
  Smoke 8 pm $30

- Donald Harrison with Las Nociantefi, Fred Wesley, Christian Scott
  Joe's Pub $15

- Cecile Diao/France/Grillo
  Downtown Music Gallery 7:30 pm $15

- Sarah McLachlan and Las Jazz Femmes
  Peters 9 pm $5

- Larry Gellis
  Hicks 4:30 pm $20

- Juan Marcus Bayo Project
  WhyNot Jazz Room 7 pm $10

- Jorge Sylvester Quartet with Sameek Dutt, Donald Nick, Keith Klabell
  Minton's 9 pm $10

- Hrono Sunda Quintet with Glid Heukelum, Julian Shur, O Barset, Fred Fennel
  Minton's 9:30 pm $30

- The Minton's Players
  Minton's 12, 1:30, 3 pm $10

- Jone Ivan Trio with Saul Rubin, Kevin Haller
  North Square Lounge 12:30 pm $10

- Sammy Miller & The Congregation
  Rainbow Room 12:30 pm $15

- Loc Cupido Not So Big Band, David Core Quintet
  The Garage 11:30 pm $10

Monday, April 13

- Mingus Orchestra
  Smoke 10 pm $25

- Chris Evans Captain Black Big Band
  Smoke 8 pm $20

- Jim Cullum, Jazz Band with guests: Brina Blomberg, Evan Anton
  Dizzy's Club 8 pm $30/$40/$50

- Purchase Jazz Orchestra with Todd Coolman and guest David Stanford
  Dizzy's Club 8, 11 pm $30

- Moira Monte
  Metropolitan 8 pm $30

- Tomchess and Bandit Hat with Dan Kurfirst, Will McEvoy; Patrick Breiner, Anais Maviel,
  Jo-Yu Chen Quartet with Ben Monder, John Weider, Tiger Webb, Ben Monder, Joe Farnsworth
  Metropolitan 8 pm $30

- Bob Feldman's Triplicity with Terrence Mccarthy, Michael Evans
  Smoke 8 pm $30

- Ker Neuringer, Brandon Cleaver
  Smoke 8:30 pm $10

- Elina Dishar
  Smoke 9 pm $15

- Mike Moreno
  Smoke 9 pm $15

- Dorian Devins Trio with Behn Gillece, Hans Glawischnig
  Smoke 9:30 pm $15

- Battersea and the Boys with Shnell Elkins, Elena Pinderhughes, Molly Ryan, Yon Sotashe,
  Michael Mwenso, Riley Mulherkar
  Smoke 9:30 pm $25/40

- Tony Walsh's Gothic City: Brandan Lewis/Rex Cruz Jam
  Smoke 9 pm

- John Lander Trio
  Smoke 9 pm $15

- Harold Mabern Trio with John Weider, Joe Farnsworth and guests Eric Alexander,
  Alex Cole
  Smoke 9 pm $25

- A Centenary Celebration of Billie Holiday: and the Boys with Shnell Elkins,
  Elena Pinderhughes, Molly Ryan, Yon Sotashe, Michael Mwenso, Riley Mulherkar
  Smoke 9:30 pm $25/40

- SFJAZZ Collective plays Joe Henderson: Avishai Cohen, Miguel Zenón, David Sánchez,
  Robin Eubanks, Waron Wolf, Edone Simon, Mark Turner, Christian Scott
  WhyNot Jazz Room 7 pm $10

- The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, David Wang, Michael Weiss
  Smoke 8 pm $20

- Donald Harrison with Las Nociantefi, Fred Wesley, Christian Scott
  Joe's Pub $15

- Cecile Diao/France/Grillo
  Downtown Music Gallery 7:30 pm $15

- Sarah McLachlan and Las Jazz Femmes
  Peters 9 pm $5

- Larry Gellis
  Hicks 4:30 pm $20

- Juan Marcus Bayo Project
  WhyNot Jazz Room 7 pm $10

- Jorge Sylvester Quartet with Sameek Dutt, Donald Nick, Keith Klabell
  Minton's 9 pm $10

- Hrono Sunda Quintet with Glid Heukelum, Julian Shur, O Barset, Fred Fennel
  Minton's 9:30 pm $30

- The Minton's Players
  Minton's 12, 1:30, 3 pm $10

- Jone Ivan Trio with Saul Rubin, Kevin Haller
  North Square Lounge 12:30 pm $10

- Sammy Miller & The Congregation
  Rainbow Room 12:30 pm $15

- Loc Cupido Not So Big Band, David Core Quintet
  The Garage 11:30 pm $10
BRIC UPCOMING CONCERTS

JOIN US FOR ARTISTS FROM AROUND THE WORLD

Monday, April 20

- Rose Theater 7:30 pm
- Sidney Bechet Society: Frank Vignoles, Oliver Francis, Ollyбол, Nicki Parrott, Jean Baptiste Fung
- Drippin' Yawa: Hailu Mergia and guests Brando Barzzaxo
- Kafe Koko
- George Bebhi, Billy Kaye Jam
- Nicholas Payton
- Jerome Big Band
- Omi Evans Captain Big Band
- Kenny Werner Berklee Quintet
- Purchase Jazz Orchestra with guest Steve Turre
- Stephanie Childs Trio with Bryan Qu, Billy Mintz, EGATA: Ingrid Laubrock, Todd Neufeld, Remy Haunmi, Pascal Niggenkemper, Stephonos Childs
- Shapeshifter Lab: Lush, 8:30 pm $12
- Sam Swainos solo: Lushen Jenkins, Lushen Hardy, Sam Al, Fein van Hemmen
- Lullish Quartet: Charlotte Greene, Manuel Schenkel, John Woodband, Tim Hoog
- Rosalyn McIvor
- Rachel Cawell with Dave Strayker, Jeremy Allen

Tuesday, April 21

- Red Rodney Tribute: Ira Sullivan Group
- Henry Kaiser/Weasel Walter Large Ensemble with Alan Licht, Tim Dahl, Brandon Lopez
- The Nile: Wadada Leo Smith/Hardedge; Tastalun: Wadada Leo Smith, Graham Haynes, Vijay Iyer Trio with Stephan Crump, Marcus Gilmore
- Linda Oh

April 7 | 8pm | $18 Adult/$12 Door
In Concert: Fatoumata Diawara
Born in Côte d’Ivoire to Malian parents and now based in France, Fatoumata Diawara’s music mixes Malian traditions of southern Mali with international influences.

April 21 | 8pm | $20 Adult/$14 Door
In Concert: Oliver Mtukudzi & The Black Spirits
Oliver “Tuku” Mtukudzi’s deep, gutsy voice and a talent for writing songs that reflect on the daily life and struggles of the people of his homeland has earned him the honor of being one of Zimbabwe’s greatest artists.

Friday, April 22
7:30 pm | FREE with RSVP
B-Side: Areoj Aftab
An internationally acclaimed Sul musician, vocalist and songwriter, Areoj Aftab layers subtle, introspective, dynamic vocals over acoustic instrumentation, skillfully reimagining indigenous soul with signature soul!

April 24 | 7:30 pm | FREE with RSVP
The Stoop Series: Joe Driscoll & Sekou Kouyate
This musical duo is a collaboration between a rapper, beatboxer, singer-songwriter and guitarist from Syracuse, NY and an electrifying African koroa sensation from Ghana.

April 29 | 8pm | $20 Adult/$12 Door Standing | $24 Adult/$18 Door Seated Balcony
In Concert: Omar Sosa
Performing with his virtuosic Quarteto AfroCubano, Cuban composer/pianist/bandleader and seven-time Grammy nominated Omar Sosa will bring his distinctive musical style, which fuses an array of jazz, world music, hip-hop, and electronic elements with his Afro-Cuban roots.
QUEENS JAZZ OVERGROUND SPRING JAZZ FESTIVAL QUEENSJAZZ.ORG

SATURDAY, APRIL 25 NOON - 10 PM FREE ADMISSION!
FLUSHING TOWN HALL 137-35 NORTHERN BLVD. FLUSHING, NY 718-463-7700, EXT. 222 FLUSHINGTOWNHALL.ORG

MORE JAZZ @ FLUSHING TOWN HALL MONTHLY JAZZ CLINIC AND JAM SESSION FIRST WEDNESDAY OF THE MONTH $10 FREE FOR PERFORMERS, MEMBERS & STUDENTS

THE NEW YORK CITY JAZZ RECORD | APRIL 2015 47
Sunday, April 26

The Bell: Wadada Leo Smith, Adam Rudolph, Arnaud Ortiz, William Parker; The Golden Quintet: Wadada Leo Smith, Anthony Davis, John Lindberg, Pharoah Sanders, Andrew Cyrille; Joe McPhee solo; Joe McPhee Trio with Steve Swell, Dick Griffith

Monday, April 27

Java House: Peter Ostrin's Big Band; Dennis Cotton's Latin Bop; Itai Kriss and Gato Gordo; John Benitez' Latin Bop; Devin Gray/Ellery Eskelin; Todd Capp's Mystery Train with Watson Jennison, Queen Esther sings Billie Holiday with Jeremy Bacon, Charles Goold, Michael Formanek/Ben Goldberg

Tuesday, April 28

The Stone: Milton Suggs; Earl Rose solo; Tony DeSare; Artemisz Polonyi and Trio Indigo; Peter Mazza Trio; The Candy Shop Boys; Jonathan Moritz/Chris Welcome/Shayna Dulberger; Rob Anderson Jam Session; Renaud Penant Quartet; Frank Owens Open Mic; Bernard Linnette Jam Session; University of the Streets; Sandy Jordan and Friends; Patience Higgins & The Sugar Hill Quartet; Day One Trio; The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen; Eri Yamamoto Trio

Wednesday, April 29

Smalls: Village Vanguard; Smoke; Greenhouse; The Stone; Metropolitan Room; The Lambs Club; Arturo's; Café Carlyle; Bemelmans Bar; Sprig; Bflat; Basik Bar; The Grain; Carroll Place; The Stone; Bar Next Door

Thursday, April 30

Birdland: 5:30 pm $20

Friday, May 1

The Stone: 8, 10 pm $15

Saturday, May 2

Bar Next Door: 6:30 pm (ALSO TUE-THU)

Greenwich House Music School: 8 pm

ABC Chinese Restaurant: 8 pm

Williamsburg Music Center: 10 pm

Grata: 8 pm

Carroll Place: 10 pm 12 am

Smoke: 11:30 pm

The Metropolitan Room: 9:30 pm $25

Arthur's Tavern: 5:30, 9:30 pm (ALSO WED-SAT)

Frank Owens Open Mic: Pearl Studios: 7:30 pm $10

Renadus Quartet: 8 pm

Silt and the Harlem Bishop Band: 8 pm $11 (ALSO TUE-SAT)

Joanna Sternberg: Crofé: 8 pm (ALSO WED-SUN)

Saturday, May 9

Bar Next Door: 6:30 pm (ALSO TUE-THU)

Café Carlyle: 9:30 pm $20 (ALSO WED-SAT)

Bemelmans Bar: 5:30, 9 pm (ALSO WED-SAT)

Sprig: 6 pm (ALSO WED-THU)

Bflat: 8 pm (ALSO WED 8:30 pm)

Smoke: 8 pm

The Grain: 8 pm

Carroll Place: 10 pm 12 am

Smoke: 11:30 pm

The Metropolitan Room: 9:30 pm $25

Arthur's Tavern: 5:30, 9:30 pm (ALSO WED-SAT)

Frank Owens Open Mic: Pearl Studios: 7:30 pm $10

Renadus Quartet: 8 pm

Silt and the Harlem Bishop Band: 8 pm $11 (ALSO TUE-SAT)

Joanna Sternberg: Crofé: 8 pm (ALSO WED-SUN)

Sunday, May 10

The Stone: 8, 10 pm $15

Fight Jazz: 7, 9 pm $10

Birdland: 5:30 pm $20

Bemelmans Bar: 5:30, 9:30 pm (ALSO WED-SAT)

Frank Owens Open Mic: Pearl Studios: 7:30 pm $10

Renadus Quartet: 8 pm

Silt and the Harlem Bishop Band: 8 pm $11 (ALSO TUE-SAT)

Joanna Sternberg: Crofé: 8 pm (ALSO WED-SUN)

Monday, May 11

The Stone: 8, 10 pm $15

Fight Jazz: 7, 9 pm $10

Birdland: 5:30 pm $20

Bemelmans Bar: 5:30, 9:30 pm (ALSO WED-SAT)

Frank Owens Open Mic: Pearl Studios: 7:30 pm $10

Renadus Quartet: 8 pm

Silt and the Harlem Bishop Band: 8 pm $11 (ALSO TUE-SAT)

Joanna Sternberg: Crofé: 8 pm (ALSO WED-SUN)
SC: Charlie immediately made me feel really comfortable and loved to tell jokes. He loved to tell some of the corniest jokes and from that standpoint he reminded me of my father. The corner the joke the better. And so I’d love to hear him tell jokes so much that sometimes he’d come up to me and said did you hear the one about the duck that walked into a bar and even though I’d heard Charlie tell me the same joke four times I’d say, “No, no I haven’t heard that one”. (laughs) Just to hear him tell it.

And a lot of what would be considered lessons were classroom situations where we’d just have a band together and we’d play. And he’d play and then I would play and then we’d play together and then go out and have coffee and he’d tell some jokes and I’d ask him questions about what was it like putting the music together with Ornette. Or I was way into Magico, the trio with [jazzophonist] Jan Garbarek and [guitarist] Egberto Gismonti. And at that time, when I was first going to school, that was right when he did Song X with [guitarist] Pat Metheny and Ornette. So I could ask him about these things and he’d just bring in all these things he’d put together and just rehearse the music that Charlie was in the middle of making. It was also just right after he made The Ballad of the Fallen, so he brought in all the Carla Bley arrangements and the Song X arrangements and then he’d bring in Ornette’s original handwritten parts. So it was just amazing.

And so in that way he wasn’t the teacher with a syllabus that would sit down and say okay this is what we’re going to do. You had to just tell him what you were excited about that he was involved in and then you could draw it out of him because he was so generous and sharing with his time and energy. So he’d love to share stories about different people...those first experiences, my first experiences with Charlie, were the first times that I really connected the person and the music as being one expression and that his humor and depth as a person went all through the music and you saw the connection—that you saw the perfection and the flaws all together as an expression of the man. And I’ve seen that and I’ve been lucky to be around so many other people that I see that same connection.

TNYCJR: Did your association with him change your conception, your approach to the instrument, or did it more or less just free you to feel like well let me just be myself and see where it takes me?

SC: I’d see it as both sides of that question you just asked. Getting to know him made me realize that I was so influenced by his playing that I had to find out who I was. It inspired me to try to find out who I was and not emulate his playing. But grab the things from him I was. It inspired me to try to find out who I was and so influenced by his playing that I had to find out who myself and see where it takes me?

TNYCJR: I guess you’re fortunate now with having played with so many different people that whoever you call up has an idea of what they’re getting and isn’t going to tell you what to play. They’re hiring you and not just a bass player.

SC: As any artist, whether you’re leading a band or playing somebody else’s music, that’s what you’re going towards. If someone calls me to play on their project it’s hopefully because they want whatever I have to offer as an improviser, as a composer. As an improviser you’re always thinking as a spontaneous composer, so I’m never just playing a song, never taking anything for granted. You’re always looking inside the song and seeing at every moment what I can do to make this music more powerful in this moment and that could be not playing or just playing something very simply over and over again. And when I’m speaking about power there’s something about the way Charlie would do and the power of a beautiful spacious ballad. What does this song need and then I look at that moment and try to interpret it. So I approach everything that way, whether I wrote the song or whether someone else wrote the song. And that is the best way for me to ensure and I’m going to play the right thing and the right thing for me is going to be different than the right thing for somebody else.

TNYCJR: You’re a member of a couple of cooperative bands; Steel House is one of them.

SC: We just recorded with [pianist] Ed Simon and [drummer] Brian Blade and that’s just in the process of editing and mixing and we’re still determining exactly what label we’re going to use to put it out, but that’s something that I’m very excited about because everybody is writing; the three of us are all writing for that. I have another collaboration with Benjamin Koppel, a saxophonist from Denmark, and Brian Blade and that’s another whole set of music. I’m doing a lot of stuff with different European musicians. I’m going over to Europe to do some stuff with Michel Portal, who is a great bass clarinet player. We did a project with [pianist] Bojan Z and [trombonist] Ambrose Akimussire and [drummer] Jack DeJohnette, so we’re going to do some of that and coming up I have a recording project with [guitarist] Julian Lage and [drummer] Kenny Wollesen in April of all Julian’s music. And then I have been writing some quartet music, but I haven’t unveiled the quartet yet, but I’ll probably record a new record of all my own music in the next few months. So there’s a lot going on.

TNYCJR: You’re going to be playing with [pianist] Enrico Pieranunzi at the Village Vanguard and that’s a little more straightahead than what you’re known for doing lately. He’s very much a Bill Evans acolyte. So does he bring out the Scott LaFarro in your playing or do you consciously try not to go that way in order to be more yourself?

SC: Whenever I play with anybody who has a strong influence in any direction I try to really not to think in terms of, let’s say in this case Scott LaFarro. I would put the influence of playing in my mind, but not try to appropriating it from my own direction, even though Scott LaFarro was one of my biggest influences, just as Charlie [Haden] is. So obviously Enrico is...he even wrote a book on Bill Evans...influenced by Bill Evans, but he’s also influenced a great deal by [Italian film director] Piero Zoppetti and a lot of his music sounds very cinematic...but Enrico has a very open approach, too. So it’s just a different dialogue. If I have a conversation with you it’s going to be different than a conversation with anyone else, so that’s kind of how I approach it. And he is a very prolific composer, so I’m sure that when we get together this next time we’ve done two records together in the past, both were trio records with [drummer] Antonio Sanchez. We had this trio we were going to tour with and I know that Enrico is going to put 8 or 10 or 12 new songs in front of me because he’s just constantly writing, so part of the process I’m sure will be with this week that’s coming up will be him putting music in front of me and I’ll quickly try to determine the character of that song and try to find where I fit into it.  

For more information, visit scottcolley.com. Colley is at Brooklyn Conservatory of Music Apr. 11th, Jazz Standard Apr. 14th-15th with Julian Lage and Village Vanguard Apr. 28th-May 3rd with Enrico Pieranunzi. See Calendar.

Recommended Listening:

• Andrew Hill — Dusk (Palmetto, 1999)
• Jim Hall — Magic Meeting (ArtisTide, 2004)
• Antonio Sanchez — Migration (CAM Jazz, 2007)
• Ornette — Third Occasion (Hi- Tecology, 2008)
• Scott Colley — Empire (CAM Jazz, 2009)
• Enrico Pieranunzi — Stories (CAM Jazz, 2011)

(LABEL CONTINUED FROM PAGE 11)

involved in, such as Sonore and Fake the Facts, came out on Trost.

The Thing label was born, recalls Gustafsson, because “we really wanted to start our own label. But we needed help with distribution and practical matters, as well as someone with whom we could share our thoughts and distorted ideas.” “’Trust’ is even Gustafsson’s own translation of “trost”. He elaborates: “’Kon and Thomas have my deepest respect. It’s a joy to work with people that are really excited about the music and also want to improve the business side.’” Characteristically, Gustafsson says he has “shutiloads” of future releases planned.

One circumstance Trost has to deal with now though is the cost and availability of vinyl. The label’s sales are about 50-50 LPs-CDs and with vinyl popular again, the former one-month turnaround has ballooned to three weeks for a test pressing and about twice that length for finished product. “If you do 1,000 or 2,000 LPs you have to wait until the major label with a 10,000 pressing is ready,” complains Drobil. Still while he admits LPs’ “coolness” factor may disappear again, “I don’t see vinyl disappearing. The vinyl freaks are here and will stay,” he jokes. His conviction is such that Trost now is releasing 45s by the likes of electronic musician Christof Kurzmann and Gustafsson. “We like 45s a lot even though they don’t sell so well. We want to emphasize that it’s a great format,” Drobil explains.

Besides an upcoming 45 featuring Joe McPhee on one side and a rapper on the other, future Trost releases include LPs/CDs by Made to Break; Mats Gustafsson/ Brian Chippendale/Massimo Pupillo; Paal Nilssen-Love/Arto Lindsay plus a CD boxed set from Gustafsson’s 50th birthday celebration. Vinyl will include reissues of Brötzmann’s Nipples and Kurzmann’s Orchester 33 1/3 plus an unissued Brötzmann album. Meanwhile Substance will soon have another trio set with Thorgibbon/Wolf + Four Hands and second-hand rarities for sale, hand-packed by Gustafsson.

This gratifies Drobil. “I’m doing what I want, I’m able to meet many great artists, travel a lot, have friends all over the world and listen to intense music all the time.”

For more information, visit trost.at
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Available April 7th on Relative Pitch Records