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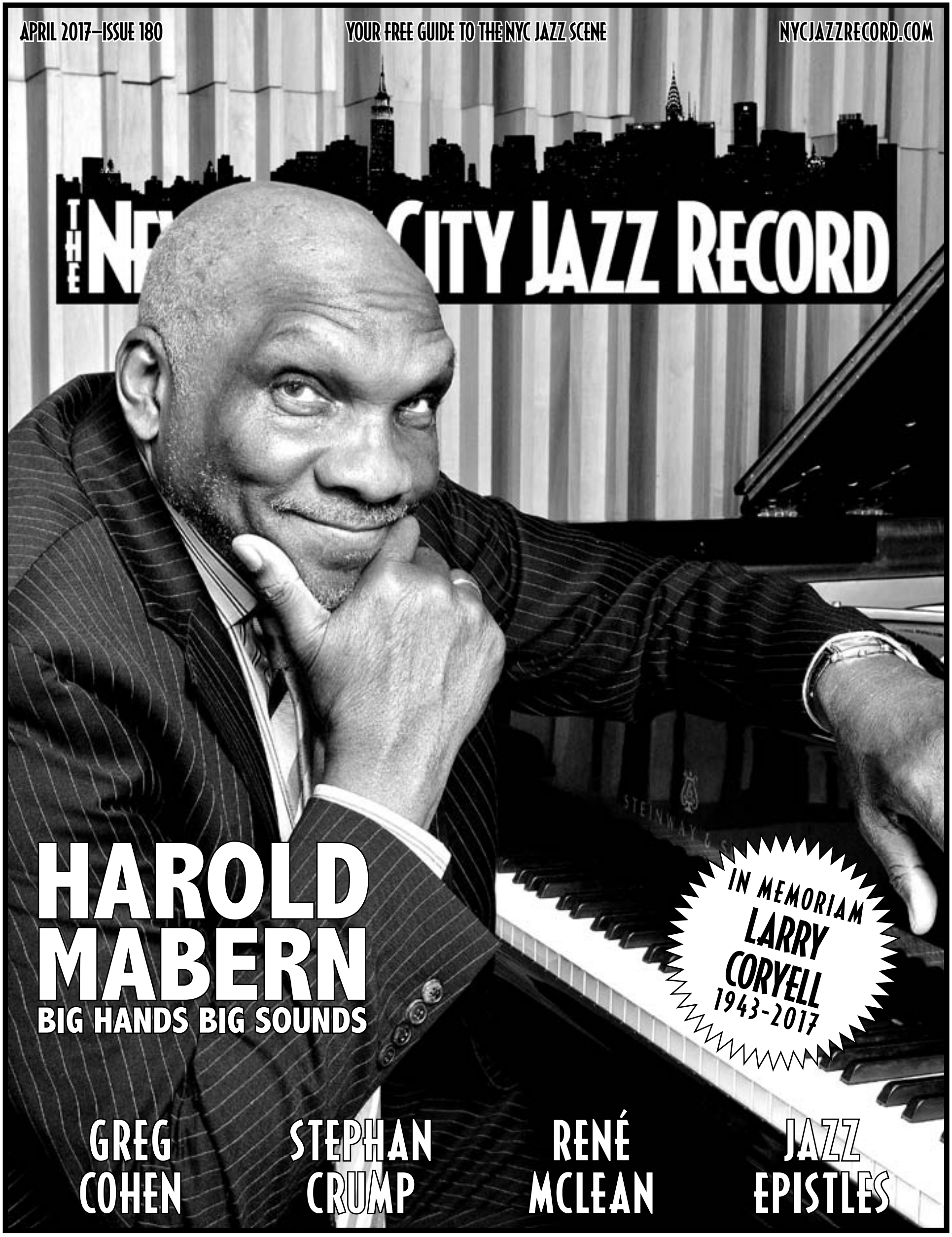
THE NEW YORK CITY JAZZ RECORD



HAROLD MABERN
BIG HANDS BIG SOUNDS

IN MEMORIAM
LARRY CORYELL
1943-2017

GREG COHEN

STEPHAN CRUMP

RENÉ MCLEAN

JAZZ EPISTLES

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April is Jazz Appreciation Month, culminating on Apr. 30th with International Jazz Day, a chance to celebrate the worldwide impact this music has had, often serving as a political statement in despotic regions. Our enthusiasm has, however, been dampened with the preliminary White House Budget, which seeks to cut off funding for, among many other worthy (and hardly expensive in the grand fiscal scheme) programs, the National Endowment for the Arts. Readers know this organization for its annual Jazz Master Fellowships, awarded to those who have shaped the music's history. Now it is distinctly possible that the 2017 class, the 35th edition, will be the last, victim of a president who clearly believes the only thing the United States has that is worth exporting is military strength (and his hotels and golf courses).

Perhaps this budget will not come to pass in its current form. Maybe individual donors will step up their efforts to support the arts. This could even lead to a long-needed discussion within certain circles about the value—not monetary, not branding, not egotistical—of the arts to this country, its various communities and the world at large. What will not change, however, is a president so primitive, so unconcerned with anything lofty, so disgusted by anything he cannot understand, that he would poach American arts (and science and education and health and community development) so he can have an aircraft carrier named for himself.

On The Cover: **Harold Mabern (photo by Alan Nahigian)**

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SAT-SUN APR 1-2
CHANO DOMINGUEZ FLAMENCO QUINTET
SONIA FERNANDEZ– ISMAEL FERNANDEZ – ALEXIS CUADRADO – JOSE MORENO

WED APR 5
CHRIS BERGSON BAND
CRAIG DREYER – MATT CLOHESY – TONY MASON – ELLIS HOOKS – JAY COLLINS – REGGIE PITTMAN – DAVID LUTHER

THU-SUN APR 6-9
RANDY WESTON'S AFRICAN RHYTHMS QUINTET
91ST B'DAY CELEBRATION
TK BLUE – ALEX BLAKE – LEWIS NASH – NEIL CLARKE

SPECIAL GUESTS
CANDIDO CAMERO [4/6]
MIN XIAO FENG [4/6]
HOWARD JOHNSON [4/7]
HASSAN GNAWA [4/8]
SALIOU SOUSSO [4/9]
TAMPANI [4/9]

WED APR 12
MIKE MCGINNIS/ART LANDE/ STEVE SWALLOW

THU-SUN APR 13-16
BILLY CHILDS QUARTET
STEVE WILSON (EXCEPT 4/13) – DONNY MCCASLIN (4/13 ONLY) – HANS GLAWISCHNIG – ARI HOENIG

WED APR 19
LINDA MAY HAN OH GROUP
BEN WENDEL
MATTHEW STEVENS
RUDY ROYSTON

THU-SUN APR 20-23
JOEY DEFRANCESCO & THE PEOPLE
TROY ROBERTS – DAN WILSON – MICHAEL ODE

WED APR 26
PEDRO GIRAUDO BIG BAND
A 40TH B'DAY CELEBRATION

THU-FRI APR 27-28
JIMMY GREENE QUARTET
AARON GOLDBERG – DOUG WEISS – OTIS BROWN III

SAT-SUN APR 29-30
JIMMY GREENE & LOVE IN ACTION
MIKE MORENO – RENEE ROSNES – REUBEN ROGERS – JEFF "TAIN" WATTS – ROGERIO BOCATTO

★MINGUS MONDAYS★MINGUS MONDAYS★MINGUS MONDAYS★

MON APR 3, 10, 17 & 24
MINGUS BIG BAND

★MOBETTA TUESDAYS★MOBETTA TUESDAYS★

TUE APR 4
PASS THE PEAS!
MAURICE BROWN
LAKECIA BENJAMIN
CHRIS ROB
MARCUS MACHADO
DOUG WIMBISH – LOUIS CATO

TUE APR 18
STRAIGHT, NO CHASER
MAURICE BROWN
STACY DILLARD – ERIC LEWIS
NIR FELDER – ERIC WHEELER
LENNY WHITE
BRIANNA THOMAS

TUE APR 11
THE NEW STANDARD
MAURICE BROWN – JALEEL SHAW
JAMES FRANCIES – BEN EUNSON
RASHAAN CARTER – MARCUS GILMORE
CHRISTIE DASHIELL

TUE APR 25
SOUL'D OUT (THE FINALE)
MAURICE BROWN
CHELSEA BARATZ – CHAD SELPH
MARCUS MACHADO – ANTOINE KATZ
JOE BLAXX – SAUNDERS SERMONS

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Five years after first bringing his music to the Village Vanguard as a bandleader, pianist **Craig Taborn** had a completely different group in tow for a stand at the Greenwich Village institution. In support of his latest ECM record, *Daylight Ghosts*, with a new quartet of tenor saxophonist Chris Speed, bassist Chris Lightcap and drummer Dave King, the late set on Mar. 1st found them spreading out suite-like across six originals and a cover of Sun Ra's "Love In Outer Space". In addition to piano, Taborn worked a Farfisa electric organ and Prophet 6 analog synthesizer as well as a few other dials and switches while Lightcap moved between upright and an electric axe. From the beginning, plugged-in whir and stalled pointillism buoyed Speed's deep, blatting pirouettes, King's brushwork flitting behind with delicate insistency. Once Lightcap slung on his electric and the drummer switched to sticks and a rhythm pad, the ensemble added a snappy, charged propulsion into its earthen slink. The second piece employed socking, flywheel-revved rhythms opposite Taborn's fluid, darting combinations of Cecil Taylor and Tommy Flanagan, kaleidoscopic but within a clearly defined solo space (at times the harmonic linkages between pianist and saxophonist recalled Andrew Hill and Joe Henderson). King, a drummer who has separated himself as a technically formidable but somewhat bombastic player, was fleet and detailed, playing a supportive role with exactitude, yet giving the music a shove when necessary. ***—Clifford Allen***

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Craig Taborn Quartet @ Village Vanguard

At the conclusion of the 2017 **Django A Gogo** (Mar. 3rd), nine acoustic guitarists sprawled across the Carnegie Hall stage, arms strumming four-to-a-bar in perfect synchrony, like the sweeping oars of a crew-boat team, one giant swing machine. The tenth incarnation of the (almost) annual event tributing the Belgian/Rom guitarist Django Reinhardt began much simpler, with a solo improvisation by host/founder Stephane Wrembel. Tellingly, six of the nine guitarists he brought onstage over the course of the evening played Maccaferri-style guitars (favored by Reinhardt) and more tellingly all but Al Di Meola retained audible traces of his musical style in their playing. It wasn't just imitative flattery, however, because the principal soloists had strong musical personalities of their own. Wrembel thrummed exciting chord solos and meteoric glisses with loose precision. Larry Keel injected elements of progressive flatpicking and newgrass into his version of "Gypsy jazz". Stochelo Rosenberg almost swiped the show with his fiery incisive attack and riveting vibrato, spinning out dazzling solos with seemingly effortless agility. Al Di Meola, in his second Carnegie Hall appearance ever (the first, 42 years ago, was his debut with Return to Forever!), played several solo pieces with more adventurous melodies and harmonies. The highpoint was the second set opener, "Mediterranean Sundance", a trio featuring inspired exchanges between Di Meola and Rosenberg over Wrembel's energetic rhythm. ***—Tom Greenland***

IRENE YPENBURG
Al Di Meola @ Carnegie Hall

The rat race in New York can be hell on a person, whether they live as an artist or practice other means to survive (let alone flourish). Certainly not everyone gets out alive or with their spirit intact. Saxophonist/clarinetist **Peter Kuhn** was a fixture on the Downtown scene in the late '70s-early '80s, recording one excellent album, *Livin' Right*, for his own Big City Records imprint (now reissued by NoBusiness) as well as strong dates for hatHUT and Soul Note. Drug problems necessitated returning to his native California, but it took a stint in prison for him to shake addiction. He's now back performing and releasing music and his second East Coast sojourn in as many years reunited him with past running buddies like saxophonist Dave Sewelson and bassist William Parker, as well as a new face in drummer Federico Ughi. Kuhn and company performed two sets at the scrappy Lower East Side venue 5C Café (Mar. 11th), each beginning with a guided meditation on loving kindness, bookended by singing bowl clangs (Kuhn is also an ordained Buddhist priest) out of which grew rangy ensemble improvisations. The pairing of Kuhn and Sewelson is interesting, especially when contrasting straight, woody pirouettes with husky baritone curvature, both supported by Parker's unflagging pizzicato and Ughi's limber chug. Though the sets were uninterrupted group improvisations, occasional unison fragments made their way in, granting a funereal reflection or yawing march to the proceedings. ***(CA)***

At the ripe old age of seven, Joel Harrison's **Alt Guitar Summit** is going strong and stronger, this year honoring Pat Metheny at Le Poisson Rouge (Mar. 10th) with an all-stellar lineup of six-stringers to interpret his compositions. Surprise guest Bill Frisell opened with "Sirabhorn", emphasizing tunefulness over technique, setting a tone that would permeate the non-stop three-hour show. With liquid, shape-shifting lines Nir Felder covered "Unity Village" and "H and H", Harrison's string choir gave an Americana reading of "Last Train Home" and "Heartland" and Camila Meza played and sang (lyrics and scat) "Have You Heard" and "Dream of the Return" to warm applause. Mike Moreno used a fast, delicate, understated touch to deliver two of the strongest performances of the first half of the show: "Always and Forever" and "Bright Size Life". Following these acts, Metheny himself came onstage to respond to Harrison's queries. How do you come up with all those beautiful melodies? We all wondered. (Unfortunately, Metheny didn't have an easy answer for that one.) After the interview, Rez Abbasi played two pieces over rumbling tablas and Liberty Ellman matched his bright, ringing sound to Miles Okazaki's darker hues on "Kathelin Gray" and "Question and Answer". Although Metheny's tunes seemed to evoke each guitarist's more lyrical inclinations, Nels Cline broke ranks on the final set with a refreshingly brazen "80/81" and a beautifully chorded ballad, "Story from a Stranger". ***(TG)***

The connections were myriad and shared history deep. Only the setting was different: the plush environs of The Appel Room (Mar. 4th), where trumpeter **Dave Douglas** premiered his *Metamorphosis* project, the spectacular view of Columbus Circle overshadowed by the star power joining him on stage in trumpeter Wadada Leo Smith, saxophonist Oliver Lake, guitarist Marc Ribot, pianist Myra Melford, bassist Mark Dresser and drummers Andrew Cyrille and Susie Ibarra. Jazz is lucky to have Douglas not only for his playing and composing but also for his organizational smarts, on display during the 70-minute performance. It takes a musician of great self-confidence not always to be on stage and so during the eight pieces, Douglas was only part of the ensembles of five. Each piece, named for a constellation, featured a different lineup, all quartets except for the final two octet pieces. While Douglas could not present all 1,680 possible permutations, there were fascinating aggregations: Douglas and Smith on a fanfare ably supported by Dresser and Cyrille; an AACM/BAG summit meeting with Smith and Lake, plus Melford and Cyrille; the unsurprisingly aggressive pummeling of Cyrille and Ibarra beneath (or on top of) Smith and Ribot; two-thirds of Trio M (Melford and Dresser) with Douglas and Cyrille on a placid ballad. The pieces were as different as the musicians playing them, more talent show than suite. During the final octet, Douglas stood in the center of the stage, enjoying what he had wrought. ***—Andrey Henkin***

The second night of a Mardi Gras Celebration at Blue Note (Mar. 1st) led by New Orleans' favorite son **Donald Harrison** was as much a jazz history lesson rendered in the context of the alto saxophonist's original nouveau swing style as it was a salute to the Crescent City's pre-Lenten carnival. Opening up with "Sandcastle Headhunters", a soulful tribute to Herbie Hancock and Jimi Hendrix, Harrison demonstrated that to him jazz was a genre easily bonded with other musics. Proclaiming, "Duke Ellington is funky and James Brown swings", he proved his point with a terse jazzified version of the latter's "I Got That Feeling", accented with some fancy footwork. Pianist Zaccai Curtis (subbing for an ailing Henry Butler) was featured on Scott Joplin's "Maple Leaf Rag" and Billy Strayhorn's "Take The 'A' Train", along with Harrison's sweet-toned alto that hearkened to both Sidney Bechet and Johnny Hodges. Trumpeter Theo Croker and Harrison then fired things up with a blistering "Cherokee", which exhibited mastery of the bebop idiom. Harrison took things down Caribbean way, calling upon fellow Eddie Palmieri alumnus Curtis to play a montuno as he led the crowd in a round of clave hand clapping. The show closed out with a medley of the New Orleans classics, "Iko Iko" and "Hey Pocky Way", with Harrison singing and Croker blowing over the second line rhythms laid down by New Orleanais guitarist Detroit Brooks, bassist Max Moran and drummer Darryl Staves, Jr. ***—Russ Musto***

AYANO HISA

Dave Douglas, Susie Ibarra, Oliver Lake @ The Appel Room

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Donald Harrison @ Blue Note

It was a more aggressive **Tomeka Reid** Quartet at Roulette (Mar. 20th) than was last seen at the Winter Jazzfest in January. Since then, the transplanted Chicago cellist was named a Roulette Artist-in-Residence and the fruits of that labor were served up to a hungry crowd. It was a string-heavy band, woody cello complemented by Mary Halvorson's warped guitar and Jason Roebke's gooey bass, supported by drummer Tomas Fujiwara. It is irresistable to compare this band's music to the regional styles of pizza of the component members: while New York (yes, Halvorson and Fujiwara are originally from Boston but come on...) loves thin crust with lots of toppings—difficult to manage and often leaving one hungry—Chicago's deep dish pies provide a strong foundation for any and all filling. Reid's music mixed the two, frameworks allowing for much creative decoration. There was great appeal in the combination of blips and scrapes and plucks that could be found, sometimes becoming a 14-stringed instrument in duet with percussion. On occasion Reid could be lost in the midrange of the amplified guitar and louder bass until she asserted herself with strong arco lines or as a natural (as in nature) alternative to Halvorson's alien swoops. To close, Reid presented a tune that could have been the foundation for her compositional approach: Joe Chambers' jazz-funk tune "Hopscotch" from Charlie Rouse's 1974 Strata-East album *Two Is One*, featuring cellist Calo Scott and guitarist Paul Metzke. ***(AH)***

Continuing its journey through the history of jazz, the **Jazz at Lincoln Center Orchestra** set its focus on the music's most socially conscious era with a program titled "Free To Be: Jazz Of The '60s & Beyond" (Mar. 17th). "It's impossible to cover more than decade of music in one evening," the show's music director, saxophonist Walter Blanding, confessed prior to his introduction of the first selection, Sonny Rollins' *Freedom Suite*, noting the racial prejudice that inspired the piece. Blanding's bold reimagination opened with a clarion orchestral fanfare, after which he stepped out for an impassioned solo, followed by trumpeter Wynton Marsalis with a blues-drenched statement, as riffing horns spurred on the pair. Reeds and brass split the darkly waltzing melody of the second movement, setting the tone for Kenny Rampton's plunger-muted trumpet solo. Vincent Gardner's trombone was featured on the moody third part while Marsalis and pianist Dan Nimmer shared the spotlight on its fourth, which closed with a climactic Blanding cadenza. The final movement opened with horns exchanging uptempo lines with Jason Marsalis' drums, setting the pace for a fiery tenor tête-à-tête between Blanding and Victor Goines, before a dramatic decrescendo to end. Blanding's arrangement of Mingus' "Fables Of Faubus" closed out the first half and Ted Nash's take on Brubeck's "Lost Waltz" began the second, which concluded with Blanding's episodic "The Happiness of Being", to end things on an optimistic note. ***(RM)***

WHAT'S NEWS

In celebration of Record Store Day, Resonance Records is releasing ***Thelonious Monk: Les Liaisons Dangereuses 1960***, the never-before released soundtrack to the Roger Vadim film. For more information, visit resonancerecords.org.

Following up on a previous item about the 2018 closing of **The Stone**, John Zorn's performance venue in Alphabet City, we are happy to report that Zorn has reached an agreement with The New School to present concerts nightly at the Glass Box Theater, known to recent attendees of the Winter Jazz Fest. The transition will include weekend performances at the new space starting in June. 2017 also sees collaborations with National Sawdust (The Stone Commissioning Series), Russ and Daughter's Café (Radical Jewish Culture) and The Drawing Center (The Stone Basement Series). For more information, visit thestonenyc.com.

As part of the continuing **Ella Fitzgerald** Centennial Celebration, WBGO's Annual Gala will honor the legendary singer at New Jersey Performing Arts Center (Apr. 21st), the New Jersey Symphony Orchestra with Marva Hicks and Byron Stripling will present "Ella and Louis" at New Jersey Performing Arts Center (Apr. 22nd) and The New York Pops will give "Ella at 100" presentations at various schools throughout the Bronx (PS 20 Apr. 4th; PS 153 Apr. 7th; MS 142 Apr. 10th; PS 95 Apr. 18th).

As part of its **Tito Puente: A Fifty-Year Retrospective of 'El Rey'** celebration, the Hostos Center will have a free screening of *Tito Puente: The King of Latin Music* (Apr. 20th), listening session with Joe Conzo, Sr. (Apr. 21st-22nd), a percussion workshop (Apr. 22nd) and a panel discussion, "Don't Call It Salsa", moderated by Loren Schoenberg (Apr. 22nd). For more information, visit hostos.cuny.edu.

The New Jersey Performing Arts Center presents a **Wayne Shorter Weekend** Apr. 20th-23rd: The Wallace Roney Orchestra plays Wayne Shorter's "Universe" (Apr. 20th); "Wayne Shorter: Weather Report and Beyond Reimagined" with Christian McBride, Rachel Z, Joe Lovano, Steve Wilson, Omar Hakim and Manolo Badrena (Apr. 22nd); and Wayne Shorter Quartet with guest Herbie Hancock (Apr. 23rd). For more information, visit njpac.org.

In honor of Jazz Appreciation Month, **Woodlawn Cemetery** is hosting several events: A tour of the cemetery's jazz corner with the President of the Duke Ellington Society (Apr. 9th); "The Second Line: Jazz Funerals at Woodlawn" (Apr. 23rd); and "Juilliard Celebrates Jazz: Concert in the Chapel" Apr. 30th). For more information, visit woodlawnconservancy.org.

Tribeca Performing Arts Center presents "Scenes through the Cinema Lens: Trumpet Stories", curated by Krin Gabbard, professor of Jazz Studies at Columbia University (Apr. 18th). For more information, visit tribecapac.org/trumpet-stories.

The Jazz Gallery will have its annual Honors Gala on May 15th at The Players Club at which time it will present its Lifetime Achievement Award to Charles Lloyd, Founders Award to Chucho Valdés and Contribution to the Artists Awards to Arthur Barnes and Michael Cuscuna. There will also be performances by Roy Hargrove, Miguel Zenón and Fabian Almazan. Additionally, **Jean Jacques Abadie** presents an exhibition of his photos, all shot at the Marciac Jazz Festival in France, at The Jazz Gallery through Apr. 27th. For more information, visit jazzgallery.org.

Submit news to info@nycjazzrecord.com

DOVILE SERMOKAS

GREG COHEN

BY GEORGE KANZLER

Bassist Greg Cohen is one of the most versatile musicians on the scene today. Before he moved to Germany, where he is a full professor at the Jazz Institute Berlin, he could be heard regularly in the Big Apple with both Woody Allen and Eddy Davis' New Orleans Jazz Band and John Zorn's Masada. And he was a member of the late Ornette Coleman's last working bands. Among his early credits, after high school in Los Angeles, was a long stint with singer Tom Waits' band. He was also a regular at the trad-jazz-leaning New Jersey Jazz Society's events for years (he lived in New Jersey). Cohen is coming back to New York this month for a residency at The Stone. He talked over Skype from his Berlin home.

The New York City Jazz Record: What are you planning to do at your residency at The Stone?

Greg Cohen: Every night has to be different, so I put together a different band and different book of music for each night. No repetition. The first night I'll be with my old buddy [guitarist] Marc Ribot and we'll play in duo, do what we like to do, which is just stroll down the musical highway of life together. We keep it loose and go wherever the music takes us. With him I can do that because we've known each other so long. The second night will be a piano trio with a wonderful young artist I met over here who is now living in New York City, [pianist] Elias Stemeseder, who's been playing in [drummer] Jim Black's trio. He's a very unique musician who will bring a unique approach to our improvising trio with Kenny Wollesen on drums. The music will be centered around the writing of [the recently departed] Misha Mengelberg and Herbie Nichols. The next night will be the Masada String Trio with Mark Feldman [violin] and Erik Friedlander [cello] doing the book of Masada music. And then the next night [Friday] will be this group I put together for a record called *Way Low* [DIW, 1996]. Kenny, who played percussion on the session, will fill in for the late Tony DiNicola, the drummer on the record, and the great Ray Anderson will take the role [trombone] of Joel Helleny, who has also passed. And Scott Robinson [reeds, trumpet] and Ted Rosenthal [piano] will be back. We'll be doing music from the record basically, my compositions and some obscure Duke Ellington like the title tune. The next night [Saturday] will be another piano trio, with Uri Caine and Kenny Wollesen. And we'll finish the week with a trio of myself with two clarinetists, Ken Peplowski and Mary Ehrlich, who will also play bass clarinet.

TNYCJR: That's quite a diverse lineup and repertoire. You are one of the few people I've met in all the years I've been listening who has such a wide, catholic with a small c, taste in jazz. How can you play with such diverse stylists as Ken Peplowski, Ornette Coleman, Kenny Davern and Woody Allen's trad band?

GC: I think that Ornette and Kenny Davern would be the first to say, "music is music". Kenny Davern, before he passed, played with those [avant garde] guys from Holland [Instant Composers Pool]. They came to New Mexico, where Kenny lived [outside of Albuquerque] and played with him. He also made that [free jazz] album [*Unexpected*, Kharma, 1978] with Steve Lacy. And the same with Ornette; he started out playing in minstrel bands and when I visited him once in the hospital he told me he used to play with Bob Wills and the Texas Playboys sometimes. For people who understand the music, what we're calling "the music", these stylistic barriers or boundaries don't really mean that much. I think in the case of someone like Ornette he had all these sounds in his head. He would play with as much enthusiasm on a melody like "I Dream of Jeannie With the Light Brown Hair" as he would one of his own convoluted, chromatic things. And I think it's the same with whoever gets deep into the music, you know, Ray Charles and so on. If you look into it they're not thinking about style, they're thinking about content, who they play with and how they want to present that music.

TNYCJR: So is that the way you approach your work with so many different musicians?

GC: For me to play with Eddy Davis [New Orleans Jazz Band] and all of them with Woody Allen [clarinet] was a great thrill because they were playing that music, playing the music from the teens and early '20s, but not playing it as a repertory orchestra but playing it with a lot of devotion and dedication. And never a setlist or a rehearsal, just songs from an unwritten list of about 300 songs that were played by these music groups. So you had to know those songs and you had to know the keys they decided to play them in. Woody would play it in one key because that was what was on a record he liked. So the only way you could know those songs was to play them. You know, the book of songs from the early days to the '30s is 4,000 songs; then there's another book of songs from the late '20s to the bebop explosion of the late '40s and that's another 4,000 songs.

TNYCJR: And then there's standards?

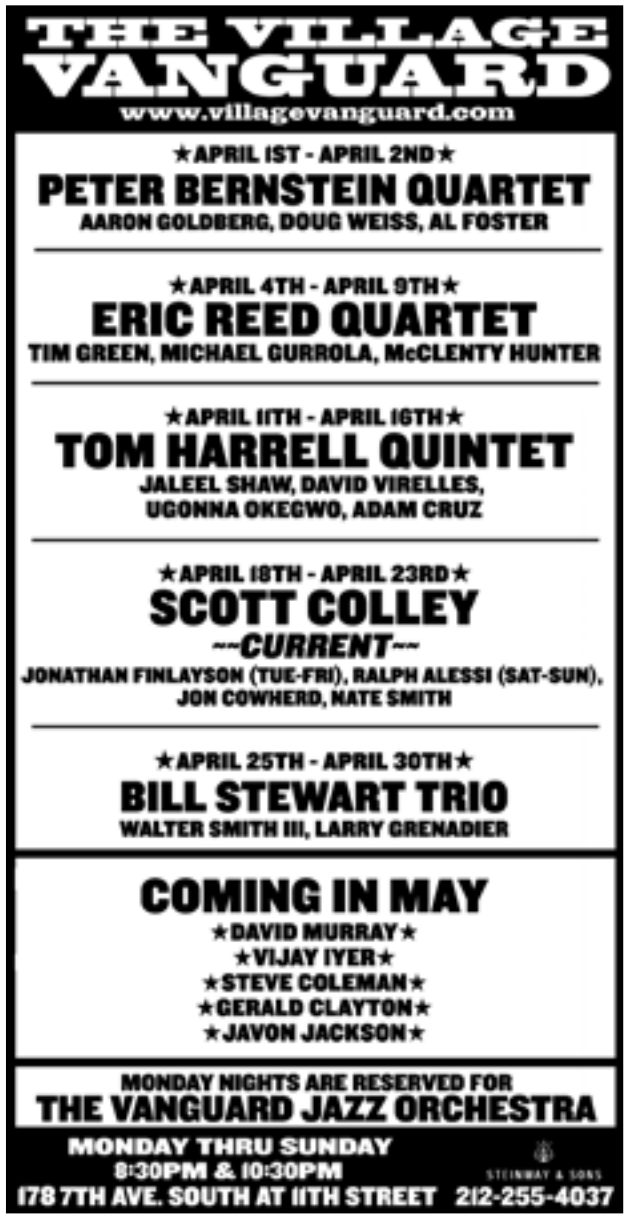
GC: Yeah, the great American Popular Songbook and that's over 10,000 songs and all of the great music that was written as instrumentals at first and then was developed into songs with lyrics, right on to the second wave of Tin Pan Alley with great composers like Cy Coleman. The amount of things you have to know or should know if you are interested in being that kind of musician is endless.

TNYCJR: So how do you keep it all in your head?

GC: That's the whole thing. It's all about your memory and how you keep this contact with the music in your memory. Some people think that the memory is something that has to do with the brain, but I'm exploring more that the memory is your whole body and your spirit so the song is in your fingers just as much as it is in the synapses of your brain. So the important thing is to not let that material sink too far down from that conscious level of what you're doing or it's too difficult to pull the rabbit out of the hat. But if you keep it in your head and body and play it now, then you keep ownership of that music and those songs that you've learned.

TNYCJR: So you must like to play in a variety of contexts and styles for that reason alone, right?

(CONTINUED ON PAGE 42)



LENA ADASHEVA

STEPHAN CRUMP

BY KEN WAXMAN

Bassist Stephan Crump declares that Sep. 11th, 2001, when he witnessed the destruction of World Trade Center from his Brooklyn apartment, changed his life. "My music wasn't the same after 9-11," he recalls. "After it happened I spent a lot of time improvising on my electric piano. I needed new rules to express my thoughts." The thoughts have since been expressed in mature compositions, culminating in last year's highly-praised *Rhombal* quartet session, dedicated to his recently deceased brother Patrick.

Although *Rhombal* is a memorial and *Rosetta*, the 2005 debut of his trio with guitarists Liberty Ellman and Jamie Fox, preserved compositions built up from sound fragments that occurred to him after 9-11, Crump, 45, is anything but morose. A longtime member of pianist Vijay Iyer's trio, the Memphis-born bassist is leader or part of other bands including a new trio with saxophonist Ingrid Laubrock and pianist Cory Smythe that debuts its *Planktonic Finales* Intakt CD this month. However, the link with his brother goes back to his earliest experiences as a bassist.

Crump's father was a jazz fan and since his bedroom was next to where his father played Phineas Newborn Jr., the Modern Jazz Quartet and others, "I always felt the bassline," he remembers. He first studied piano ("I hated it then, but now I'm thankful for that training."), then got an electric bass at 13 and while he was a jazz fan most influenced by Ray Brown ("He's like Bach. He has it all, clarity, joy, drive, support and funk."), he literally sat at the feet of the bass player during every rehearsal of his guitarist brother's rock trio. Eventually Crump inherited the position, working some live gigs. After a while friction with his brother Patrick, who was two years older, became pervasive and he left the group. During his last couple of years in high school he started studying jazz theory with a local teacher at the University of Memphis. "I began making connections between my hands and my mind and the older I got the more perspective I had," explains Crump. "An experience seeing Dave Holland play the summer after high school also made something click in me," he remembers.

Initially attending Amherst College as a double physics and music major, Crump opted for the latter. Discovering a plywood bass on campus, he concentrated on the acoustic instrument as he and a guitarist friend would regularly drive to New York to gig. Later he spent a year in Paris, studying at an American school, where he encountered legendary bassist Pierre Michelot, who allowed him to come to his home to "pick his brains", and attended a Barre Phillips-led workshop in the south of France on improvising with dancers, a skill he has called upon since. He also improved his technique with formal studies.

After a summer playing in a Tommy Dorsey ghost band, he moved to New York, making every session he could at Smalls and other spots and working as an electric or acoustic bassist playing blues, rock, folk and straightahead jazz. Founding his own label Papillon Sounds, he released a couple of CDs with horns before deciding he wanted to explore other situations. The Rosetta Trio, now preparing its fourth CD, was organized when Crump, who had worked with both Fox and Ellman, thought the guitarists' sounds would gel. "The synthesis with bass in the middle and stereo guitar lines makes it sound like one organism," he avers. Secret Keeper, his duo with guitarist Mary Halvorson, which so far has released two CDs, had a similar origin. She accepted his invitation to kick around ideas in his studio: "We each brought in some tunes, improvised and the chemistry was there." The *Planktonic Finales* trio emerged when Laubrock asked if the bassist was interested in playing with Smythe. Since the latter is from a new music background, Crump relates his pianistic freshness to "using his intellect from another angle; not dealing with how to navigate jazz history."

While many of Crump's projects are drummer-less he decided he needed percussion to record *Rhombal*. Tyshawn Sorey, who often plays in the Iyer trio, was the obvious choice, while Adam O'Farrill, whose sound impressed Crump after hearing him at a Banff Workshop, joined on trumpet. Tenor saxophonist Ellery Eskelin Crump knew through mutual friends. When the trumpeter and saxophonist first harmonized, the chemistry was there.

Initially Crump had been reticent about composing anything to memorialize his only sibling's death from cancer at 44. Someone who was wired "kind of crazy" with a short fuse, his brother was a manipulative person who dropped out of several schools and would regularly take out his frustrations on his younger brother. His parents' inability to deal with the behavior was one of the reasons Crump spent time obsessively practicing bass and was determined to attend college away from home. Eventually though Patrick straightened himself up enough to get married and start a successful career until a rare form of sarcoma struck. Operations and chemotherapy changed the brothers' relationship, especially when Crump would sit with him overnight in the hospital. "As his physical body deteriorated, I saw more of his spirit emerge and realized I had to meet him half way to end up with a meaningful relationship."

Since it was a very personal project, he decided to release *Rhombal* on Papillon and finance it through PledgeMe, which allowed contributors to pre-order the disc with inducements such as in-studio performance videos for different pledge levels. "Before we recorded I didn't tell the guys what the music was, but they had heard about it through PledgeMe and other sources," he reports, "After we spent two days in the studio going deep into the music they had the right spirit in their playing. When it was over I cried for two days when I thought about the enormity of this project. I felt the spiritual generosity of the band, which took the emotion of the story and made it into something beautiful." ❖

For more information, visit stephancrump.com. Crump is at Korzo Apr. 4th with his Rosetta Trio and Cornelia Street Underground Apr. 20th with Ingrid Laubrock and Cory Smythe. See Calendar.

Recommended Listening:

- Vijay Iyer—*Panoptic Modes* (Red Giant-Pi, 2000)
- Stephan Crump—*Rosetta* (Papillon, 2005)
- Vijay Iyer Trio—*Historicity* (ACT Music, 2008-09)
- Secret Keeper (Stephan Crump/Mary Halvorson)—*Emerge* (Intakt, 2013)
- Stephan Crump/Ingrid Laubrock/Cory Smythe—*Planktonic Finales* (Intakt, 2015)
- Stephan Crump—*Rhombal* (Papillon, 2016)

HAROLD MABERN

BIG HANDS BIG SOUNDS

BY KEN DRYDEN

PHOTO COURTESY OF SMOKE SESSIONS RECORDS

Upon meeting Harold Mabern, one is struck by his large frame and huge hands, more like a football player than a jazz musician. But once Mabern sits at the piano, his energy and readily identifiable sound make it clear he chose the right career. The longtime Brooklyn resident has an expansive discography in addition to many acclaimed albums as a leader. Mabern's outspoken enthusiasm about life, music and interacting with other players is equally invigorating.

Mabern likes to say, "I didn't choose music, it chose me." He began playing piano around 16, after hearing a young lady playing a song on all the black keys. "I was able to play what she played. I decided to pursue it, one tune at a time. I never studied music. I'm completely self-taught." When Mabern attended Manassas High in Memphis, it was a hotbed of jazz talent. "I went to school with [saxophonists] Frank Strozier, George Coleman, Charles Lloyd, Hank Crawford, [and trumpeters] Louis Smith and Booker Little. Our teacher, Matthew Garrett, is Dee Dee Bridgewater's father. We played in a group called the Rhythm Bombers and marched. Frank and I were really close. We would play at his house, his folks had a piano." But it was his encounter with a local legend that really opened Mabern's musical perspective. "I met [pianist] Charles Thomas, a premier bebop player out of Bud Powell. He told me if I wanted to learn how to really play, I should listen to Phineas Newborn and get hip to bebop. When I heard Phineas, that's when I knew I wanted to play the piano."

A plan to attend the Chicago Conservatory of Music fell through, but Mabern moved there to live with family while he checked out the music scene. "It was the best thing that ever happened for me because this music comes from the university of the streets. In Chicago, you had to play all different kinds of music: blues, rock, jazz. I played with a lot of singers and big bands, being around all the great musicians like [pianists] Ahmad Jamal, Jodie Christian, the blind pianist Chris Anderson, who taught Herbie Hancock, and Spike Lee's dad, the bass player Bill Lee. He was the one who really opened me up, because I followed him all over the city."

Mabern made his recording debut in Chicago with drummer Walter Perkins' MJT + 3. "We had Bob Cranshaw [bass], Frank Strozier [alto saxophone], Willie Thomas and another trumpet player, Bobby Bryant. Walter Perkins was very generous to have me in the group." Soon after Mabern relocated to New York with the band, he began attracting notice. "I sat in with Cannonball Adderley. He saw me in front of Birdland and said, 'Hey, Big Hands, you want a gig?' He introduced me to Harry 'Sweets' Edison, who was playing that night. Tommy Flanagan, one of my heroes, was Sweets' pianist and getting ready to go with J.J. Johnson. Sweets said to me, 'Do you want to play?' He called out this song 'Habit' and asked for an eight-bar introduction in A-flat. I didn't know what 'Habit' was but I knew how to play an eight-bar introduction in A-flat. The song was 'You're Getting To Be A Habit With Me', by Harry Warren, but I had never played it before. So I kind of fumbled the first time, the second chorus I had it, so he hired me on the spot. During that time, if you hung out and you could halfway play, you could get a gig. I made up my mind to hang out and go to all the jam sessions. People would hear me play and call me. I did a record date with Betty Carter called *Inside Betty Carter* with [drummer] Roy McCurdy and Bob Cranshaw, then I played at Birdland. After that I started playing with a lot of singers. Cedar Walton, who was with the Jazztet in 1961, asked me to come sit in. I got the gig and went on the road with them."

Another highlight of Mabern's early years was touring with guitarist Wes Montgomery in the spring of 1965. "Wes was very good to me. He didn't read music and was completely self-taught, so were his brothers Buddy and Monk. Wes called when I was playing with Joe Williams. He had this record called *Windy* that became a big hit. Nobody in his band would fly on airplanes. But Wes got so popular, he had to fly to go to Europe. So he went to the doctor to get whatever medication they could give you to calm your nerves. We toured for about six weeks in Europe. It was a challenge because Wes wrote down stuff for me to play. So he would he say, 'Hey, Mabern. Play this with me.' And I used my ears."

Without formal jazz education, musicians worked out things on their own. "A lot of us would get together, like Chris Anderson, Barry Harris, Joe Zawinul. We would get together every day at this studio at Riverside Records' warehouse, which had an old upright piano, and we would practice and exchange ideas. Then Herbie Hancock, Jack DeJohnette and Horace Parlan would come by my Manhattan apartment, because they didn't have a piano, but I did. There was a lot of sharing and camaraderie."

Mabern was a part of Stanley Cowell's Piano Choir. "It was very unique, seven piano players with no rhythm section. Stanley came up with this idea and chose me to be a part of that group. It was quite an experience. We were reading music, but each part was as important as the first part. A lot of times I would play the rhythm section part because my rhythm playing was very good. I think Stanley chose me to anchor so that the time would stay stable. I've been involved with many groups like that. I conceived 100 Gold Fingers of Jazz, which started in Japan when I was there with Joe Newman in 1989. The promoter told me to recommend some piano players. I recommended eight out of the ten. Later on, James Williams came up with the Contemporary Piano Ensemble, dedicated to Phineas Newborn."

The pianist has composed over one hundred songs, a number of which have been recorded by others. "Music is always around me, so most of my songs are written when I'm walking down the street, humming and whistling. One of my favorites is 'There But For the Grace Of'. I wrote that walking through Grand Central Station. I saw this homeless man and he was so down and out, you could have given him a million dollars or gourmet food and he wouldn't have allowed it. He had his hand on his face and I just stopped, looked and shook my head. Cedar Walton said, 'You do the same thing by practicing in your mind. You don't have to always be at your instrument because music is all around you.' Everything you hear is a music sound, I was going to do a gig with Stanley Cowell's Piano Choir and waiting for the subway and I wrote a song called 'Look On the Bright Side'." Mabern has also been writing lyrics for some of his originals. "Some songs on my latest CD, *Afro Blue*, have my lyrics. 'The Man From Hyde Park' is dedicated to Herbie Hancock and it's a true story of how we met. Another is 'Such is Life', a beautiful song that Alexis Cole sings. When I played with Joe Williams, we went by Matt Dennis' house, the great composer who wrote 'Angel Eyes'. I played that for him and gave it to him and he played it and he said to me, 'Man, this is a helluva piece of music you've got here.' So that let me know that I had some type of talent for writing lyrics.

"I made a study of the Great American Songbook: Cole Porter, Duke Ellington, Harold Arlen, Jerome Kern, Irving Berlin and Richard Rodgers, who's my favorite composer. My three favorite ballads of all time are ''Round Midnight', 'My Funny Valentine' and 'It Never Entered My Mind'. I don't really like songs that are very detached in the melodic sense of the word, but if I have to play it, you can take something that you don't like and give it beauty. I'm totally attracted to beautiful music and singers like Joe Williams, Nat Cole, Frank Sinatra, Billy Eckstine, Johnny Hartman. When Coltrane recorded that record with Johnny Hartman, he got the idea from us because I was playing with Johnny Hartman opposite him at Birdland. So when you play with somebody for two to three weeks at a time and they listen, Trane probably said, 'Hey man, that would be nice.'"

Mabern has taught at William Paterson University since 1980. He frequently plays and records with star pupil/saxophonist Eric Alexander and he recently toured Europe with drummer Joe Farnsworth. Other Mabern students include Bill Stewart, Johnathan Blake, Tyshawn Sorey, Jaimeo Brown, Freddie Hendrix, Roxy Coss, Ken Fowser and Doug Weiss. The pianist explained, "The students learn the way I did, by your ears. If kids learn incorrect changes from fakebooks and get on the bandstand with George Coleman or Jimmy Heath and play funny chords, they're going to call them on it. We have the kids listen to records, use their ears and learn how to transcribe." ❖

Mabern is at Fat Cat Apr. 12th, Smoke Apr. 14th-16th and Smalls Apr. 19th. See Calendar.

Recommended Listening:

- Walter Perkins—*MJT +3* (Vee Jay-Koch, 1959)
- Hank Mobley—*Dippin'* (Blue Note, 1965)
- Lee Morgan—*Live at the Lighthouse* (Blue Note, 1970)
- Harold Mabern—*The Leading Man* (Sony-Columbia, 1992-93)
- Harold Mabern—*Misty* (Venus, 2006)
- Harold Mabern—*Right on Time* (Smoke Sessions, 2014)

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RENÉ MCLEAN

BY ALEX HENDERSON

René McLean has played with a long list of jazz giants over the years but if there is one association that the New York City-based saxophonist is known for above all others, it must, of course, be his father, alto saxophonist Jackie McLean (who was 74 when he died in 2006). McLean influenced his son in many respects, from his sense of improvisation to a strong work ethic. Yet René's compositional style is very much his own and he has made his mark on several different wind instruments apart from alto: tenor, soprano and baritone saxophones, shakuhachi, ney and flutes.

Over a decade after his father's death, McLean, now 70, continues to honor his memory with a variety of activities while pursuing quite a few other things as well. Last June he led a tribute at Smoke on Manhattan's Upper West Side with alto saxophonist Gary Bartz, bassist Nat Reeves, drummer Ronnie Burrage and others. In the late '80s-early '90s, René and Reeves played together in an excellent quintet that was led by Jackie and also included drummer Carl Allen and late South African pianist Hotep Idris Galeta (who died in 2010). Galeta, René, Burrage and bassist David Eubanks are among the musicians featured on *Time for Change*—a 1985 Jackie session that has gone unreleased for over 30 years but will be coming out on René's I'Jazza label at some point in the near future. "I'm trying to do it soon," he notes. "It's long overdue."

Looking back, McLean says that while his father was a major influence on him, their relationship was a two-way street: "We influenced each other. We learned from each other." René's compositions like "Dance Little Mandissa," "Zimbabwe" and "J-Mac's Dynasty" became an important part of his father's repertoire during that late '80s-early '90s period.

When McLean is performing tribute concerts, he includes material written while in his father's group. "We have quite a repertoire to draw from: Jackie's compositions as well as mine," he explains. "We are celebrating JMac's legacy with songs we played on his *Dynasty* and *Rites of Passage* albums as well as some of his earlier compositions."

René is a professor of African-American Music for the Jackie McLean Institute at the University of Hartford's Hartt School in Connecticut. He also spent time teaching in South Africa, where his students included vocalist Judith Sephuma, guitarist Jimmy Dludlu, bassists Lucas Senyatso and Musa Manzini and others. McLean recalls that when he first visited South Africa as a sideman with trumpeter Hugh Masekela and the late singer Miriam Makeba, the Apartheid system was still in place. "Hugh and Miriam were the voice of the anti-Apartheid movement and they were banned from South Africa at the time," McLean remembers. "They were living in exile." He witnessed many political changes during his time in South Africa, including the abolition of Apartheid and the election of Nelson Mandela as president in 1994. "I saw South Africa at the height of Apartheid. And then in the '90s, a period of change was underway. But the scars left by Apartheid remained. You can't just change a society overnight. And South Africa is still dealing with the effects of apartheid in many ways—just like the United States. We're still dealing with issues of race in the United States to this day. *La lucha continua*, as they say."

McLean has mixed feelings about the digital era. On one hand, he likes the fact that Millennials can easily explore a wide variety of jazz on a website like YouTube but on the other hand, laments the decline of brick-and-mortar record stores—a vital part of the jazz experience for generations. "There is a wealth of information available now on the Internet," he observes. "But there is also an aspect of the music that is being lost. The new generation is accustomed to instant gratification. When I was that age, we would wait in great anticipation for artists to make an album. We would go to the record store—and later, the CD shop—and look for new recordings and look forward to reading the liner notes. But that aspect of the culture kind of gets lost now... The whole process of spending hours in a record store, going through the bins and finding music gets lost."

McLean has a wealth of jazz memories and when he is interacting with young students, he is more than happy to talk about his father. "I continue to celebrate the legacy of Jackie McLean in all that I do, whether it be in the classroom or on the bandstand," he emphasizes. "Growing up with Jackie McLean was a really special experience." ❖

[As of press time, McLean's NYC dates have been cancelled]

Recommended Listening:

- Jackie McLean and the Cosmic Brotherhood—*New York Calling* (SteepleChase, 1974)
- René McLean Sextet—*Watch Out* (SteepleChase, 1975)
- Louis Hayes/Woody Shaw Quintet—*Lausanne 1977 (Swiss Radio Days Jazz Series, Vol. 5)* (TCB, 1977)
- Jackie McLean Quintet (featuring René McLean)—*Dynasty* (Triloka, 1988)
- Yusef Lateef (featuring René McLean)—*Tenors* (YAL, 1993)
- Jackie McLean & The Macband—*Fire and Love* (Blue Note, 1997)

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JAZZ EPISTLES

BY ANDREY HENKIN

Inextricably linked with the history of jazz is the concurrent narrative of race relations, whether it be the music's earliest slave origins in New Orleans' Congo Square, forced segregation for touring bands or socially conscious musicians from Max Roach to the Art Ensemble of Chicago. To ignore this is literally to white-wash what has made jazz a force beyond mere entertainment. However, the U.S. was hardly the only country with institutionally codified segregration. South Africa's Apartheid period (1948-94) was a loathsome continuation of the European colonialism that led to U.S. slavery centuries earlier. There too did jazz flourish—or perhaps force itself, weed-like, through what few cracks could be found—starting with the country's earliest indigenous bebop band The Jazz Epistles. Not only was the ensemble significant in inspiring later bands like The Blue Notes, it launched the still-vibrant international careers of trumpeter Hugh Masekela and pianist Abdullah Ibrahim (né Adolph Johannes "Dollar" Brand).

The band's short existence and slight discography belies its stature. Ironically its origin was from a white American pianist, John Mehegan, who came to South Africa in 1959 and recruited local musicians for a recording session that would become the two volumes of *Jazz in Africa* (Continental), a collection mostly of American bebop standards. Among the diverse lineup were Masekela, alto saxophonist Kippie Moeketsi and trombonist Jonas Gwangwa, all from South Africa's capital Cape Town, in their recording debuts. After Mehegan returned home, the threesome expanded with the addition of Brand (who had already worked professionally with The Manhattan Brothers featuring Miriam Makeba), bassist Johnny Gertze and drummer Makaya Ntshoko, all peers from Cape Town (Gwanga was the elder of the group at 34).

Christening themselves The Jazz Epistles, the group performed around South Africa and then went into Gallo Recording Studios in Johannesburg, some 1,500 kilometers to the northeast, to wax their debut recording for Continental, *Jazz Epistle - Verse 1*. Unlike their work with Mehegan, this was a program of originals by Masekela, Moeketsi, Brand and Gwangwa blending the American bebop that had inspired them with the traditions of their native country, such as Moeketsi's "Blues for Hughie", inspired by the Pedi Tribe in Pietersburg or Brand's "Vary-oo-Vum", dedicated to the Cape Town author Howard Lawrence. This album has since become the holy grail of South African jazz recordings.

A crucial part of the The Jazz Epistles' history actually took place before the band's existence. Gwangwa, Moeketsi and Masekela took part in the production of Todd Matshikiza/Pat Williams' *King Kong - All African Jazz Opera*, the tragic story of South African heavyweight boxer Ezekiel Dlamini, whose sobriquet was "King Kong", which premiered on Feb. 2nd, 1959, even before the Mehegan session. A year later, on Mar. 21st, 1960, South Africa experienced the Sharpeville Massacre, a protest against Apartheid that led to the killing of 69 people by the police and ushered in an even more brutal period in the country's racial history. Out of the country performing as part of *King Kong* on a European tour, members of The Jazz Epistles opted for exile rather than returning, settling separately in Europe and beginning their international careers.

In June 2016, Masekela, Ibrahim and Gwanga (Moeketsi and Johnny Gertze both passing away in 1983) reunited as The Jazz Epistles for two concerts in Johannesburg. ❖

Hugh Masekela, Jonas Gwangwa and Abdullah Ibrahim reunite as The Jazz Epistles at Town Hall Apr. 27th. See Calendar.

Recommended Listening:

- John Mehegan—*Jazz in Africa, Vol. 1 and 2* (Continental, 1959)
- The Jazz Epistles—*Jazz Epistle - Verse 1* (Continental-Adventures in Sound, 1960)
- Todd Matshikiza/Pat Williams—*King Kong - All African Jazz Opera* (Gallotone, 1960)

AEROPHONIC

BY KEN WAXMAN

Saxophonist Dave Rempis doesn't disagree when it's suggested his Chicago-based Aerophonic imprint can be characterized as a "vanity project". "Sure, it definitely is," agrees the alto, tenor and baritone saxophonist. "I've put out 17 releases since mid-2013, all of which I feel proud. But we're at a point where no one else is going to do that, particularly with that type of quantity. So if I want to get my work out, it's on me to do it. If that makes it a vanity label, then so be it." The main difference is that Aerophonic "is self-sustaining. If it was really a vanity label I'd probably be pouring more and more money into it."

Rempis was no novice when he decided to take the DIY plunge. His first recording was The Vandermark Five's *Simpatico* in 1998 and since then he's recorded for about a dozen labels. "But it was time to have my own imprint because I saw more and more labels in the improvised music world becoming less active. It was difficult to get my projects released in a timely way, if at all. I was already doing everything for my releases aside from the manufacturing and PR anyways, so it wasn't much of a jump to the next level. Now I also have better reach in driving sales—my fans are on my mailing list, I see them at concerts, I have many other such connections to potential customers that labels don't and I've been able to leverage them to make the label more sustainable."

Money for the label initially came from Rempis' own pocket, but since then "the label's been 100% self-sustaining through sales. Every one of my releases except for one has turned a modest profit and that one is four sales away." Of course being what he calls Aerophonic's "supreme overlord" takes a lot of effort: "I probably spend about 10 hours per week on the label selecting material, mixing and mastering, dealing with artwork, manufacturing, PR, stuffing envelopes, filling orders, contacting shops and distributors, etc. I have a couple of friends who package orders for me when I'm on tour in Europe. If I'm on tour in the States I fill orders from the road." While they're not employees, about 75 percent of Aerophonic's releases have been recorded, mixed or mastered by Dave Zuchowski while Jonathan Crawford has done the design for every disc.

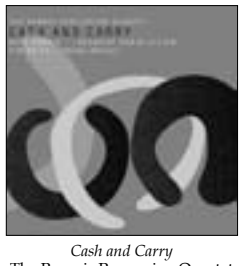
What about the other musicians featured on the sessions? "Profits from each release have gone back into supporting tours or subsidizing low-paying concerts for bands that work regularly and have been paid out to the musicians for bands that don't work regularly. Musicians also get 50 artist copies that they can sell," Rempis elaborates. "I don't really consider myself a leader. I think it's an archaic notion based on a historical jazz model of business. I don't know that it's ever really been applicable to improvised music. The bands I work with are all artistic collaborations, whether or not I deal with the logistics of finding them work, etc."

Cellist Fred Lonberg-Holm is on two Aerophonic CDs with the Ballister trio and over the years has recorded for outlets ranging from major labels to CDR/cassette imprints. Neither of the Ballister discs was specifically recorded for Aerophonic, he reveals. "We just had tapes and Dave wanted to add them to his catalogue and no one else was clamoring for material of ours so he released them and did a fine job. When we play together though, I don't think 'that's the label guy' or anything like that. Don't forget in the free-improvised underground there's a long and honorable tradition of musicians releasing their own material. It's a lot of work and not everyone is suited for it. I'm not for sure." Chicago drummer Tim Daisy, who is featured on three physical Aerophonic CDs, one digital release and runs his own Relay imprint, says, "I think the Chicago improvised music community as a whole inspired me to start my own label. However, watching Dave's label expand over time and checking out the great physical and digital releases he has made has certainly kept me inspired to work hard on my own endeavor... His design aesthetic is super strong. Each release has a similar template regarding the font type and the style of packaging that he uses. But at the same time, the artwork varies on each release, keeping things interesting. Also, his website is incredibly easy to navigate."

The Aerophonic website is a key part of Rempis' marketing plan since all releases are available there in physical or digital form as well as selected small independent brick-and-mortar and online retailers. Where they're not found is what he calls "major corporate music aggregators...they don't deserve the massive cut they take of a small label's sales. They're just feeding off of smaller entities because of the leverage they have and no one stops to ask what the longer-term ramifications of that are for an artist or a label. But I want to know who's buying my records, how they heard about it, etc. I want to capture an email address and contact info for everyone buying my releases, so that I can contact them and keep in touch

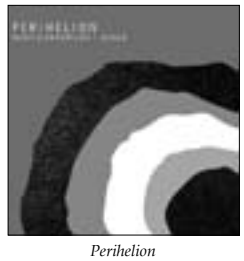
(CONTINUED ON PAGE 42)

Western Automatic
Chicago Reed Quartet

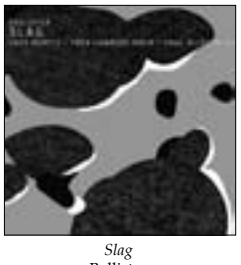


Cash and Carry
The Rempis Percussion Quartet

Polynya
Gunwale



Perihelion
Rempis/Abrams/Ra + Baker



Slag
Ballister

JAZZ GIANTS

BY SUZANNE LORGE

If you listen to just the CD of *The Big Wig* (ACT Music), Swiss singer **Andreas Schaerer**'s six-movement jazz composition for voice and orchestra, you might not catch how remarkably skilled Schaerer is at beatboxing and instrumental mimicry. This pioneering vocalist's wide-ranging, protean melodies seem to emanate from his entire body and his 'human trumpet' vocalizations are easy to mistake for the brass instrument itself. That's why the DVD gives listeners more information. The rhythmic drive of the composition seems stronger when punctuated with the visual of Schaerer's engrossing performance of this unusual piece.

The CD/DVD package documents the world premiere of *The Big Wig* at the Lucerne Festival in September 2016. The film shows Schaerer backed by more than 65 musicians: Hildegard Lernt Fliegen (Hildegard Learns to Fly), his regular horn-based jazz band of more than a decade, and the Orchestra of the Lucerne Festival Academy. It's a rare thing for a singer to compose for a symphonic orchestra of any size, but a symphonic composition that includes a jazz sextet with a beatboxing vocalist is truly unique.

In the liner notes, Schaerer says that he wondered how he'd bring these "two colossuses"—his sextet and the orchestra—together into an inspiring whole. In the video you can see that it's Schaerer's virtuosic vocalizations providing the glue. Take the fourth movement, "Wig Alert", for instance. While each of the movements offers its share of galloping excitement, "Wig Alert" stands out for its subdued moments (soft marimba in the open and the close) that defy its driving intensity (beseeching horns in crescendo). In this movement Schaerer's vocal percussion is so furiously changing that at times it sounds like a forest of wild animals has joined him on stage.

Like Schaerer, German-born singer **Theo Bleckmann** likes to explore the outer reaches of vocally produced sound. His explorations yield different discoveries, however. On *Elegy*, his latest release as a leader and first for ECM, Bleckmann feels his way through the grief process, pondering the mystery of death with an almost ritualistic affect. His vocal approach to the compositions recalls early monastic chants: pure, clean colors; droplets of unexpected sound; sinuous melodic lines. In contrast with Schaerer, whose vocals encourage reflection on what is primal in humans, Bleckmann's vocals encourage reflection on what is transcendent. Most of the tracks on *Elegy*, including the title cut, are wordless originals, usually featuring Bleckmann's haunting vocalese. When he does sing lyrics, they often belie the sober mood of the music: Stephen Sondheim's farcical opener "Comedy Tonight" as a mournful ballad; verses that hint at solitude while the music intones connection; or the lyric "it's silly to be sad" set against a melancholic melody. In this way Bleckmann reminds us that comedy and tragedy are never far removed from each other. To bring this message full circle, Bleckmann closes with "Alate" ("having wings"), a short, hopeful instrumental that rises ebulliently toward the heavens.

This month some of the most prominent vocalists of our day are turning out to commemorate the 100th anniversary of Ella Fitzgerald's birth. First, Thelonious Monk Competition finalist **Charenée Wade** will present her soulful interpretations of Ella tunes at the Apollo Music Café (Apr. 7th). On Apr. 22nd, **Patti Austin** will offer selections from her 2002 Grammy-nominated album *For Ella* (Playboy Jazz) in "Ella Then and Now: A Centennial Celebration of the First Lady of Song" at Brooklyn Center for Performing Arts. **Jane Monheit** will probably draw from her own Ella album, released last year, *The Songbook Sessions: Ella Fitzgerald* (Emerald City), when she performs at Birdland (Apr. 25th-29th). And finally, Jazz at Lincoln Center kicks off five days of Ella tributes with its annual fundraising gala on Apr. 26th, the day after Ella's actual birthday. At the gala, a shimmering list of vocalists will salute the Queen of Song: Harry Connick, Jr. (host), Renée Fleming, Roberta Gambarini, Diana Krall, Alison Krauss, Marilyn Maye, Audra McDonald, Camille Thurman, Kenny Washington and Cécile McLorin Salvant. ❖

SVEND ASMUSSEN

BY ANDREY HENKIN

JAN PERSSON

Danish violinist Svend Asmussen, affectionately known as the "Fiddling Viking", whose career spanned eight decades and included numerous recordings, collaborations with Lionel Hampton, John Lewis, Benny Goodman, Duke Ellington and fellow violinists Jean-Luc Ponty and Stéphane Grappelli and credits as an actor for Danish television died Feb. 7th at 100. He had retired from performing in 2010.

Asmussen was born Feb. 28th, 1916 in the Danish capital of Copenhagen. His first exposure to music came through his father, who introduced him to Gypsy music, and his older brother, who was taking violin lessons. In a 2010 interview for this gazette, Asmussen recalls to Ken Dryden, "A music teacher suggested that my hands were made for the violin, so I switched instruments [from piano] and was a quick study. At 16 I discovered jazz violinist Joe Venuti and emulated his style through records." American musicians came through Denmark during the '30s and Asmussen shared bills with Louis Armstrong and Fats Waller. He also cites fellow violinist Stuff Smith as an inspiration.

His career was put on hold in his late 20s during the Nazi occupation of Denmark, when he was imprisoned by the Gestapo. After World War II, he collaborated with singer Alice Babs and guitarist Ulrik Neumann as The Swe-Danes, a group that toured the U.S. and eventually recorded a handful of albums for Warner Bros. It was also during this time that Asmussen began recording as a leader, with albums like *Plays Hot Fiddle* (Parlophone, 1953) and *Asmussen Moods* (Philips, 1956). He would make records over the decades for Odeon, Tono, Decca, Atlantic, Metronome, SABA, Sonet, RCA Victor, EMI, Polydor and Storyville. Last year Storyville released the five-CD boxed set *The Incomparable Fiddler - 100 Years*, which included material from 1937-1944, 1953, 1958, 1964-66, 1985, 1996 and DVD of a 1986 concert from Copenhagen's Jazzhus Montmartre.

Asmussen would go on to collaborate with a number of American musicians, such as Lewis (*European Encounter*, Atlantic, 1962), Ellington (*Jazz Violin Session*, Atlantic, 1963) and Hampton (*As Time Goes By*, Sonet, 1978). There were also encounters with fellow violinists such as Smith, Ponty, Grappelli and L. Subramaniam.

In his twilight years, Asmussen split his time between his native Denmark and adopted home of Florida, where he was active ("I'm also delighted by the great artists who live near me in Florida, including pianist Dick Hyman" he told Dryden) until sidelined by the effects of a blood clot.

Despite his jazz bona fides, in the end Asmussen considered himself first and foremost an entertainer: "A typical audience consists of ten percent jazz fans, I have to reach the remainder as well."

BARBARA CARROLL (Jan. 25th, 1925—Feb. 11th, 2017) The pianist and stalwart at New York City's Birdland recorded with Serge Chaloff in 1951 and went on to release albums for Atlantic and RCA Victor in the '50s, A&M and Blue Note in the '70s, Discover in the '80s and RCA in the '90s. Carroll died Feb. 11th at 92.

LARRY CORYELL (Apr. 2nd, 1943—Feb. 19th, 2017) The guitarist was widely considered the father of jazz-rock with membership in The Free Spirits and Gary Burton's late '60s quartet and then continued into fusion during the '70s with The Eleventh House in a career that included dozens of albums for Vanguard, Flying Dutchman, Arista, Elektra, Atlantic, Mood, MPS, Philips, SteepleChase, Muse, CTI, HighNote, Chesky and Wide Hive and collaborations with fellow guitarists like John McLaughlin and Biréli Lagrène as well as siring accomplished guitarists in Julian and Murali. Coryell died Feb. 19th at 73.

STEPHAN DIEZ (Jan. 6th, 1954—Feb. 5th, 2017) The German guitarist first came up in the early '70s with the prog-rock band Agitation Free, then recorded with Deiter Reith, Klaus Lenz, Manfred Schoof and the NDR Big Band and released albums for Ego, Europhon and Intersound. Diez died Feb. 5th at 63.

AL JARREAU (Mar. 12th, 1940—Feb. 12th, 2017) The vocalist's career spanned the jazz, pop and R&B worlds with releases on Warner Bros., Reprise, GRP and Concord and sessions with Chick Corea, Freddie Hubbard, Bob James/Dave Sanborn, Jon Hendricks and Benny Golson. Jarreau died Feb. 12th at 76.

FUMIO KARASHIMA (Mar. 9th, 1948—Feb. 24th, 2017) The Japanese pianist had over two dozen releases since the mid '70s and collaborated with Larry Coryell, Toots Thielemans, Takeo Moriyama and Elvin Jones as part of the latter's Jazz Machine from 1978-1985. Karashima died Feb. 24th at 68.

MICHAEL NAURA (Aug. 19th, 1934—Feb. 13th, 2017) The German pianist's recording career began in the mid '50s on Metronome and continued with Brunswick, MPS, ECM and Mood with bands that included Wolfgang Schlüter, Joe Nay, Eberhard Weber and Leszek Zadlo. Naura died Feb. 13th at 82.

HORACE PARLAN (Jan. 19th, 1931—Feb. 24th, 2017) The pianist worked with Charles Mingus, Lou Donaldson, Stanley Turrentine, Booker Ervin, and Roland Kirk as well as four albums for Blue Note from 1960-61 before moving to Denmark where he recorded most frequently for SteepleChase. Parlan died Feb. 24th at 85.

MAURICE VANDER (Jun. 11th, 1929—Feb. 16th, 2017) The French pianist worked with Jimmy Raney, Django Reinhardt, Fats Sadi, Barney Wilen, Sarah Vaughan, Barney Kessel, Jean-Luc Ponty, Don Byas, Stéphane Grappelli, Michel Portal, Colette Magny and others to go with over two dozen releases as a leader. Vander died Feb. 16th at 87. ❖

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- Film – A screening of the PBS documentary "Tito Puente – the King of Latin Music"
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- Listening Room – With Joe Conzo, Sr.
  Fri., & Sat., April 21 & 22, 6:00pm | Longwood Art Gallery
- Who is the King of Latin Music?
  Family Concert with Carlos Henríquez
  Sat. April 22, 11:30am | Main Theater
  Presented by Lincoln Center Education
- Percussion Workshop
  José Madera, John "Dandy" Rodríguez, Annette Aguilar
  Sat. April 22, 1:30pm | Black Box Theater
- Panel Discussion – "Don't Call it Salsa"
  Moderated by Loren Schoenberg
  Sat. April 22, 3:30pm | Repertory Theater

RANDY WESTON

ANNOTATOR ROBIN D. G. KELLEY ADVISES "NOT [TO] FILE THIS RECORDING UNDER 'JAZZ'" BUT RATHER "PLANETARY MUSIC." THE CD PRESENTS A 2012 CONCERT RECORDED AT THE NYU SKIRBALL CENTER AND FEATURING, AMONG OTHERS, SAXOPHONISTS T.K. BLUE AND BILLY HARPER, TRUMPETER CECIL BRIDGEWATER, BASSIST ALEX BLAKE, DRUMMER LEWIS NASH, PERCUSSIONISTS CANDIDO, NEIL AND AYANDA CLARKE AND NARRATION/SPOKEN WORD BY AUTHOR DR. WAYNE CHANDLER AND POET JAYNE CORTEZ, IN HER FINAL PUBLIC APPEARANCE.

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BIRTHDAY CELEBRATION AND RELEASE OF HIS TWO NEW CDS: THE AFRICAN NUBIAN SUITE
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APRIL 7: HOWARD JOHNSON, MARTIN OBENG KWAAKYE
APRIL 8: GNAWA FROM MOROCCO AND POETRY OF JANE CORTEZ
APRIL 9: SALIEU SUSO, TANPANI DEMDA CISSOKO, AYODELE MAAKKERU

APRIL 23: YALE UNIVERSITY WITH HIS SEXTET

APRIL 26: MEDGAR EVERS COLLEGE RESIDENCY LECTURE AND DÉMONSTRATION WITH MALAAM HASSAN GNAWA MUSIC - 5 TO 7PM

APRIL 29: THE NATIONAL AFRICAN AMERICAN MUSEUM DC WITH HIS QUINTET

MAY 20: JACQUIE MACLEAN ARTIST COLLECTIVE WITH HIS TRIO

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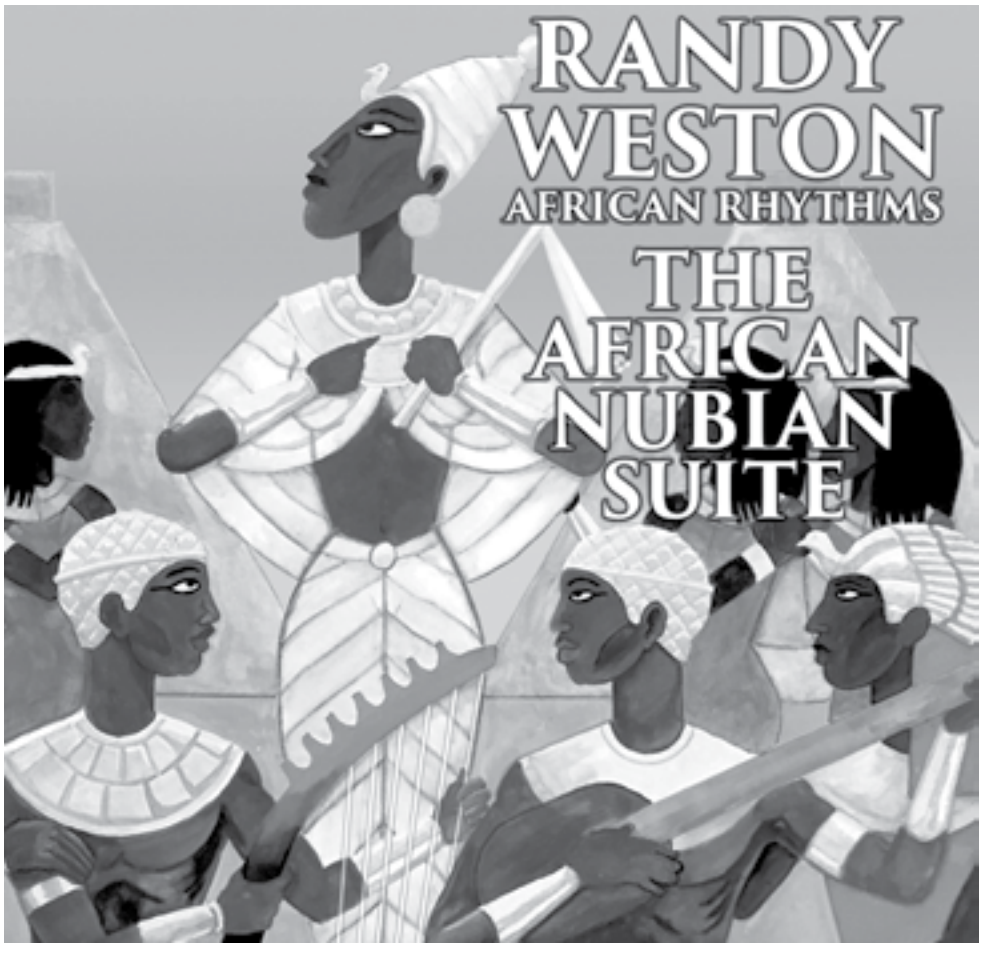
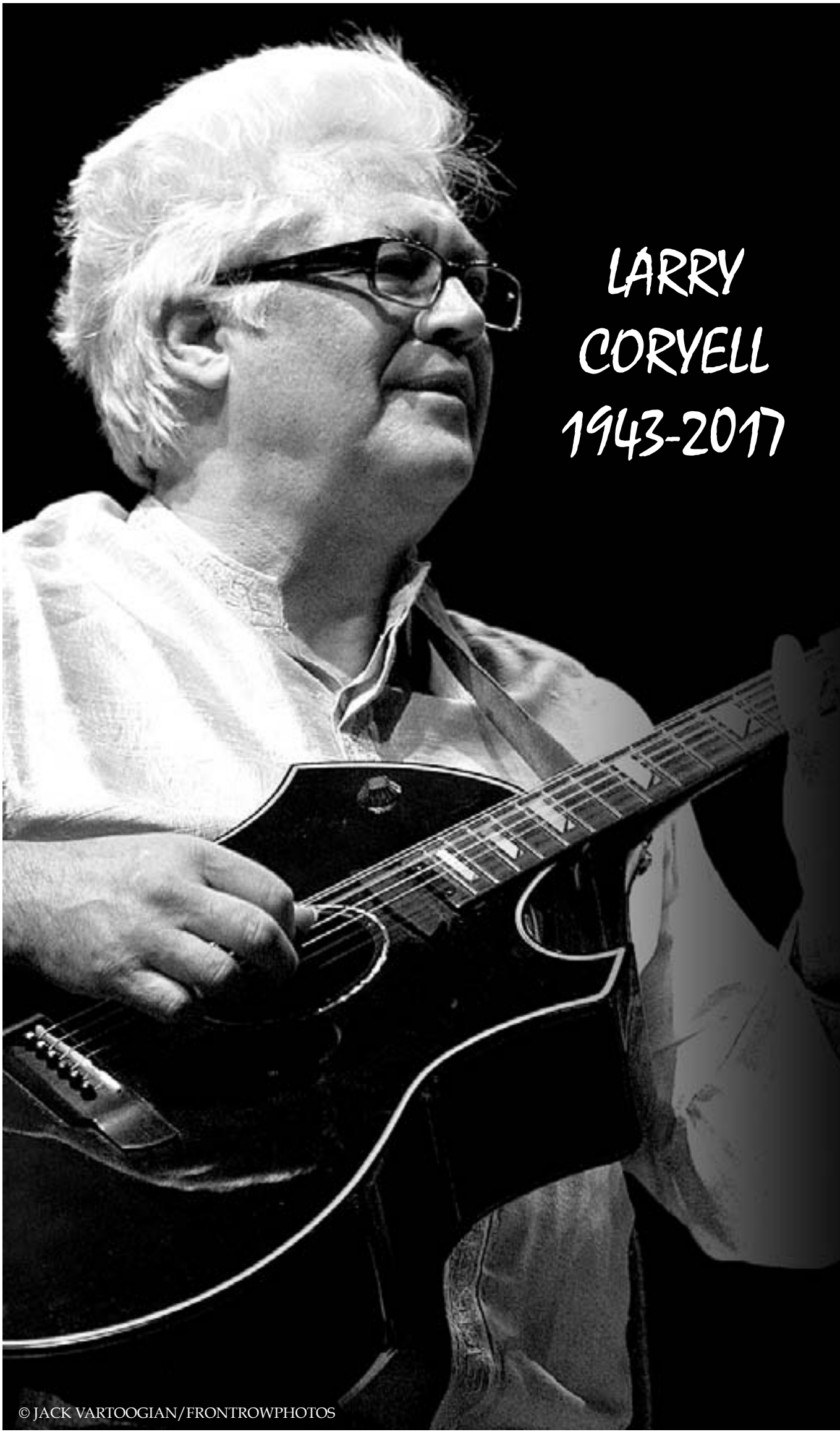


THE AFRICAN NUBIAN SUITE



© JACK VARTOOGIAN/FRONTROWPHOTOS

Larry Coryell and I began a musical collaboration as we both were getting our careers off the ground. Larry was an inspiring musician with a voice of his own, at a time when jazz guitar styles were pretty traditional. Larry brought the excitement and rough edges typical of rock bands of the decade into our jazz quartet and a new genre of jazz was launched.

After a pretty intense two years of non-stop touring and the release of four recordings, it was time for Larry to form his own band and he went on to a multi-decade career as recording artist, band leader and innovator. It seems a long time ago now, looking back 50-some years to the time we worked together, but once you knew his playing, Larry Coryell was someone you would never forget.

—GARY BURTON, VIBRAPHONE

The friendship between Larry and me goes back almost 50 years. We met in London and within a year or so we're neighbors in New York. He invited me to record a couple of tracks in 1970 on his album *Spaces*, which I enjoyed thoroughly. We were even co-disciples of Sri Chinmoy and had many ideas in common. In 1978 when I formed the first Guitar Trio with Paco de Lucía, Larry was my first choice to join us. I miss him!

—JOHN McLAUGHLIN, GUITAR

I first recorded with Larry Coryell on an album entitled *Spaces* back in 1970. In 1987 I recorded with him again on the CD *Spaces Revisited*. He performed on my album *Drums By Design* on the song "Panama" back in 1989. Larry was my guest on at least two European tours around the beginning of this millennium as well. I was his guest on a series of performances back around 1987 in the USA. Larry's musical identity was unmistakable and very personal. Always the musician's musician. He made it very easy to support his musical ideas. He will be missed.

—BILLY COBHAM, DRUMS

Larry Coryell was one of the most extraordinarily gifted people I've ever known. When I first met him in the mid '60s he was playing jazz guitar at a Wes Montgomery level, was masterful in the folk, blues, soul and R&B styles, as well as doing the whole feedback, hump the amp, beautiful noise thing long before I'd heard Jimi Hendrix or the cosmic free playing I later associated with people like Sonny Sharrock. On top of all that he was a powerful and soulful singer (he did most of the lead singing in The Free Spirits), a superb songwriter and a highly intelligent, literate person. He was also an excellent athlete (a pole vault champ in high school) and killer handsome. All in all, a natural-born charismatic star.

In The Free Spirits Larry was our focal point, our lead singer, lead guitarist and shining light. Certainly he had the potential to be a huge rock star and drag us along with him. To his credit he felt some ambivalence about this, but then again I think we all did. Even at our tender age, we had observed the cut-throat nature of the music business and the tremendous pressure to dumb down one's music to make it big. In any case, I'm eternally grateful to have had a chance to play with Larry Coryell during this period when he was young, wild, bold, fierce, crazy and fearlessly busting through musical boundaries. Love you forever brother Coryell.

—RAKALAM BOB MOSES, DRUMS

Larry and I met in Seattle in 1966. He was in a remarkable phase of his career, playing beautifully with Gary Burton's group. He was always an enthusiastic and energetic musician and remained so throughout his life. It was a great pleasure to play and record with him and I was honored with his friendship.

—RALPH TOWNER, GUITAR

There are important individuals in the history of jazz guitar. Larry Coryell is one of them. The departure of Larry was a significant loss and yet his longevity shall remain indefinitely. Along with many of the other greats, Larry took his place within a roster that's timeless and never-ending.

—PAT MARTINO, GUITAR

I first heard Larry play in Boston with Gary Burton. It was a revelation. Larry was the first guitarist that I knew of that combined elements of bebop, country and rock into a unified concept. I also heard him with the same band at the Village Vanguard years later and was amazed how much he sounded like Jim Hall. Years later we gigged together in a trio with Badi Assad. That was the first time I'd played with him and it was one of the nicest experiences I had playing with anybody. I admired him musically and loved him personally.

—JOHN ABERCROMBIE, GUITAR

A true musical legend, Larry was part of all the very early '70s happenings just like John McLaughlin and all the other great guitarists. He was my dear friend and I will miss him.

—BIRÉLI LAGRÈNE, GUITAR

Our story started in 1976 when Larry was on a European tour with his Eleventh House. He kindly invited me as a guest on stage to play two or three tunes with him in duo. It was pure fun with a spontaneously creative acoustic guitar duo. Two acoustic guitars: quite a new combination at that time. The swing drive was strong and the audience loved it. We did the same thing the next day at the Berlin Jazz Festival and Siggi Loch—head of Warner, Germany—invited us on the spot to record an album together (*Twin House*). After that and throughout the late '70s Larry and I played a lot together.

Larry was a person full of life and enthusiasm in everything he did: playing, touring worldwide and always spreading energy among those around him. I'll always remember the privilege of playing with him in the dressing rooms before our concerts. There was a wonderful interaction as he could always find the right notes, the perfect interplay and, above all, the drive. He composed exciting tunes and had such a special sound on acoustic with his swinging blues lines. He was a master of playing harmonics and in reharmonizing melodies.

He also always showed interest in others' music. In January we played in Berlin. On that occasion both of us listened to Simon Rattle's rehearsal conducting the full Berlin Philharmonic Orchestra playing a piece by American composer John Adams—and Larry loved it. He was working on an opera before he died and I'd love to know what he had written. A few months ago he attended drummer Alphonse Mouzon's funeral, carrying the coffin of his dear friend and musical partner. I will always miss you, Larry. Rest in peace.

—PHILIP CATHERINE, GUITAR

Larry was a great friend of mine for a very long time. I remember first meeting him when he came to New York and was playing a few gigs with us in Herbie Mann's group. There is one thing Larry had and that is great compassion for his friends, at least for me he did. There was always a lot of positive feelings coming from him. He seemed to deal with the negative in a great way.

I wish him all the best in his new world and am sure we will meet again.

—MIROSLAV VITOUS, BASS

Larry Coryell was a pain in the neck BUT you had to love him because when he played that guitar all the pain went away. He was the best. We also became good friends over the years. Whether we were recording, playing live or eating... It always worked out. He was the elusive court jester and I will miss him dearly. I am sure he is in Heaven being Larry.

—BERNARD "PRETTY" PURDIE, DRUMS

I have so many great memories of my dear friend Larry Coryell. Our friendship started 42 years ago when I joined The Eleventh House. What will always remain embedded in my mind was Larry's infectious enthusiasm about music and his extreme generosity. He loved to share his musical knowledge with everyone. That never changed. I will miss him dearly.

—JOHN LEE, BASS

I met Larry when I was 19 in Seattle. I was chasing after a girl from my school, Indiana University, and taking summer courses at the University of Washington. Larry had a Hammond B3 organ trio going nightly at a local club, the Embers, and I would sit in a lot, getting to know him quite well.

Although this was before 'long hair' (he then had a crew cut), he had that Texas Blues thing going (being from Galveston on the Gulf Coast of Texas), a mastery of bebop and amazing chops. An extroverted personality, he brought everything soulful to every note he played and invited you in to enjoy it.

We both moved to New York City shortly thereafter within a year of each other and played together for the next 50-plus years in various situations, most notably his original Eleventh House group. He was truly the very first so-called 'Jazz-Rocker'. Everyone in the jazz and rock world looked up to him. No one had been able to cover that much musical territory before, all of it genuine and heartfelt. Without knowing it, he was kind of a musical guru who just loved to play and make people feel good. A one of a kind personality and musical force…

I'll miss him always.

—RANDY BRECKER, TRUMPET

Larry Coryell was the first fusion guitarist I'd ever heard. Back in 1968 when I bought *Duster* by the Gary Burton Quartet (with Larry, Steve Swallow and Roy Haynes) it was definitely a new sound though I didn't know that. I was just 16 and only getting into jazz. I thought, "How cool—this guy plays rock and jazz too." He sounded really authentic and made it all work together. I was a fan. Later on when I started to get gigs, I met him and he was really nice to me, nice to the rookie. He was an engaging person, you had to like him. I will miss Larry a lot.

—JOHN SCOFIELD, GUITAR

We have lost the warm soul of the first Godfather of Fusion guitar! A great man with a great heart who had the vision of jazz meets rock integration and a personality with a hearty laugh, extraordinary knowledge and intelligence! Larry was my friend and teenage years inspiration! May my friend Rest In Peace. He will be missed! The world was so much better for his being here!

—AL DI MEOLA, GUITAR

My collaborations with Larry Coryell and our deep friendship goes back decades. Larry has always been one of my favourite musicians and from having him as a guest on some of my earliest albums to recording a duet album (*From the Ashes*), inviting him for tours to India and featuring him on my latest (unreleased) album *Beyond Borders*, we have collaborated extensively. He was a great musician, virtuosic and soulful at the same time, a true master of his instrument and style. More important was the kind of person he was: a true friend, funny and kind, and a gentle soul, who was filled with positivity and light. I feel his loss personally and I'll miss him dearly.

—L. SUBRAMANIAM, VIOLIN

I met Larry some 50 years ago in 1966. We were part of a jazz competition held by Allan Pepper and Stanley Sadowsky, who later owned The Bottom Line. Larry was in a group with saxophonist Jim Pepper and I think drummer Bob Moses. They were playing a hybrid of free music, rock, jazz and blues, which became jazz-rock after Tony Williams and Miles Davis shaped it. Larry doesn't get the credit for being one of the architects of the movement. In 1975 I did my first solo album, *Venusian Summer*. I asked my young bandmate in Return to Forever (RTF), Al Di Meola, to play with his mentor Larry on "Prince Of The Sea". It was classic RTF and Larry's band The Eleventh House played many shows together over the years.

In 2005, I went back into the studio with Larry and the late great bassist Victor Bailey as a trio called Coryell, Bailey, White. We recorded two CDs for Chesky, *Electric* (2005) and *Traffic* (2006). We did extensive touring all over the world playing great music and sharing stories about who we were and who we've become. Larry, for as long as I'd known him, was always a consummate, versatile, musical thrillseeker, always searching for a challenge. A good friend, funny, caring and humble—like most GIANTS are....

—LENNY WHITE, DRUMS

I first performed with Larry Coryell in Herbie Mann's band circa 1970. Our paths came together again in 1985-87 when he formed a quartet of drummers Beaver Harris and later Billy Hart, bassist Buster Williams and me on piano. This resulted in three recordings and I was honored that two were named after my songs "Equipoise" and "Welcome My Darling". He hustled to keep that group working despite his other ventures. I found him to be a good bandleader with a virtuosic command of the instrument. He was overcoming his demons at that time, helped by his newly adopted Buddhist practice, along with the influence of Buster, a long time practitioner and leader with the SGI-USA Buddhist lay organization. We stayed in touch and I even had the pleasure of hosting him as soloist in a concert produced by my wife and I. He was my friend and an outstanding musician whom I and many will miss.

—STANLEY COWELL, PIANO

The Music of Michael Jackson (And Original Compositions): Live SFJAZZ Center 2015
SFJAZZ Collective (SFJAZZ)
by Matthew Kassel

Since launching in 2004, the SFJAZZ Collective has taken upon itself the noble task of interpreting the repertoire of jazz greats. Occasionally, however, the group will set its sights on a more pop-oriented musician such as Steve Wonder in 2011 and, most recently, Michael Jackson. The result of the latter homage is a kinetic, two-disc live set from 2015, which includes, as usual, 16 tracks: one arrangement of a Jackson song by each member along with eight original compositions. This exquisite, horn-heavy octet is comprised of Miguel Zenón (alto saxophone), David Sánchez (tenor saxophone), Sean Jones (trumpet), Robin Eubanks (trombone), Warren Wolf (vibraphone), Edward Simon (piano), Matt Penman (bass) and Obed Calvaire (drums).

Standout originals include Wolf's "Gray Skies in Baltimore", on which he displays his virtuosic soloing style à la Milt Jackson, Simon's cinematic "Beauty of Space" and Calvaire's "150 Million Gold Franks", with a lively bit of vocal call and response at the end. The hits, of course, are accounted for: "The Love You Save", "Thriller", "Smooth Criminal" and "Don't Stop 'Til You Get Enough". Lesser-known tracks (kind of an oxymoron when discussing a pop king like Michael Jackson) include "Blame It on the Boogie", "Rock With You", "This Place Hotel" and "Human Nature". The album is a funky affair, with pockets of swing, spacey interludes and rock-ish riffs throughout.

Most of the covers are only obliquely related to their original melodies, though you can still identify them easily enough. "Blame It on the Boogie", for instance, arranged by Penman and Zenón, has a lovely bass-saxophone duo evolving into a kind of free-form jam and ends with an overt nod to the tune itself. On "Smooth Criminal", the well-known riff is clear but it is still its own song, arranged, once again, by Zenón. "Thriller" is the most straightforward cover, though it sounds somewhat like a Herbie Hancock song with Simon on synthesizers and laser-sharp drumming from Calvaire. An ideal melding of jazz and pop.

For more information, visit sfjazz.org. This group is at Miller Theater Apr. 1st. See Calendar.

Listening to You
Judy Niemack/Dan Tepfer (Sunnyside)
by Alex Henderson

Throughout her long recording career—which started with *By Heart* on Sea Breeze Records in the late '70s—Judy Niemack has been a jazz singer who identified strongly with instrumentalists. Sheila Jordan, Betty Carter, Annie Ross and Ella Fitzgerald have directly or indirectly influenced her risk-taking vocal style, but Niemack's improvisatory spirit also owes a great deal to Charlie Parker, Thelonious Monk and other non-singers. Niemack has added lyrics to a long list of bop and postbop instrumentals along the way and her sense of adventure continues to serve her well on *Listening to You*.

This date finds the Los Angeles native/New York City resident accompanied only by acoustic pianist Dan Tepfer, whom she met through veteran alto saxophonist Lee Konitz. Though Niemack and Tepfer come from different generations (the former just turned 63 while the latter was born in 1982), the pair have a lot of common ground. In addition to the Konitz connection, some of the pianists who have influenced Tepfer are people Niemack admires (including Monk and Chick Corea). Both are very much in sync whether turning their attention to postbop melodies or Tin Pan Alley standards.

Niemack reminds us how sensitive an interpreter of lyrics she can be on introspective performances of Harry Warren's "There Will Never Be Another You", Jerome Kern's "All the Things You Are", Jay Gorney-Sidney Clare's "You're My Thrill" and Edward Heyman's "Body and Soul". Niemack is equally mindful of songs that instrumentalists have composed, bringing lyrics to pianist Ronnie Mathews' "Like a Butterfly" and two Konitz pieces: the title track and "Chick Came Around", the latter paying tribute to Corea with Niemack and Tepfer's rapport especially strong. The outlier is Monk's "Epistrophy", which underscores her talents as a scat singer and Tepfer's passion for Monk's angular pianism.

Listening to You is a fine addition to Niemack's catalogue and her decision to record with Tepfer was clearly a wise one.

For more information, visit sunnysiderecords.com. This project is at Jazz at Kitano Apr. 1st. See Calendar.

Supernovae
Leap of Faith Orchestra (Evil Clown)
by Donald Elfman

Composer and instrumentalist PEK (David Peck) has created a big band experience decidedly different from nearly any other. Not for PEK are standard charts with themes and room for soloists; instead an extended (some 77 minutes) 'composition' for orchestra is replete with various and sundry unusual instruments and delineated sections in which a variety of colors and textures take center stage, leaving a listener with the distinct feeling of experiencing something of note. The composer employs what he describes as Frame Notation, where the score is seen by players in written descriptions and symbols within duration bars. The musicians thus derive an understanding of their individual parts and, more importantly, an expansive sense of the shape of the entire piece. In performance, the players track the time on a sports clock but get no melodic, harmonic or rhythmic information (the reader/listener is advised to go to evilclown.rocks/lofo-supernovae-score.html).

So while what we have, sonically and by description as well, seems to have no shape, the actual music upon closer and repeated listening, takes on its own sense of direction. The non-traditional and unusual instruments—fog horns, rachets, crotales, bowls, flex-a-tones, crank siren, et al.—govern the first ten minutes of the work at which point strings, reeds and brass begin to emerge. There are moments of quieter, more isolated 'noise'—the lonely bleat of a brass instrument, smear from a guitar or violin, tinkle or roar of a percussion instrument and at about 45 minutes in a dark melody with free improvisation blanketing it is introduced. There's a dazzling and explosive percussion display that leads to the kind of music that opened the performance, this time rich with everything that has come before it.

If these descriptions seem vague and non-defined, be assured that as a full musical experience, there are wonders to be discovered.

For more information, visit evilclown.rocks. This project is at Downtown Music Gallery Apr. 2nd. See Calendar.

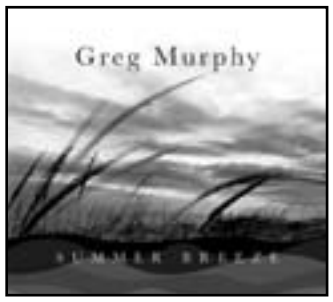
RECOMMENDED NEW RELEASES

- **Anyaa Arts Quartet—*Harmattan* (Voxlox)**
- **Bill Brovoldf/Jamie Saft—*Serenity Knolls* (RareNoise)**
- **Chicago/London Underground—*A Night Walking Through Mirrors* (Cuneiform)**
- **Ornette Coleman—*Celebrate Ornette* (Song X)**
- **Billy Mintz—*Ugly Beautiful* (Thirteenth Note)**
- **Matt Mitchell/Tim Berne—*Førage* (Screwgun)**
- **Neuköllner Modelle—*Sektion 3-7* (Umlaut)**
- **Sam Newsome—*Sopranoville* (s/r)**
- **Kjell Nordeson—*Walking with Mirabeau (Solo Improvisations)* (Not Two)**
- **Günter "Baby" Sommer—*Le Piccole Cose (Live at Theater Gütersloh)* (Intuition)**

Laurence Donohue-Greene, Managing Editor

- **Curtis Brothers Quartet—*Syzygy* (Truth Revolution)**
- **Harris Eisenstadt—*Recent Developments* (Songlines)**
- **Joe Fiedler—*Like, Strange* (Multiphonics Music)**
- **Joana Gama/Luís Fernandes/Ricardo Jacinto—*Harmonies* (Clean Feed)**
- **Jimmy Giuffre 3—*Bremen & Stuttgart 1961* (hatART/Verve - Emanem)**
- **Massimo De Mattia/Bruno Cesselli—*Teatro Arrignoi* (Artesuono)**
- **Melech—*Plays Gebirtig* (Multikulti Project)**
- **Reflections in Cosmo—*Eponymous* (RareNoise)**
- **Howard Riley—*Constant Change 1976-2016* (NoBusiness)**
- **Trio 3—*Visiting Texture* (Intakt)**

Andrey Henkin, Editorial Director



Summer Breeze
Greg Murphy (Whaling City Sound)
by Scott Yanow

Pianist Greg Murphy, a fixture on the New York jazz scene since 1987, is perhaps best known for his long-term association with late drummer Rashied Ali. He has picked up a wide variety of experience in his career thus far, including with the New Orleans Jazz Couriers, the Fusicians, Ornette Coleman, Carlos Santana, Archie Shepp, Branford Marsalis, Joe Lovano, Terence Blanchard and others in addition to his own trio.

Summer Breeze contains more than its share of variety. Murphy's trio with bassist Eric Wheeler and drummer Kush Abadey begins the program with an uptempo version of "Solar" that recalls Bill Evans a little. The playing is quite lively with Wheeler contributing a fluent solo. "Sophisticated Lady" has some bowed bass and muted trumpet from Josh Evans but is primarily taken up by a straightforward vocal from Malou Beauvoir. "No One In Particular", the first of six Murphy originals, is a driving piece with strong solos by the composer and Evans.

"A Reason To Smile" is the first of two R&B/pop pieces that put the focus on Beauvoir's singing. "Cedar Salad", a tribute to Cedar Walton, features the quintet (with Eric Wyatt on tenor saxophone) performing classic hardbop in the style of Lee Morgan and Joe Henderson. Wayne Shorter's "Fall", always a melancholy ballad, has some heartbreaking emotions expressed by Evans, who is also one of the stars of the uptempo romp "Expectations", taking a blazing solo matched by Jay Rodriguez' soprano saxophone and Murphy. The title track, a Seals and Crofts piece, returns the music briefly back to R&B with Beauvoir making one final appearance. Sonny Rollins' "Solid" is medium-tempo bebop blues with Wyatt and Evans among the stars. Tenor saxophonist Scott Robert Avidon and Murphy are in the spotlight during the warm ballad "Leo's Lullaby". "Tsk" is another change: Evans and Murphy's trio engage in some free improvisation, starting out of time and eventually settling into a swinging but still-free vamp with walking bass. The album concludes with the energetic "Suspended Time", which features more high-powered trumpet and another strong statement from Murphy.

While the two R&B tracks are a bit out of place, *Summer Breeze* is otherwise comprised of consistently high-quality and inventive jazz well worth exploring.

For more information, visit whalingcitysound.com. Murphy is at Lorenzo's Apr. 1st, 14th, 28th and 29th and Paris Blues Harlem Apr. 19th with Les Goodson. See Calendar.

The Wild
Rich Halley/Carson Halley (Pine Eagle)
The Outlier
Rich Halley 5 (Pine Eagle)
by Robert Bush

Rough-hewn Portland, Oregon tenor saxophone master Rich Halley has been recording compelling music since the '80s, all drawn on the imperative motto "the tradition is to extend the tradition." Halley's music often invokes a connection with nature and his latest recordings—*The Wild*, a remarkable duet with his drummer son Carson, and *The Outlier*, a freewheeling quintet—combine the best of the post-Ayler aesthetic with more recent advances.

Given that 2017 marks the 50th anniversary of *Interstellar Space*, John Coltrane's volcanic duet with Rashied Ali, would it be a form of sacrilege to compare *The Wild* with such an iconic session? In a word, no. Rich and Carson have been working in this format for 20 years and have developed a truly intuitive sense of dialogue that makes monumental comparisons seem very natural, indeed. Carson combines a Max Roach background with freer influences to establish a roiling center on the opening "Wild Lands" while his father straddles the divide between fervent sermon and total abandon. "Progenitor" begins with a vaguely Calypso feel before rocketing into the stratosphere. The degree of intimacy and communication between the two is startling—wherever the elder is heading, the younger provides the necessary motion to complete the journey.

Ratchet that communicative intuition by a factor of three and you arrive at *The Outlier*, which benefits greatly from the presence of reedplayer Vinny Golia, trombonist Michael Vlatkovich and bassist Clyde Reed. Right off the bat, "Recipe for Improvisers" takes a sudden left-turn from its solemn opening wail into a backbeat that draws out some obscene trombone multiphonics. Both Halleys engage in a veritable shoot-out before Golia's exuberant baritone comes rushing in. It's a glorious opening gambit, for sure. The leader's tenor bursts out of the gates first on "Green Needles", followed by Vlatkovich's turgid bleating and Golia's all-over-the-map bass clarinet soliloquy. Reed's huge, woody sound opens "Long Blue Road", with a blistering walk as Halley and Vlatkovich briefly spar for dominance before yielding to Golia's slithering bass clarinet. This is the post-Ornette ideology in its finest configuration. Everyone comes out swinging on "Reciprocity", another freebop excursion, which blends the groove of Charles Mingus with the acidic wit of Anthony Braxton. Golia leads, followed by Vlatkovich and the golden-toned Halley, soloing expansively with only the accompaniment of bass. It's a standout moment in an album full of them.

For more information, visit richhalley.com. Halley is at Korzo Apr. 4th. See Calendar.

UNEARTHED GEM

Groovin' Hard (Live at The Penthouse 1964-1968)
The Three Sounds (Resonance)
by Joel Roberts

Gene Harris once called himself "a blues piano player with chops." It's an apt, if modest description of the leader of The Three Sounds, one of the most popular jazz groups of the '50s-60s. While the trio sold an enormous number of albums, mostly for Blue Note, their highly accessible, soul-jazz style was never a big hit with critics. That's a shame because a deeper listen shows how hard these guys swung and how sophisticated their playing really was. There's plenty of evidence of that on *Groovin' Hard*, a newly unearthed collection of tunes originally recorded for live radio broadcast at a Seattle club during the group's heyday.

In addition to Harris, the lineup features the trio's longtime bassist Andy Simpkins and a rotating group of drummers, including original member Bill Dowdy, Kalil Madi and Carl Burnett. While they're often considered a one-note group limited to a crowd-pleasing brand of lounge jazz, the ten selections here highlight the group's range and adaptability, from the gently swinging Basie-influenced opener "Girl Talk" to samba-infused readings of "The Night Has a Thousand Eyes" and "The Shadow of Your Smile". Mixed in are period pieces like the theme from the Elizabeth Taylor/Richard Burton mega movie hit *Cleopatra* and a relaxed performance of the Toots Thielemans classic "Bluesette". Where the group really earns its mettle, though, is on hard-charging material like the boogie-woogie shuffle "Blue Genes", boisterous, going-to-church "Rat Down Front" and swamp-soul meets rock 'n- roll closer "The Boogaloo".

Simpkins provides a steady hand and a lustrous tone throughout, whichever drummer is at his side. But Harris is unquestionably the star here, with a style that combines the ferocious attack of Oscar Peterson with the delicate touch of Ahmad Jamal and the deep soul of Ramsey Lewis or Les McCann.

The Three Sounds were never innovators, which is probably why they've been somewhat slighted by jazz historians. But they were awfully good at what they did, which was to deliver an easily digestible, but musically nourishing version of jazz that fed the masses. Ain't nothing wrong with that.

For more information, visit resonancerecords.org

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GLOBE UNITY: AUSTRALIA

Almost Blue
Matt Baker (Jazzelm Music)
Eponymous
Knuckleball (Gold Bolus)
Way Out West
Peter Knight (Jazzhead)
by Tom Greenland

Back in the 19th century, proto-jazz crossed vast oceans to reach Australian shores, where it took root and flowered, its current forms a result of the cross-pollination of indigenous and non-native species.

In 2010 pianist/singer Matt Baker made the reverse trip, transplanting himself from Sydney to New York, recording his second U.S. release, *Almost Blue*, with local talent: guitarist Lage Lund, bassist Luques Curtis, drummer Obed Calvaire and percussionist Bashiri Johnson, tenor saxophonist Joel Frahm guesting on three cuts. The well-programmed album flows from track to track, mixing often-played vehicles like "The End of a Love Affair", "In the Wee Small Hours of the Morning" and "Autumn in New York" with more unusual choices like "Theme from 'The Apartment'", Jimmy Webb's "Didn't We", Elvis Costello's "Almost Blue", Brian Wilson's "Wouldn't It Be Nice" and Ron Sexsmith's "Foolproof". Baker brings strong chops, tasteful restraint and a flair for subtle but effective reharmonizations to his interpretations, sounding his best on the medium swingers.

Knuckleball is a trio headed by trumpeter/composer Daniel Levine, along with drummer Devin Gray and pianist Marc Hannaford, who left Melbourne to do graduate work at Columbia University. The self-titled debut album showcases the group's well-matched and balanced musical personalities: Levine the outwardly-bound but always melodic lead voice; Hannaford a weaver of tensile musical fabrics that follow and accompany Levine's lead even as they suggest alternative paths for exploration, his vigorous left hand obviating a bassist; and Gray, an adept at four-limb polyrhythmic counterpoint, often playing the straight man to Hannaford's rhythmic ribaldry or offering a few clownish gestures of his own. Alternating free improv (odd-number tracks) with compositions (all others), the album's cumulative effect is viscous, kinetic, meteoric.

Way Out West is a long-standing Melbourne-based outfit led by trumpeter Peter Knight that has experimented with Asian and West-African rhythms and instruments to create a sort of "world-beat" jazz style characterized by trance-inducing grooves propelled by layered hand-drums and open-ended blowing. The group's eponymously titled release is its fourth in a dozen years, including group veterans Paul Williamson (saxophone), Howard Cairns (bass) and Ray Pereira (percussion), plus Lucas Michailidis (guitar), Rajiv Jayaweera (drums) and Sydney-sider Satsuki Odamura (koto/bass koto), whose distinctive sonic signature separates this album from earlier projects. Pereira's exuberant playing transforms straightforward themes and harmonies into alpha-wave-inducing experiences, especially when he duets with fellow "AfroLankan" (their term) drummer Kanchana Karunaratna on "Anthony Blaise".

For more information, visit mattbaker.com.au, goldbolus.com and jazzhead.com. Baker is at Birdland Apr. 20th. See Calendar.

Førage
Tim Berne/Matt Mitchell (Screwgun)
by John Sharpe

In-demand pianist Matt Mitchell's allure is only likely to grow following this unaccompanied date. He presents a program inspired by and formed from the playbook of Screwgun label boss saxophonist Tim Berne. But it's not the first time he has been similarly enthused. The pair met when Mitchell opened for one of Berne's ensembles in Philadelphia by performing an entire solo set of Berne's music. After such an audacious job pitch, it is little surprise Berne recruited him for his acclaimed Snakeoil outfit.

While for those familiar with the originals there will be additional layers of intrigue associated with this recital, the set more than stands on its own merits. As affirmed by the titles, which don't refer back to Berne's numbers, Mitchell creates something new by utilizing fragments of scores and mashing elements of separate compositions together. By restricting himself Mitchell discovers a world of possibility in his source material and displays an astonishing facility in executing it with plentiful contrapuntal smarts. Even though the tunes are rarely overt, Mitchell nonetheless conjures a sense of a compositional framework at play.

A reiterated melodic kernel lies at the heart of "Trāçęś", an angular outing that suggests camouflaged intent. It contains a wonderful passage where Mitchell's right-hand runs wander in as if from a wholly unconnected work to build a tour de force of overlapping rhythmic levels before some romantic reflection and a final further muscular exhibition. But such fireworks come in small doses with virtuosity placed at the service of the music and moment. At times the pieces seem to follow an internal logic, well illustrated by the spare, restrained "Cløùdē", which develops from introspection into something more forceful as a honeyed motif rings out through the tiered digressions, builds with more ringing sustains until the air hangs thick with zinging overtones.

For more information, visit screwgunrecords.com. This project is at Roulette Apr. 4th. See Calendar.

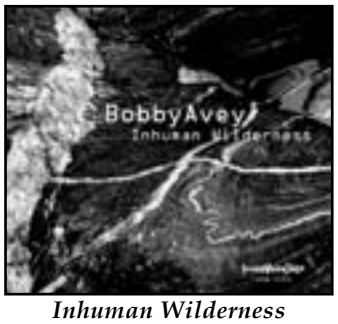
Zentuary
Dewa Budjana (feat. Tony Levin, Gary Husband, Jack DeJohnette) (Favored Nations)
by Mark Keresman

While he attained some success in the pop world of his homeland Bali, guitarist Dewa Budjana couldn't resist the attraction of jazz. Inspired by fusionistas John McLaughlin, Jeff Beck, Pat Metheny and the electric edition of Chick Corea's Return to Forever along with progressive rock granddaddies Gentle Giant and Yes, Budjana seeks to combine rock and electric jazz with the traditional music of Bali as well as Indonesia in general. *Zentuary*, his seventh album (and a two-CD set), may indeed be his magnum opus.

Backed by a crew of fusion-oriented aces including Jack DeJohnette (drums and piano), Tony Levin (bass) and Gary Husband (keyboards and drums), with some other folks (from Indonesia and elsewhere) lending a hand, Budjana pays tribute to the plethora of influences that have impacted him. "Dancing Tears" juxtaposes strong suggestions of Indian raga in the intro, cutting into one of those hard-edged dramatic fusion rockers, a slightly ominous, lumbering theme common in the early '70s heyday of fusion. Budjana wails and smolders, combining sleek rock dynamics and jazz mutability while Levin and Husband lay down a matrix of rhythm, constantly shifting but never losing a sense of forward motion. "Suniakala" is a dreamy, somewhat cinematic-sounding midtempo piece with Budjana's gently searing sustained tone throughout, some very brief detours into the blues, then a switch to acoustic guitar for some contrasting sprightly playing. Husband maintains a stark, simple yet compelling beat and the Czech Symphony Orchestra provides a lush backdrop, a soothing, atmospheric counterpoint to Budjana. "Uncle Jack" is a mostly free-improv piece with some playfully aggressive musicianship from all participants.

Budjana's approach intermingles the melodious aspects of early '80s Metheny with some rock-like denseness—a solo that begins slick and breezy can conclude with judicious distortion and dirty snarl. He keeps listeners guessing and that's a good thing. The album is not without its flaws, however—the oft-twittering synthesizer bits at times come off as dated. For the most part, *Zentuary* is an appealing album, a look-back and look-ahead at fusion.

For more information, visit favorednations.com. Tony Levin is at Iridium Apr. 4th. See Calendar.



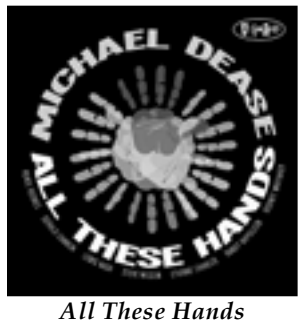
Inhuman Wilderness
Bobby Avey (Innervoice Jazz)
by Ken Dryden

Bobby Avey showed promise as a young pianist growing up in the Poconos, catching the attention of fellow local David Liebman, who served as his mentor. Liebman gave Avey the opportunity to make his recording debut with him and shared co-billing and featured many of the young man's arrangements on *Vienna Dialogues*. In the decade since, Avey has blossomed as a player, composer (he won the 2011 Thelonious Monk Prize for Composition) and arranger, in addition to being a part of Liebman's heralded group Expansions.

Avey's latest session reveals his tremendous growth, joined by bassist Thomson Kneeland and drummer Jordan Perlson, along with alto saxophonist John O'Gallagher on several tracks, for a stunning set of demanding originals. The music often sounds like it was built from brief sketches with plenty of room for group improvisation. At times Avey sounds like he is bending chords in his intense "Countless Voices Of Unknown People", a dark, furious trio piece that blends the cacophony of protest with staccato rhythms telegraphing its message. The title track has a pensive air with swirling brushes and arco bass mimicking a softly played didgeridoo while the interplay between Avey and O'Gallagher adds to its eeriness. The miniature "Structural Adjustment" conveys images of a modern suspense film, powered by pulsating bass.

There is nothing subtle about the hard-charging trio number "Land Theft" while Avey is alone for his dramatic "Rent The Sky", an ominous work accented by dense chords and extensive use of the sustain pedal, best heard on headphones to appreciate its nuances. "Composure Must Be Rare" proves to be a turbulent finale; its hurricane-like force showcases O'Gallagher's skill interpreting Avey's challenging composition while the pianist keeps the listener on edge with his off-center attack. With this outstanding effort, Bobby Avey is clearly one of the most adventurous and accomplished musicians of his generation.

For more information, visit innervoicejazz.com. Avey is at Greenwich House Music School Apr. 5th. See Calendar.



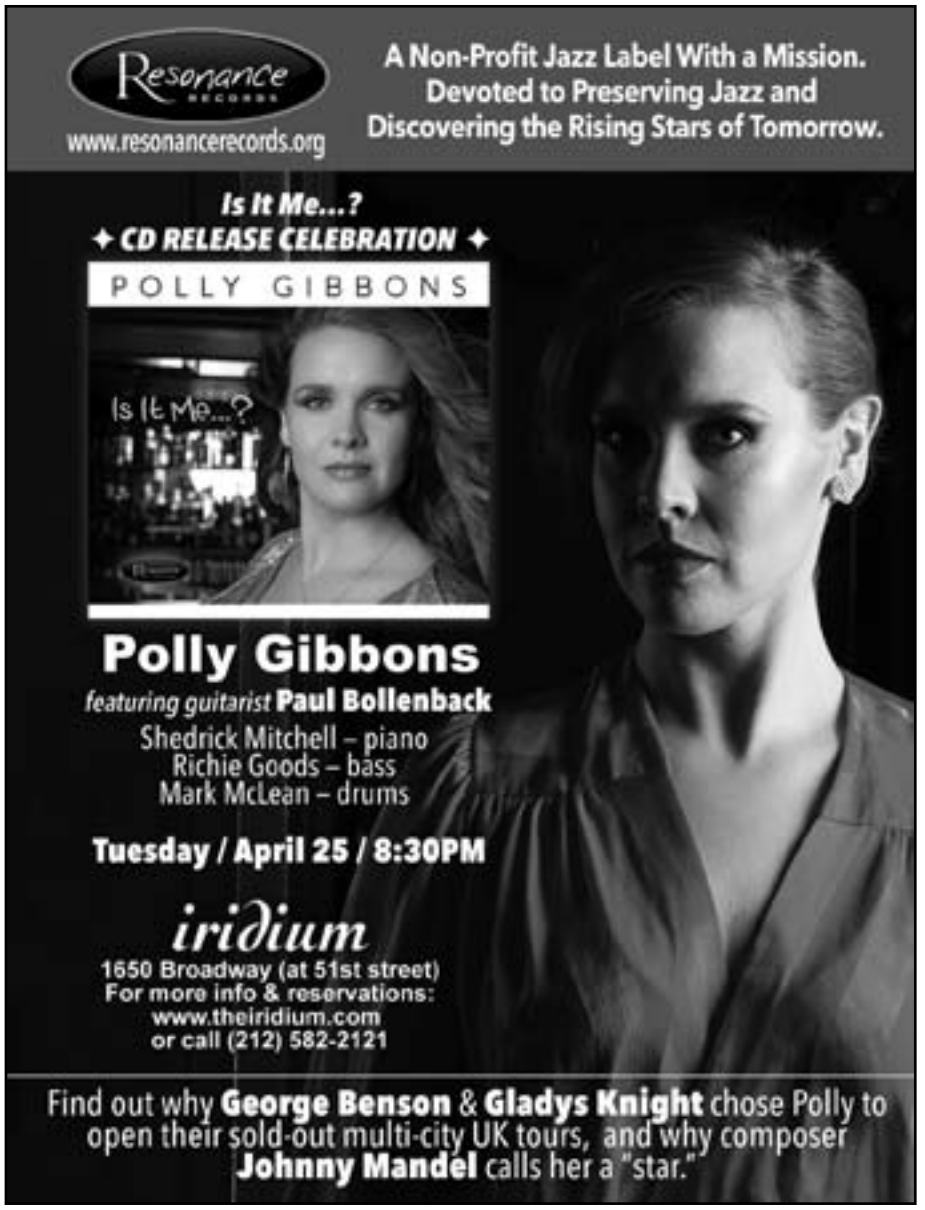
All These Hands
Michael Dease (Posi-Tone)
by Phil Freeman

Trombonist Michael Dease's latest is a concept album, of sorts. Its 12 tracks form a sort of travelogue, following jazz' journey out of New Orleans through the American South and up north to Chicago, Detroit and New York. He's enlisted a killer band, including pianist Renee Rosnes, bassists Gerald Cannon, Rodney Whitaker and Rufus Reid (depending on the piece) and drummer Lewis Nash, with an array of guests including trumpeter/flugelhorn player Etienne Charles, saxophonists Dan Pratt, Jason Hainsworth, Diego Rivera and Steve Wilson and guitarist Randy Napoleon.

Dease is a very smooth trombonist and most of his compositions have a slick hardbop feel. But it's when he steps outside that boundary that things get really interesting. "Delta City Crossroads" is a trombone/guitar duo and Dease and Napoleon dig deep into the blues. Indeed, any time the guitarist appears (he's also heard on "Territory Blues" and "Gullah Ring Shout"; on both tracks, Whitaker adds forcefully slapped bass), things get seriously down-home. On "Memphis BBQ & Fish Fry", after a solo trombone intro, Rosnes plugs in for the first time in her career, playing a Wurlitzer organ; Wilson is also heard on soprano saxophone. Their three-way conversation is discursive and lurching at once, with an inner pulse that keeps the listener's attention focused. "Up South Reverie", the final track, is a Whitaker solo on which he strums the instrument harder than anyone since Jimmy Garrison.

"Downtown Chi-town" is the best of the full-band tracks. It features both Hainsworth and Rivera on tenors, the two goading each other throughout. Ultimately, the conceptual underpinnings of *All These Hands* feel unnecessary—the music more than stands up without being gussied up as a history lesson or a testimonial speech. Put the album on, turn it up and let it wash over you. That's all that's required for an evening of foot-tapping, head-nodding pleasure.

For more information, visit posi-tone.com. Dease is at Dizzy's Club Apr. 5th-9th with Christian McBride. See Calendar.



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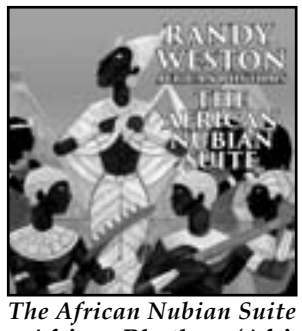
Wadada Leo Smith: A Thelonious Reflection - Crepuscule with Nellie
and more!



The African Nubian Suite
Randy Weston African Rhythms (African Rhythms)
by Fred Bouchard

He is rooted and spreading as a baobab, enduring and fertile as The Nile, tall and cool as Kilimanjaro. Turning 91 this month, Randy Weston devotes his charismatic, world-embracing career toward celebrating the fusion of African and American music with his united nations of a musical family, hailing from many countries of the diaspora, alphabetically: China, Cuba, Ghana, Mali, Morocco, Panama, United States. The 1994 discovery of "Ardi", a fossilized Pliocene hominid who lived 4.4 million years ago in Nubia (Ethiopia), was the ostensible inspiration for Weston to assemble this grand, largely improvised suite, since celebrated at least annually around his birthday.

This is a panoramic recounting of a centuries-long musical migration: West Africa to the Caribbean to New Orleans to New York—with a well-argued side trip to China! Weston assures that jovial spirits reign throughout this 100-minute journey, as he introduces each player in his warm, rough-hewn voice and enveloping laughter; his piano urges each to weave a thread of musical DNA into the vivid, textured fabric.

Recorded at NYU's Skirball center on Easter Sunday 2012—two days before Weston turned 86—this leisurely simmering but dramatically crafted saga unfolds as a series of crisp cameos in probing duets with rock-solid piano. All are framed in history, narrated powerfully by Wayne Chandler. Weston spryly spars with Cecil Bridgewater's heraldic trumpet, Howard Johnson's gravid tuba, Candido Camero's playful congas, Neil and Ayanda Clarke's African percussion, Lewis Nash's standard kit, T.K. Blue and Billy Harper's jousting saxophones, Lhoussine Bouhamidy's ganawa, Min Xiao-Fen's pipa, Saliou Souso's kora, Martin Obeng's balafon, Robert Trowers' majestic trombone, Alex Blake's ebullient bass and Jayne Cortez' climactic jeremiad of scorching, uplifting poetry!

In his autobiography, *African Rhythms*, Weston stated: "The musicians are the keepers of history." Weston shares what he learned through his dozens of trips to Africa, meeting and playing with musicians of many countries. Thus he dedicated this suite to African greats (Diop, Rose) and rededicated his "Children's Song" to the massacred children of Rwanda. Ashé!

For more information, visit randyweston.info. Weston is at Jazz Standard Apr. 6th-9th. See Calendar.

Driven to Defiance
Iconoclast (Fang)
by John Pietaro

Here's a duo born of Downtown when that geographic designation meant much more than simply "below 23rd Street". And well before the bistros and condos. This is grassroots music, as pure as the old Palace Hotel. *Driven to Defiance*? Iconoclast was bred on it. Alto saxophonist/violinist Julie Joslyn and drummer Leo Ciesa create explosive free music and soaring melodies that mingle gorgeously on an unpredictable playlist. The duo is a grand array of sound now celebrating their 30th anniversary. And there's much to celebrate.

"Nothing Untold" is a 6/8 Ciesa statement played on toms with timpani mallets deftly variated with subdivisions and bending tempo building toward a mournful alto melody. One hears the Middle Eastern influence within a complete and incisive work. Like many of the original Downtown artists, Iconoclast recognizes the strength in relatively short statements as established by the punk and no wave bands they shared many a stage with in the '80s-90s.

Of note is "One Hundred Verticals", a slow boil into gripping fire music. Joslyn's violin playing is reminiscent of Ornette Coleman's foray into that instrument, albeit with a modern classical outline ever present. Searching, possibly archaic tunes make frequent appearances as do other melismatic themes. At times while Joslyn is serenading, Ciesa carefully drops in broken blues piano, tabla-like drumset parts or a mix of classic New Thing and devastating industrial percussion. "You're So Very Touchable" is a warm love song with a sensuous alto resounding over delicate drumming, but no Downtowner worth their salt would allow this emotion to ruminate; "Spheres of Influence" barks at the ear with the impact of a time when avant garde jazzers jammed with punk rockers in unheated squats. And Joslyn's spoken word is used to dramatic effect on "Part of the Hour", a work of expressionist, surreal poetry with a very strong Ciesa piano score that feels like '30s Hanns Eisler.

For more information, visit fangrecords.com. This project is at Michiko Studios Apr. 7th. See Calendar.

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Jazz greats salute one of their own: Newark's famed saxophonist and composer in concert!

Wayne Shorter Quartet
with special guests Herbie Hancock and Gretchen Parlato
Sunday, April 23 at 7pm

Acclaimed saxophonist-composer Wayne Shorter and electronic jazz and R&B icon Herbie Hancock, former colleagues in the Miles Davis Quintet, together on stage! Vocalist Gretchen Parlato opens.

Wayne Shorter's *"Universe"*–A Concerto for Miles By Wallace Roney Orchestra
Featuring Buster Williams, Lenny White and Patrice Rushen
Thursday, April 20 at 7:30pm

Hear the most famous long-lost composition in modern jazz, originally written for Miles Davis by Wayne Shorter and performed by Davis' only protégé, trumpeter Wallace Roney.

Cécile McLorin Salvant with Sullivan Fortner and The Emmet Cohen Trio
Friday, April 21 at 7:30pm

Double Grammy nominee Cécile McLorin Salvant performs unique, theatrical interpretations of rare jazz and blues songs, Sullivan Fortner dazzles on piano, and the Emmet Cohen Trio opens with verve.

Weather Report and Beyond Reimagined
Christian McBride, Rachel Z, Joe Lovano, Steve Wilson, Omar Hakim and Manolo Badrena
Saturday, April 22 at 8pm

Jazz luminaries pay homage with a one-time-only concert in commemoration of Shorter's years with Weather Report and *Beyond the Sound Barrier*.

More Jazz...

Christian McBride & Esperanza Spalding: *One on One*
Sunday, April 23 at 3pm

Adegoke Steve Colson, *Composer/Pianist*
Dedicated to Clement Price and Amiri Baraka
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New Sanctuary Trio (Paperback Series Vol. 5)
Dave Douglas/Susie Ibarra/Marc Ribot
(Greenleaf Music)
Serial Sessions 2015 (Paperback Series Vol. 6)
Dave Douglas (Greenleaf Music)
by Tom Greenland

Dave Douglas is one of the more innovative improvisers and entrepreneurs: not only does his music easily span and thus defy the false dichotomy of "Uptown" and "Downtown" styles, of "inside" and "outside" playing, he has also, through his Greenleaf Music, cut out the music business middlemen (or meddlemen), offering fans more direct access to his creative process through blogging, subscriptions and other forms of outreach. Two new volumes from the *Paperback Series* exemplify his artistic breadth and depth.

Volume 5 of the series, *New Sanctuary Trio*, which teams the trumpeter with drummer Susie Ibarra and guitarist Marc Ribot, is based on a dozen brief musical sketches (one for each month of the year) that leave plenty of room for elaboration, even exaggeration. Of the three musicians, Ribot is perhaps the most extroverted while Ibarra's presence is more discreet, almost subliminal at times—yet the prevailing mood is one of collectivity and interactivity, each voice attentive and responsive to the others. There is a variety of moods, from gentle ballads like "Febbraio" and "Settembre" or the slow and bluesy "Novembre" to sparse mood pieces like "Aprile" and "Giugno", the latter much enhanced by Ibarra's tuned gongs, and rowdier outings like "Marzo", "Maggio", "Ottobre" and the forceful closer "Dicembre". "Agosto" is about as close as the trio ever comes to a traditional jazz sound while "Luglio" epitomizes its unique chemistry, evolving from fractal spaciousness to pixilated entrances, Douglas briefly arising out of the commotion with a plangent appeal, followed by an interlude with rising-tone opera gongs, ending abruptly.

If *New Sanctuary Trio* is fairly open-ended, Volume 6 of the series, *Serial Sessions 2015*, is relatively structured, consisting of 11 of Douglas' arrangements for sextet. Featuring the Greenleaf 'house band'—saxophonist/clarinetist Chet Doxas, trombonist Ryan Keberle, pianist Frank Woeste, bassist Linda Oh and drummer Rudy Royston—the session profits immensely from the musicians' familiarity with one another, allowing for seamless but nuanced readings of the charts. "Summit Music", "Episode for Taslima Nasrin", "Persistence of Memory", "From Thin Air" and "Onward Pioneers" all employ heterophonic chorale textures, where each voice adds individual embellishments, thickening and flavoring the harmonic soup. Two horns might move in parallel, the third in counterpoint or three or more instruments could converse simultaneously. "Hypatia", reminiscent of Wayne Shorter's "Nefertiti", is a postbop swinger with ample counterplay. Royston's punchy tom rolls give "The Skyscrapers and the Moon" more than a hint of New Orleans second-lining. "Cooked Chicken Dance" is a showcase for Keberle's relaxed, intelligent improvising, "Scandal" for Doxas' Coltrane-inspired tenor. Douglas provides strong yet restrained leadership on "Persistence of Memory" and "Mission Creep", the latter driven by Royston's vigorous, in-the-pocket accompaniment.

Don't be fooled by the *Paperback Series*' no-frills packaging: this is first-class, all-inclusive music.

For more information, visit greenleafmusic.com. Douglas is at The Stone Apr. 7th with Greg Cohen. See Calendar.

Sings the George & Ira Gershwin Song Books
Ella Fitzgerald (Verve)
by Marilyn Lester

With the resurgence of vinyl and the 100th birthday of Ella Fitzgerald on Apr. 25th, 2017, it seems only fitting to honor the great First Lady of Song with reissues of some of her great recording triumphs. Key among these is Verve Music Group's rerelease of the five-volume *Sings The George & Ira Gershwin Song Books*, recorded in 1959 under the supervision of Verve Records founder, legendary jazz impresario Norman Granz. This new boxed set comes with the originally-included five lithographs by French painter Bernard Buffet and hardcover book *Words And Music*, updated with additional historical information and an afterword by David Ritz. The sixth LP expands the original bonus 10-inch instrumental EP with orchestra tracks on side one and additional material consisting of alternate takes from the sessions on side two. These takes were eventually released, but didn't appear in the original boxed set. However, one bonus track, a mono alternate of "Oh! Lady Be Good!", is on vinyl for the first time.

Sings the George & Ira Gershwin Song Books was the fifth in Fitzgerald's songbook series and the collaboration with Nelson Riddle (who was riding high during this period) is regarded by many as one of the premier recording achievements of Fitzgerald's long career. The sound is typically '50s: Riddle arranges with his ballad-meister hat on, lush instrumentation in a formulaic pop style (vocal/instrumental introduction, main vocal melody, orchestra solo, vocal finish). "Lady Be Good", a tune Fitzgerald has often swung, is given a slow beat and even the usually charged "Fascinating Rhythm" and "I've Got Rhythm" are rendered in slo-mo mode. The Gershwins were not jazz writers; much of their contributions to the American songbook came from Broadway shows. Although Fitzgerald did do jazz versions of Gershwin, this is a collection of scat-less Ella, yet still the Queen of Jazz in her soul and possibly at the height of her prodigious powers in purity of tone, clarity, pitch, modulation and that impeccable diction. Happily, there are exceptions to the ballad rule, of which Fitzgerald makes much. An upbeat "Let's Call the Whole Thing Off" showcases her amazing capacity for phrasing, as does "Slap That Bass" and "Cheerful Little Earful".

Fitzgerald's precision and unparalleled musicality were seldom, if ever, at odds with her interpretive abilities and capacity to tell the story of the song. Her rendition of "Somebody from Somewhere" is packed with emotion. The playful side of Fitzgerald emerges in "My Cousin in Milwaukee", "Treat Me Rough" and "Just Another Rhumba", which, with its Latin beat, is a delightful and welcome departure from the preponderance of lushly flowing strings. The same is true of "The Real American Folk Song (Is a Rag)" with its slight almost-a-rag syncopation. "Strike Up the Band", generally a real rouser, is toned down under Riddle's baton, but the arrangement does allow Fitzgerald to swing somewhat. And as is the case with a majority of A-list jazz singers, greatness emanates from an ability to emulate horn lines in their singing style. This capacity was a major component of Fitzgerald's skill and is heard most prominently in this collection on "Clap Yo' Hands". American Songbook and Gershwin fans will thrill to this collection of music, sung by a legend nonpareil, who has gifted us with well known items from the Gershwin canon as well as more obscure numbers, such as "Stiff Upper Lip" and "Boy Wanted". This new edition of *Sings the George & Ira Gershwin Song Books* was mastered by Ron McMaster at Capitol Studios, Hollywood (where the album was originally recorded). The sound quality is clear and crisp yet still retains the warmth for which vinyl is prized.

For more information, visit us.udiscovermusic.com. Fitzgerald tributes are at Apollo Music Café Apr. 7th with Charenée Wade, Birdland Apr. 18th-22nd with Ann Hampton Callaway and 25th-29th with Jane Monheit, Metropolitan Room Apr. 18th with Yvette Norwood-Tiger, Brooklyn Center for the Performing Arts Apr. 22nd with Patti Austin, Blue Note Apr. 25th-30th with Duke Ellington Orchestra, Rose Theater Apr. 26th as part of the Jazz at Lincoln Center 2017 Gala and Apr. 27th-29th with the Jazz at Lincoln Center Orchestra and Dizzy's Club Apr. 28th-30th with Ulysses Owens, Jr. See Calendar.

Anti-Hero
Kneebody (Motéma Music)
by Eric Wendell

The "hard to describe" banner that follows Kneebody with each album they release is just as evident on *Anti-Hero*. However, it may be more fruitful for the banner to read "fun to describe" as the musical smorgasbord they serve up is as enjoyable as ever. Is it experimental? Yes. Does it get your toes tapping? Yes. Whatever adjectives one uses, the group delivers another solid addition to their discography. *Anti-Hero* doesn't offer anything that they haven't done before but rather shows them doing what they have always done a bit better. From the opening crystalline sounds of "For The Fallen" to the foreboding dream-pop of "Austin Peralta", Kneebody clearly excels at traipsing over expectation and expanding upon what a modern jazz quintet is capable of achieving.

Kneebody is at their best with their longer songs as it shows prowess for developing themes and motifs slowly. An early example of this is "Drum Battle", which features an unbridled harmonic assault courtesy of saxophonist Ben Wendel and trumpeter Shane Endsley interspersed with keyboardist Adam Benjamin's at-first-hypnotic then grating solo creating an uncertain, otherworldly quality. Benjamin is especially potent during this song with a sound that pokes and prods just as much as it shakes and sways.

How Kneebody blends the acoustic and electric elements of their instrumentation is what has kept their sound fresh and of the times. This is evident on "Mikie Lee" as lucid keyboard sounds resonate beautifully with the harmonic sonority of the trumpet and saxophone. The rhythmic backbone of bassist Kaveh Rastegar and drummer Nate Wood bestows *Anti-Hero* with a firm foundation for the rest of the band. This is particularly true on "The Balloonist", which melds a primal rhythmic groove with an orotund trumpet/saxophone line.

Anti-Hero is another badge of honor for Kneebody, a cut above other genre-benders modern jazz has produced.

For more information, visit motema.com. This project is at Le Poisson Rouge Apr. 8th. See Calendar.

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Glare of the Tiger
Adam Rudolph's Moving Pictures (Meta/M.O.D. Technologies)
by George Kanzler

Percussionist and ethno-musicologist Adam Rudolph periodically releases soundscape recordings under the group imprimatur Moving Pictures. This latest, the first in five years, skews toward world music impressionism as much as jazz, with the overall sonic character taking precedence over individual voices. Those include Rudolph and two other percussionists, Hamid Drake and James Hurt (also heard on Fender Rhodes and synthesizer), as well as cornet/flugelhorn player Graham Haynes, keyboard player Alexis Marcelo, guitarist Kenny Wessel, reed player Ralph M. Jones and electric bassist Damon Banks. Electronic and synthesizer effects are also applied liberally by various participants.

The opening and title track, also the longest at just under a quarter-hour, is the one that most resembles the *Bitches Brew* period of Miles Davis, but with even more of an AfroWorld music influence. Cornet reinforces the Davis vibe while the piece itself weaves through a seamless, continuous flow where lead and accompanying instruments are constantly exchanging roles, with voices ranging from guitar, organ, cornet, saxophones and hypnotic electronic pulsing all tumbling along over rolling Afrofunk beats.

With occasional short interludes featuring Haynes in duet with Jones' flute, the program proceeds with longer tracks developing variations of the group interplay and sonic impressionism of the title track while shorter ones, notably "Dialogics", create a shimmering, spacey atmosphere akin to ambient music. Rudolph showcases his own hand percussion skills on another shorter track, "Lehra", a stripped-down cut also featuring guitar and keyboards. Drake's drumkit drives one of the jazziest tracks, "Ciresque", with swinging solos from Jones' flute and saxophone. The other long—again almost a quarter-hour—track, "Wonderings", settles into a pulsing, hypnotic groove with solos from flute and cornet, electronics-enhanced, floating on top for nine minutes, then kicks into a higher rhythmic gear, chattering guitar and keyboards bouncing under Haynes' emphatic horn swells. Working at the intersections of AfroWorld, jazz and mood music, Rudolph is able to sustain largely mesmerizing performances.

For more information, visit metarecords.com. Rudolph is at Brooklyn Conservatory of Music Apr. 8th. See Calendar.

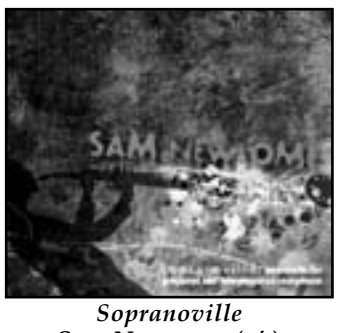
Rags to Ragas
Blaise Siwula/Luciano Troja (nofrillsmusic)
by Ken Waxman

Actors like Lee Marvin and James Gandolfini surprised many when they shifted from playing heavies to leading men. Followers of avant garde sounds may find themselves in a similar head-spinning position hearing Blaise Siwula on *Rags to Ragas*. Known for his shepherding of the long-running C.O.M.A. series and a slew of advanced jazz CDs, the alto saxophonist/clarinetist reveals a new musical persona on this disc with Sicilian pianist Luciano Troja. It's probably the reed player's CD closest to the mainstream. That's mainstream in quotes, however, for Siwula hasn't suddenly been transformed from rugged Superman into a Clark Kent-like smooth jazzer. Like thorns hidden in a rose bush there are still spiky tones audible during the half-dozen tracks.

Troja, who often works with vocalists, may contribute to Siwula's change in orientation. After all even avant garde Italian musicians have a tendency towards romance and throughout the pianist cushions the reed work with balladic motifs. Yet as the giveaway title indicates, improvisations are frequently rooted in earlier song forms, Siwula's hitherto unknown link to a recumbent Lester Young approach revealed. Playing clarinet on the title tune, Siwula offers relaxed output that is bluesy not heavily syncopated, with the pianist supplying a multi-fingered attack as the piece evolves, concluding the tune as a happy foot-tapper. Low-pitched and gently vibrated "Sun Surgency" matches similar bluesy reed slurs and the pianist's bottom-note patterning for an exercise in storytelling.

Don't be lulled into a false sense of normalcy. Looming abstract sequences arrive on the final tracks. During "When There's Freedom for All", kinetic piano sprays meet staccato reed pops wrenched from Siwula's horn, the latter's final cadences referencing both *A Love Supreme* and "Jumpin' with Symphony Sid". Transformed like Bruce Banner into The Incredible Hulk and back again on "Next Time George", Siwula changes his clear midrange flutters to stutters and tongue slaps, relaxing into a steady swing line by the finale. Meanwhile, Troja's tough tremolo warms to become a near-lullaby. A unique take on Siwula's art and a delineation of his partnership with Troja, this CD is well worth investigating.

For more information, visit nofrillsmusic.com. This project is at Scholes Street Studio Apr. 9th, The Owl Music Parlor Apr. 12th and ShapeShifter Lab Apr. 17th. See Calendar.



Sopranoville
Sam Newsome (s/r)
by Terrell Holmes

Sam Newsome, one of our most talented and important jazz voices, completely outdoes himself with *Sopranoville*, essentially a treatise on mining the sonic possibilities of the soprano saxophone. Newsome is renowned for his lyricism and extensive vocabulary and with the use of overdubbing and other effects this album takes the horn to rarely explored territories. And although Newsome is the only inhabitant of *Sopranoville*, it never really feels like he's alone.

Some of the effects Newsome uses are basic, such as straight multiphonics on "Two-Man Orchestra", flutter-tonguing on "Sunrise" to produce a whistle-like effect above gogi chimes or indefatigable circular breathing on "The Doppler Effect" and "Jagged Breath". Newsome gradually increases the complexity. "The Morning After" is an enchanting blend of soprano, finger cymbals and piano resonance. Mouthpieces? Who needs those to play a saxophone? Not Newsome, who casts them aside and weaves striking sonic contrasts on "Hiss and Kiss". He uses aluminum foil to produce the siren-like tones on "Japanese Court Music" and his flicking tongue is the motor behind "The Soprano-sphere". He combines prepared and non-prepared horns to create a virtual menagerie on "The Funhouse Effect"; "The Reed Straw Effect" is self-explanatory. Manipulation of the saxophone pads are at the heart of the "Clicktopia" trilogy. The percussive sound is used to create African-inflected rhythms and build a foundation to support the ethereal tone of glass chimes.

Newsome also overdubs a soprano septet whose click chorus underscores a bluesy and surprisingly linear solo horn. Seven sopranos is formidable, but it takes serious discipline to simulate 15 horns playing together without them sounding like garden weeds grown wild. Newsome does this splendidly on the tongue-clicking "Horns of Plenty" and "Micro-suite for Fifteen Sopranos", a big-band-inspired tour de force peppered with suggestions of Monk's "Evidence". On Coltrane's "Giant Steps" and Steve Lacy's "Deadline" Newsome flips the prepared piano form around. Through a technique described as "sympathetic resonance" Newsome plays the soprano over the piano strings to produce a striking contrast in texture. John Cage would laugh at the irony of a piano preparing another instrument. (Or, more likely, he would be silent.) Newsome attaches bell chimes to the soprano on "The Quiet Before the Storm" and as he moves the horn while he plays the chimes shimmer. So in a distinct way the instrument itself becomes another player.

When one strips away the overdubbing and removes the other instruments and accessories (and perhaps reattaches the mouthpieces) what defines *Sopranoville* is the genius and vision of Sam Newsome.

For more information, visit sopranosaxtalk.blogspot.com. Newsome plays solo at 440Gallery Apr. 2nd. See Calendar.

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Recurring Dream
Mike McGinnis (Sunnyside)
by Elliott Simon

Pianist Art Lande begins this release from clarinetist Mike McGinnis by laying down the mechanistic groove of "Mel's Drive In". A few seconds later, bassist Steve Swallow sneaks in to add weight to Lande's repetitive rhythm. As the foundation solidifies, McGinnis' soprano saxophone begins simply, but grows in complexity. Lande cleverly handles this evolution as the listener settles in. So begins the realization of *Recurring Dream*, a project in the works for a decade.

"Circle Dance", the short second track, spotlights McGinnis' beautiful round tone across the clarinet's chalumeau to altissimo registers. While the clarinet leads, Lande again makes for a worthy dance partner. "The Rising", adapted from a McGinnis clarinet concerto (*Road*Trip*, RKM Music, 2013), shines as a relaxed piece with its irregular form suggesting improvisation. "Hearth", written by McGinnis specifically for this trio, is bluesy yet pretty and evokes a lazy afternoon at home.

In addition to McGinnis' compositions, both Swallow and Lande add their own tunes to the mix. "Constantinople" is a vehicle for Lande to lead and showcase his touch while "Bend over Backwards", a Swallow tune, opens with the bassist setting the course with a heavy texture that sets it apart from the rest of the session. "Amazing", again from Swallow, initially evokes a traditional folk ballad but loses its innocence as the clarinet takes over the melody and adds dynamic contrasts. Those familiar with "Darn that Dream" will recognize hints of the ballad in closer "Drat Recurring Dream", but these are only jumping-off points for extended harmonic and rhythmic explorations. So ends *Recurring Dream*, a tapestry of differing feelings and images, sometimes soft and sweet, other times with an edgy bite, but always enjoyable.

For more information, visit sunnysiderecords.com. This project is at Jazz Standard Apr. 12th. See Calendar.

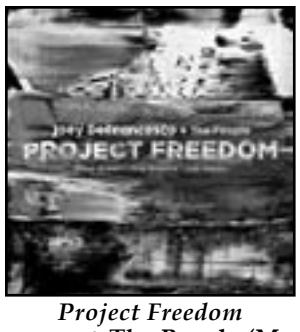
Walk Against Wind
Linda Oh (Biophilia)
by David R. Adler

The very first sound on *Walk Against Wind*, bassist Linda Oh's fourth album as a leader, is her sinewy upright bass in a steady pulsing rhythm. Quickly, guitarist Matthew Stevens and drummer Justin Brown (on brushes) join her to trace the contours of the tune, titled "Lucid Lullaby". Tenor saxophonist Ben Wendel enters to double a lissome melody with Oh before she embarks on the first solo of the rotation. It's a full-band statement but one with bass in the forefront, not just as a solo voice but as an intriguing structural component in the writing. As an opening track it's a good window into how this fascinating artist works.

Oh pursued a similar quartet aesthetic with guitar and tenor on her previous album *Sun Pictures*. While Wendel remains from that lineup, here it's Stevens in place of James Muller and Brown in place of Ted Poor. They suit the music beautifully, with Stevens favoring a more trebly and overdriven sound. Brown's complex and elastic take on the beat lends a riveting dynamic tension to the music, especially "Firedancer"; his subtlety with miscellaneous percussion opens other doors as well. Oh plays electric bass on half of the tracks (*Sun Pictures* was wholly acoustic) and sings well-placed wordless melodies on occasion. Pianist/keyboard player Fabian Almazan, from Oh's earlier *Initial Here* lineup, joins on three tunes while Minji Park plays traditional Korean percussion on "Mantis".

There are truly startling moments of rhythmic acuity on this recording, none more so than the tightly calibrated accelerations of "Speech Impediment". On "Mantis" and the title track there's a similar sense of flux and instability of tempo, a recurring idea that seems to mark a step forward in Oh's compositional language. "Deepsea Dancers" is another breakthrough of sorts: a meditative, almost chamber-like invention with a simple linear unison melody in an endless loop, passed from instrument to instrument as the band members break off and solo in a round-robin. Again, the tempo takes off in the last minute, to double-time and even a bit beyond. In these and other pieces—the funky "Perpluzzle" and "Ikan Bilis", the slow and mysterious "Mother Reason"—Oh shows remarkable growth and clarity of vision.

For more information, visit biophiliarecords.com. This project is at Jazz Standard Apr. 19th. See Calendar.



Project Freedom
Joey DeFrancesco + The People (Mack Avenue)
by Brian Charette

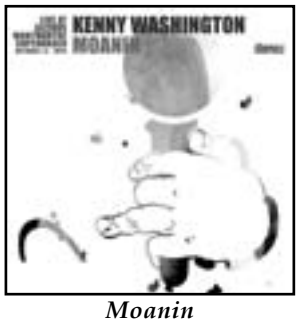
Joey DeFrancesco's *Project Freedom* is swinging organ music meant as a cure for today's unsettling political climate. This is immediately apparent when serene prelude "Imagine" is cut short by the raw blues wail of the title track. Jason Brown's surprise drum solo opens into a brisk minor blues with modern harmonies and tricky metrically modulated tag. Saxophonist Troy Roberts blows first, setting the pace with tight lines, guitarist Dan Wilson turns in a chorus, followed by DeFrancesco. The unusual trading of choruses underpins the thread of surprise that runs throughout the album.

The soulful vibe continues on gospel classic "Lift Every Voice and Sing". Wilson and DeFrancesco deliver the austere melody with a triplet here or there, foreshadowing the testifying to come later. The leader's groovy solo is an encyclopedia of organ blues and he jabs the pedals just right to get that organ bump too. We also get to hear DeFrancesco's deft trumpet on his original "One". Trumpet and saxophone dance supported by Wilson's superior fills and a touch of splashy Rhodes by the leader. Brown is a drum bodhisattva with a calm pulse gently kicking the edges of DeFrancesco's solo. In another surprise, the trumpet enters and solos gracefully over the tag with rhythmically interesting bell and shaker hits from Brown.

"Peace Bridge", also by DeFrancesco, has gorgeous counter melodies that wrap around Roberts' velvety tone. The rotating Leslie Speaker gently oscillates between full stop, chorale and the fast setting with a mellow drawbar registration of great subtlety. On his sensitive and spare solo, DeFrancesco displays his unparalleled mastery and control of the organ, supported beautifully by Wilson's sharp comping. Also of note on the disc is the Sam Cooke classic "A Change is Gonna Come", a churchy stomp passing through a rubato middle section until settling into a classic 12/8 blues groove. Wilson's solo is part funky blues and part searing lines. DeFrancesco follows with a crunchy solo with big foot stomps on the pedals, showing you right where the time is.

DeFrancesco is among the most impressive heirs in the organ lineage and this new quartet release is a must-have for serious Hammond B3 devotees.

For more information, visit mackavenue.com. This project is at Jazz Standard Apr. 20th-23rd. See Calendar.



Moanin
Kenny Washington (Storyville)
by Marcia Hillman

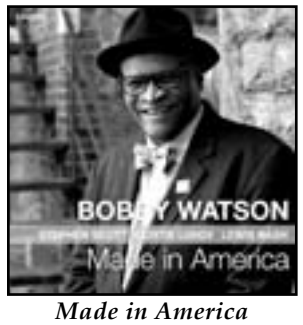
Here's a delightful CD from vocalist Kenny Washington, recorded live in October 2015 at an engagement at Jazzhus Montmartre in Copenhagen. He is accompanied by Jacob Christoffersen (piano), Jesper Bodilsen (bass) and Zoltan Csorsz (drums) performing jazz, pop and American Songbook material.

Washington, church-trained in his native New Orleans, has complete mastery over his wide range, multi-textured, true jazz voice. He possesses perfect pitch, is able to scat with ease, improvises and phrases with imagination, knows what a lyric is all about and, best of all, sings from the heart.

Bobby Timmons' "Moanin" is the opener and begins appropriately with a pain-filled wail before getting into a heartbreaking interpretation of Jon Hendricks' lyric. This is followed by an uptempo version of Cole Porter's "What Is This Thing Called Love", featuring several innovative scat choruses and an inspired trade between Bodilsen and Csorsz, which turns into a call and response section. The Duke Ellington-Paul Francis Webster classic "I Got It Bad and That Ain't Good" becomes the torch song of all times in Washington's most soulful interpretation. Otis Redding's pop standard "Sitting On The Dock of the Bay" highlights Christofferson's beautifully built solo into which Washington is inspired to jump with another chorus at its climax and several improvised whistled choruses before the track ends. The closer is an especially homesick version of Eddie DeLange-Louis Alter's familiar "Do You Know What It Means To Miss New Orleans".

This is a well recorded album that captures all the excited hoots, hollers, whistles and applause of an audience highly responsive to the unmistakable artistry of Kenny Washington. More of this, please.

For more information, visit storyvillerecords.com. Washington is at Rose Theater Apr. 26th as part of the Jazz at Lincoln Center 2017 Gala and Apr. 27th-29th with Jazz at Lincoln Center Orchestra. See Calendar.



Made in America
Bobby Watson (Smoke Sessions)
by Joel Roberts

This is a different kind of tribute album from veteran alto saxophonist Bobby Watson. Instead of the usual homage to jazz giants of the past, the Kansas City native and former musical director for Art Blakey and the Jazz Messengers (joined by like-minded old hands Stephen Scott on piano, Curtis Lundy on bass and Lewis Nash on drums) shines a light on a group of mostly under-recognized African-American innovators from the far-flung worlds of business, science, sports and popular culture.

The session gets off to a soaring and witty start with a quote from the U.S. Air Force song ("Off we go into the wild blue yonder…") at the top of "The Aviator", which honors Wendell Pruitt, a trailblazing pilot with the famed Tuskegee Airmen. "The Butterfly", meanwhile, is a heartrending, classic-sounding ballad penned for *Gone With the Wind* actress Butterfly McQueen and featuring fittingly fluttering piano and aching, expressive alto.

Two tunes recognize little-known sports heroes: "The Cyclist", written for Major Taylor, an early African-American bicycling champion, is a rhythmic workout that spins around a repeated drum figure while "The Jockey" lopes and gallops along in recognition of Kentucky Derby-winning jockey Isaac Murphy. Two other selections honor a pair of Watson's musical heroes: "The Guitarist" toasts Grant Green with an appropriate dose of soul-jazz while multi-threat entertainer Sammy Davis, Jr. is the subject of "The G.O.A.T." (as in "Greatest of All Time"), with Nash and Lundy echoing Davis' legendary tap-dancing chops. Other tracks highlight everyone from beauty products entrepreneur Madam C.J. Walker, the nation's first self-made female millionaire, to Dr. Mark Dean, one of the developers of the first personal computer.

This is a history lesson, to be sure, but a joyous and revealing one, never heavy-handed or pedantic, thanks to the always swinging, soulful sounds of Watson and his talented colleagues.

For more information, visit smokesessionsrecords.com. This project is at Smoke Apr. 28th-30th. See Calendar.

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Great Songs from the Cotton Club by Arlen & Koehler (with the Keith Ingham Quintet)
Maxine Sullivan (Harbinger)
by Andrew Vélez

There was a time in the '20s and '30s when THE place to be was Harlem's Cotton Club. Mobster owned (and segregated even though performers were black), it became internationally renowned through live radio broadcasts from its stage. The shows were called "parades", inspired by the Harold Arlen-Ted Koehler song "I Love a Parade". For four years Arlen and Koehler wrote all the songs for the shows and what songs they were! Among those included here are the evergreen standards "Stormy Weather" and "I've Got the World on a String".

But happily many of the lesser-known but worthy songs are included here. Sung by the incomparable Maxine Sullivan with pianist Keith Ingham's quintet this superb 1985 recording is a treasure. Sullivan had a gold-dusted voice, which she wraps around these great songs with a beguiling ease typical of her gently swinging style. Born Marietta Williams in 1911 (and dying 30 years ago this month), Sullivan became a star during the Big Band era through leader Claude Thornhill's orchestration of two Scottish songs for her, "Annie Laurie" and especially "Loch Lomond".

Koehler was especially gifted at using ordinary words from the vernacular to express a range of emotions. With her easy and relaxed style Sullivan proves an ideal interpreter for these songs, as she reaches real depth of feeling absent any histrionics. With "Ill Wind" she and Ingham and Phil Bodner's alto saxophone quietly take us deep into the night. Backed by Ingham's switch to a barrelhouse piano sound, "You Gave Me Ev'rything But Love" is a no-nonsense report on love gone bad. Recalling the hard times of the Great Depression, "Raisin' the Rent" is an evocative view into "solving that riddle known as raising the rent". Bodner's flute proves to be the perfect complement to Sullivan's expressive ease with the Latin rhythms of "'Neath the Pale Cuban Moon".

Song after song Sullivan and this great crew create a Grammy-nominated collection that is nothing less than essential.

For more information, visit harbingerrecords.com

Bremen & Stuttgart 1961
Jimmy Giuffre 3 (hatART/Verve - Emanem)
by Stuart Broomer

Reed player, composer and arranger Jimmy Giuffre, born 96 years and dying 9 years ago this month, had a long and diverse career: the Jimmy Giuffre 3, his principal vehicle from 1956-65, enjoyed periods of creative brilliance. It resulted at one point in significant popularity, at another in commercial failure. In 1956, he launched the first trio with guitarist Jim Hall and bassist Ralph Pena, a novel instrumentation open at once to folk and classical inspirations. It gained an immediate audience with music like "The Train and the River" with its changing keys, melodies and reed instruments. Eventually the music changed: in 1961, inspired by the possibilities of free jazz and his interests in Third Stream music, Giuffre reorganized the trio with pianist Paul Bley and bassist Steve Swallow and devoted himself to clarinet. The result would be groundbreaking work that in the group's two-year history would culminate in the spiky, free improvisations of 1962's *Free Fall* (Columbia) and a final coffee house performance that, according to Swallow, netted each member 35 cents.

In 1961, the trio recorded two LPs for Verve, *Fusion* in March and *Thesis* in August, which were reissued by ECM as *1961* in 1992. In October and November 1961, the group toured Austria and Germany. The concerts recorded in Bremen (Nov. 23rd) and Stuttgart (Nov. 7th) were first released on hatHUT as *Flight, Bremen* (1992) and *Emphasis, Stuttgart* (1993), then combined as *Emphasis and Flight 1961* (2003). The present two-CD Emanem reissue of the Bremen and Stuttgart concerts adds three trio pieces and three piano-bass duets to the Bremen concert. The set also includes two tracks from the original *Fusion* LP that were missing from the ECM set: the original take of "Trudgin'" and the omitted "Used to Be".

The trio's great strengths came from the collective vision of the players and uniquely open format of the trio. Giuffre had said that the instrumentation of his first "3" was inspired by Debussy's "Sonata for Flute, Viola and Harp" and the notion that you could have any combination of instruments. That clarity comes to the fore here: the trio's ballads barely state a beat and soar free of any redundant walking bass, irritating brushwork or hi-hat. Carla Bley's pensive "Jesus Maria" is as starkly beautiful as a piece by Webern while Giuffre's "Cry, Want" is a moving wail reduced to its essence. The group's mobility is evident on the most venturesome pieces as well, as in the wide intervals and piercing upper-register clarinet of "Sonic".

The two Verve LPs provided most of the repertoire for the European concert tour, so the earlier live releases already included dual versions of "Whirrr", "Sonic" and "Cry Want". The three trio tracks added to the Bremen material mean that there are now two versions of "Jesus Maria", "Carla" and "Cry, Want" as well. For listeners attuned to details, the extended version of Paul Bley's "Carla" that has been added gives a sense of the group's ability to stretch out on blues-oriented material. Giuffre's "Emphasis", from Stuttgart, is similarly more developed than the Verve recording from nine months before.

There are also two live versions of Giuffre's "Suite for Germany", a five-part piece with four of the sections completely composed. Other pieces that didn't appear on the Verve recordings—Giuffre's "Call of the Centaur" and "Trance", Carla Bley's "Postures"—reveal the increasing improvisatory flow that would characterize the band. Giuffre clearly drew impetus from Bley's empathy and inventiveness and Swallow's blossoming creativity, the three combining to reshape the music in the instant. The three piano-bass duets added here to the Bremen concert present a mini-set of Bley and Swallow performing other people's compositions, Vernon Duke's "I Can't Get Started" and two pieces that reflect key influences: Thelonious Monk's "Ba-lue Bolivar Ba-lues Are" and Ornette Coleman's "Compassion for P.B.".

This version of the Giuffre 3 has proven to be one of the most influential bands in jazz history (something the enthusiastic applause suggests the European audiences already understood in 1961), providing impetus for a combination of chamber-music dynamics and a liberated approach to harmony, rhythm and improvisation. This comprehensive edition of the live recordings makes an excellent place to start listening.

For more information, visit emanemdisc.com

The Inimitable
Teddy Edwards (Xanadu-Elemental Music)
by Thomas Conrad

Many important tenor players from the '50s and '60s are gradually fading into the shadows of history: Tina Brooks. Booker Ervin. Junior Cook. Teddy Edwards, born 93 years and dying 14 years ago this month, may be more at risk. He never recorded for Blue Note and he stayed in California. This reissue in the Xanadu Master Edition series is therefore especially valuable.

Edwards was overlooked even in his own era. *The Inimitable* was only the fourth album he made between 1962-76. He recorded it in New York for Don Schlitten's Xanadu label with an A-list local rhythm section: pianist Duke Jordan, bassist Larry Ridley and drummer Freddie Waits.

Ted Panken's liner notes quote trumpeter Fats Navarro who, as far back as 1948, believed that Edwards was "the first tenor saxophone player that hadn't come from the Lester Young school or the Coleman Hawkins school." From the first track, "Sunset Eyes", Edwards' unique identity is audible. His sound is more muscular than stereotypical West Coast players, but smoother, more nuanced, than hardcore East Coast types. His lines do not conform to either the default New York or Los Angeles patterns. His improvisations are rarely linear. He phrases in discrete ideas, which he then juxtaposes into personal designs.

His poise and sensual tone made him a seductive ballad player. "Mean to Me" and "Imagination" exist in an aura of rarefied relaxation. Clearly the lyrics are in Edwards' mind as he lingers over the melodies and smears them around. The pinnacle is the ten-minute "Stella by Starlight". There is a long unaccompanied tenor saxophone prologue, abstract and episodic, and also a solo coda. In between, when the rhythm section enters and Edwards states the melody, it is an exhilarating release.

Another revelation on this album is Jordan. His minimalism and his impeccable touch recall John Lewis. As an accompanist, he frames Edwards in beauty. As a soloist, his concise, elegant interludes waste not a note.

For more information, visit elemental-music.com

Meditations on Freedom
Noah Preminger (Dry Bridge)
by Donald Elfman

Here is the first jazz protest album of the new era in America. Tenor saxophonist Noah Preminger has recorded a collection of originals and covers that starkly but beautifully address his concerns about this country as of Jan. 20th, 2017. (The album had its digital release on Inauguration Day.).

The recording opens with three cover songs, the pianoless quartet engaging in a sound that is plaintive and often sad, but also strong and powerful. Bob Dylan's early, angry tune "Only a Pawn in Their Game" is mournful and dirge-like with Preminger's tenor and Jason Palmer's trumpet slowly and deliberately intoning the first verse of the song. In the next verse, they're joined by bassist Kim Cass and drummer Ian Froman and the song becomes a procession out of which comes the expressive playing of Preminger; his solo gets right to the notion of freedom that the whole album—and much of the country—cry out for presently. Palmer begins simply but is soon using the virtuosity of his statement as both a lament and scream.

That's the direction of all the music here. The group takes George Harrison's "Give Me Love" and Bruce Hornsby's "Just The Way it Is" as well as the leader's passionate originals and everything comes together as a unified statement. Cass and Froman provide not only propulsion but also individual color and texture. Listen to their subtle work on Sam Cooke's "A Change is Gonna Come".

Preminger's original "We Have a Dream" has a melancholy unison opening that leads into dynamic turns by Palmer and then the leader. His "Mother Earth" has a brooding theme the horns play together and then solo, separated by a brief potent statement by Froman. And the time changes on "Women's March" are at first rambunctious and frenetic but become more direct as Preminger takes a fiery hot solo, making this march a movement toward increased freedom.

Preminger and his talented friends certainly live with the jazz tradition but this album puts them strongly in the present.

For more information, visit noahpreminger.com. This project is at Smalls Apr. 7th-8th. See Calendar.

Lyric Fury
Cynthia Hilts (Blonde Coyote)
by Scott Yanow

Cynthia Hilts has had several overlapping careers. She is a jazz pianist (as heard on her two previous albums, *Stars Down To The Ground* and *Second Story Breeze*), singer/songwriter, visual artist and contributor to film documentaries. However, on the evidence of the music of *Lyric Fury*, her most promising future will be as an arranger-composer and bandleader.

Leading an octet, Hilts plays piano and sings on a few numbers but is most significant for her writing. Her ten pieces range in influence from Charles Mingus to modern Americana, developing as they unfold. Sometimes the performances have several major events occurring at once. The music is never short of either surprising twists or humor, always colorful and lively.

Veteran trumpeter Jack Walrath takes solo honors on "Those Basinites" and "Blues For The Bronchs", playing a riotous plunger-muted solo worthy of Clark Terry on the former while alto saxophonist Lily White displays a beautiful tone on the somewhat rambunctious latter. Lisa Parrott's passionate outbursts on soprano are always welcome and Marika Hughes is a major asset whether bowing or plucking her cello. The ensemble playing of trombonist Deborah Weisz adds to the color while bassist Ratzo B. Harris and drummer Scott Neumann help keep the music both swinging and happily eccentric.

Hilts' writing covers many moods, from the New Orleans-style funky blues "Those Basinites" (which starts out in 10/4 time) to "Teacher", a picturesque feature for her piano. Her voice (sometimes appearing wordlessly in the ensembles) is effective on "Peace Now", intense "Please, Mercy" (which also includes military-style drumming and a memorable Parrott soprano solo) and folksy "Dog In A Red Pickup". This album also includes the dignified and somber "Three Wishes", logically joyful "Celebration", "Previously A Thing" (which could serve as music for a monster film) and the danceable "Jam & Toast".

The release of *Lyric Fury* is most significant for showcasing Cynthia Hilts as an emerging and very individual writer. It is also a great deal of fun.

For more information, visit cynthiahilts.com. This project is at New York City Baha'i Center Apr. 18th. See Calendar.

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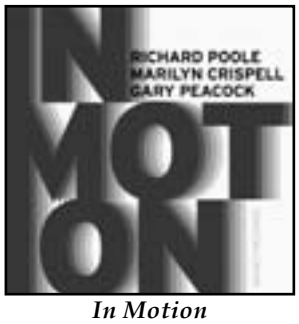


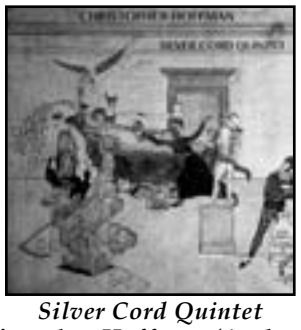
In Motion
Richard Poole/Marilyn Crispell/Gary Peacock
(Intakt)
by John Sharpe

Nominal leader Richard Poole, veteran multi-instrumentalist from New England, here on drums, may possess a slender discography, but it now contains a real gem. That's due to his collaborators on *In Motion*, fellow upstate New Yorkers pianist Marilyn Crispell and bassist Gary Peacock. The latter pair combined on a series of trio dates helmed by Crispell back in the late '90s, completed by Paul Motian; in spite of the homophone in the title there's no indication that this is an homage to the late drummer but it does share many of the characteristics of the previous trio's output in its empathetic interplay and melodic warmth.

What makes the similarity even more noteworthy is the fact that all but one of the ten cuts are spontaneous collectives, the only ringer being the sprightly "Gary's Theme" from Peacock. Even the improvisations sound like songs. Case in point is "Serakunda": after Poole sets up a gentle shuffle, Peacock introduces a motif with Caribbean lilt, which inspires Crispell to dig into a rich vein of harmonic imagination and extemporized tunefulness for a satisfying result. Elsewhere Peacock makes his instrument sing, quiver and lament with his upper-register plucking and wiry contrapuntal discourse with Crispell.

Poole establishes himself as a sensitive accompanist who doesn't overwhelm even in the heaviest moments. Those come on "Dichotomy" where the ongoing alternation of pizzicato stories and tandem crashing ferocity from piano and drums suggests either premeditation or an unprecedented level of common feeling. Having made an impressive start with "Ahzân", in which ruminative piano engages with resonant bass in a dialogue of stunning emotional depth, ably supported by cymbal coloration, the album continues at the same level thereafter, producing an outing that stands out not only among the works of the drummer, but among those of his comrades as well.

For more information, visit intaktrec.ch. Crispell is at Greenwich House Music School Apr. 8th with Richard Teitelbaum. See Calendar.



Silver Cord Quintet
Christopher Hoffman (Asclepius)
by Mark Keresman

Cellist Christopher Hoffman keeps busy, working with such (seemingly) disparate concerns as Henry Threadgill, Martin Scorsese, Anthony Coleman, Yoko Ono and Marc Ribot. The Silver Cord Quintet is one of the outlets for his music and this album is its debut.

"Best At Your Worst" is the introduction, a brief, bracing semi-free salvo with a lurching, zigzagging theme and curt solos. "Petulant Petunia" begins with a cyclic piano motif from Kris Davis, followed by rough-hewn solos by Hoffman and saxophonist Tony Malaby. "Epistle" starts with classical-type sawing, Hoffman's deep, woody tone carrying many European echoes until an ominous theme gradually asserts itself, Malaby and trombonist Ben Gerstein adding bits of eerie embellishment and asides. If Alfred Hitchcock were still with us, he'd likely find a spot in a film for this.

"When I Am Laid in Earth" is by Baroque-era composer Henry Purcell. While the quintet maintains its courtly elegance (via Davis and Hoffman), the horns create a burlesque racket with elongated playing and extended techniques. "The Silver Cord" is a dirge, one with a palpable cry in the horns, Hoffman's lines sighing and weaving and Davis lightly placing the saddest notes you may hear this year until taken over by some wiry, plaintive polyphony from the horns—into and out of the heart of darkness.

There is a compelling drive throughout, with a few very brief detours into water-treading and "Soft Kill" finds Malaby going a little over the top. Hoffman doesn't solo a great deal, but when he does it is concise and forceful—mostly he propels the ensemble subtly, the way an ace bassist can. Drummer Craig Weinrib cracks and rolls in a self-effacing manner reminiscent of New Orleans drum-master Ed Blackwell. It'll be interesting to see where this band—and this definitely feels like a band—goes next.

For more information, visit christopherhoffman.com. Hoffman is at The Stone Apr. 12th with Pale Horse. See Calendar.

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Early Wayne (Solo Wayne)
Denny Zeitlin (Sunnyside)
by Ken Dryden

Denny Zeitlin tours sporadically due to his full-time career as a psychiatrist but that has not prevented him from being a celebrated jazz pianist whose rare live appearances are well attended. One of Zeitlin's most anticipated concerts is his annual December pilgrimage to Piedmont Piano Company in Oakland to play solo. Zeitlin dedicates each evening to a single musician; for this 2014 set, he chose saxophonist Wayne Shorter and pieces mostly penned during the '60s.

"Speak No Evil" is one of Shorter's most popular compositions and Zeitlin takes apart its muscular structure, reassembling it in dramatic fashion in his own voice. He builds upon the innate mystique of "Nefertiti" by slowly unraveling it in a deliberate manner, then transforming the modal theme into a darting, playful masterpiece. "Teru" glistens with intensity, a rhapsodic journey growing in beauty as it unfolds. Zeitlin turns "Toy Tune" into a firestorm by incorporating a lively samba bassline reminiscent of his own "Brazilian Street Dance", alternating it with a furious postbop exploration.

The pianist's lyricism is prominent in his sensitive interpretation of the gorgeous "Infant Eyes", adding a bossa nova undercurrent to his lush improvisation of this well-known theme. Zeitlin's rendition of "Paraphernalia" evolves from an intense workout into an abstract, spacious setting. The pianist's delicate treatment of the lovely "Ana Maria" (written in the early '70s for Shorter's first wife, who died tragically in the crash of TWA 800) is a shimmering, understated bossa nova. Wrapping the evening is Zeitlin's harmonically rich interpretation of "Miyako". The excellent piano, terrific acoustics and attentive audience provide the perfect support for Zeitlin's imaginative settings of Shorter's music.

For more information, visit sunnysiderecords.com. Zeitlin is at Mezzrow Apr. 19th-22nd. See Calendar.

Reach
Christian Sands (Mack Avenue)
by Phil Freeman

Pianist Christian Sands has overcome his child prodigy origins—he released his first album *Footprints* at 14 and *Harmonia* at 16—to become a vital member of bassist Christian McBride's trio. He put out a solid live set of mostly standards last year, with a Danish rhythm section (bassist Thomas Fonnesbæk and drummer Alex Riel). Now, he's stepping out on his own again, with a band of New York pros: saxophonist Marcus Strickland, guitarist Gilad Hekselman, bassist Yasushi Nakamura, drummer Marcus Baylor and percussionist Cristian Rivera. McBride produced the album.

Eight of the album's ten compositions are Sands originals; the band also essays Bill Withers' R&B ballad "Use Me" (on which McBride delivers a bowed solo) and "Somewhere Out There", from the '80s animated film *An American Tail*. The bulk of the music is performed in trio format, with Nakamura and Baylor constructing a forceful engine that drives the songs forward with intensity and focus. Sands is a powerful pianist who strikes the keys with confidence; his lines burst with melody and he's got a great feel for the blues, but can do much more than that. "Oye Me" is a slamming Latin jazz number that adds classical flourishes to the relentless montunos, as Rivera pummels the congas.

There are some unexpected touches. "Freefall" is layered with synthesizer zaps that feel like a nod to Chick Corea's interest in science fiction themes (album opener "Armando's Song" is a dedication to Corea) and Strickland plays both tenor and bass clarinet, conversing with himself as Rivera adds subtle percussion. "Gangsta Lude" is built around an almost looping piano figure that could have anchored a mid '80s hip-hop track by Marley Marl while more synths are deployed to handle the melodic extrapolations and Hekselman's guitar zooms in, firing lasers in all directions—it sounds like a collaboration between Herbie Hancock and…well, Herbie Hancock.

Sands is a high-wattage talent with wide-open ears and his collaborators are more than up to the challenges he's set for them all.

For more information, visit mackavenue.com. This project is at Dizzy's Club Apr. 27th. See Calendar.

Trickster
Miles Okazaki (Pi)
by Tom Greenland

Even among the deep thinkers of the extended M-BASE family Miles Okazaki is known for his rigorous approach to music. *Trickster*, his fourth album, follows the trajectory of previous projects in that the guitarist imposes certain limitations in order to concentrate, refine, but ultimately expand his creative impulses. In this case, as he observes in the liner notes, although all of the compositions can be "boxed" into symmetrical three- or four-beat rhythmic structures with carefully defined scales or intervallic architecture, the treatment of these parameters is far more complex, resulting in elaborate, internally rhyming forms that permutate and evolve in far less definable ways. It sounds pretty heady, but in enlisting the talents of bassist Anthony Tidd and drummer Sean Rickman, both bandmates from Steve Coleman's Five Elements, Okazaki has a rhythm section well able to navigate his Byzantine musical architecture with a combination of attitude and aplomb. Add pianist Craig Taborn to the mix and any supposed limitations become intimations of greater possibilities.

The melody of "Kudzu" is developed, first by Okazaki, then Taborn, with tightly coiled statements; that of "Mischief" floats over a nine-beat bossa with intricate cross-accents. The rhythmic patterns on "Box in a Box" sound as if they've been reflected through a hall of mirrors, converting something basic and funky into something else again. "Eating Earth" employs uneven layering, the individual instruments cycling over and through each other. The brisk "Black Bolt" is a study in tug and pull that concludes with accelerating tremolos. The burbling intro of "The West" builds to a frenzied climax, segueing into "The Calendar", an extended, tightly constrained exercise in melodic modulation, slowly ramping up like Ravel's "Bolero" over Taborn's empathetic comping. "Caduceus" has a serpentine theme, which, for all its convolutions, retains a certain gritty quality. "Borderland", the sparse final track played on solo guitar, contains echoing phrases separated into high and low ranges.

Special mention should be made of the disc's artwork, the cover a photo of Okazaki's folded origami figures of a fox and raven, both tricksters and thus symbolic of the compositions and improvisations contained within; the rear photo showing these same figures unfolded, flat squares of paper once again, but now lined with creases, their tricks revealed.

For more information, visit pirecordings.com. This project is at The Jazz Gallery Apr. 20th. See Calendar.

Rebirth
Billy Childs (Mack Avenue)
by George Kanzler

There's an orchestral sweep, even majesty, to the title tune here, a reminder that pianist Billy Childs has spent the last decade-plus on large-scale, often big ensemble projects. But *Rebirth* is by no means a large ensemble piece. It employs the basic quartet heard on the majority of the CD's eight tracks—Childs, Steve Wilson (alto and soprano saxophones), Hans Glawischnig (bass), Eric Harland (drums)—adding Claudia Acuña's voice, Ido Meshulam's trombone and Rogério Boccato's percussion. For this is Childs' most intimate, small band-centered project in years, in many ways a nostalgic return to his early roots in the combos of J.J. Johnson and Freddie Hubbard. In fact, three of Childs' six originals here are tunes originally recorded in the '80s.

"Backwards Bop", one of those revisited pieces, opens the album in rousing, complex fashion. A complicated postbop theme, in unison, opens over Harland's peripatetic beats, kept up under solos building from bass through piano to alto before climaxing with the snappy theme. Another revisited tune, "The Starry Night", reveals Childs' strong sense of form, as the jumpy material underpins solos by the leader and Wilson (now on soprano), with each developing improvisations with the theme as a launching pad. Childs' percussive side dominates on "Dance of Shiva", one of three new originals, his probing, skitteringly percussive fingers joining forces with Harland as tempo accelerates and decelerates, an alto solo floating on top and all coming to a staccato abrupt ending. Acuña, who co-wrote the title track, sings wordless vocals that blend into the ensemble on the multi-tiered strains, the orchestral feel enhanced by Wilson moving from soprano to alto as new strains emerge. "Stay", a ballad from the '80s, is a showcase for Alicia Olatuja's plaintive vocal, Childs supporting her in a trio setting.

From percussive to romantic, bop to suave swing, this album reaffirms Childs' all-around prowess as a complete pianist who also displays a strong sense of musical structure and melodic sense, whether on his own architectonic tunes or as on the two standards that conclude the album: a dramatically resonant quartet version of Michel Legrand's "The Windmills of Your Mind" and a lush, contemplative duet—with alto—rendering of Horace Silver's "Peace".

For more information, visit mackavenue.com. This project is at Jazz Standard Apr. 13th-16th. See Calendar.

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Withdrawal
Spontaneous Music Ensemble (Emanem)
The Blue Shroud
Barry Guy (Intakt)
by Ken Waxman

Organization and innovation are the concepts most closely associated with British bassist Barry Guy, who turns 70 this month. Trained as a classical musician, he established himself early on as a masterful soloist in groups led by pianist Howard Riley. By his mid 20s, Guy's founding of and compositions for the London Jazz Composers Orchestra in 1972 demonstrated that precise notation and free-form improvisation could coexist.

One key to Guy's temperament is found on the 1966-67 Spontaneous Music Ensemble (SME) album *Withdrawal*, which marked the recording debut of the bassist as well as saxophonist Evan Parker. Confined to creating drones underneath the solos, Guy asserts himself with sharpened arco thrusts, resonating plucks and even bent-note glissandi on piano. His associates—trumpeter Kenny Wheeler, trombonist Paul Rutherford, reed player Trevor Watts, guitarist Derek Bailey and drummer John Stevens, ostensible leader of the SME—were not only older but in the process of inventing British free music. This is group exploration, especially when the septet plays a Webern-influenced suite. There are passages when Watts demonstrates virtuosity, playing snarling oboe and rhythmic bass flute or facing contrapuntal challenges when his fluid soprano saxophone lines partner with Stevens' intermittent beats and/or Rutherford's crying gurgles. Bailey's choked strings and sharpened patterns are already distinctive, but the standout soloist is Wheeler; his asides, note squeezes and mouthpiece wiggles define free music.

The libretto for *The Blue Shroud* by Irish poet Kerry Hardie refers obliquely to the Spanish Civil War bombing that inspired Pablo Picasso's anti-war painting *Guernica* and a 2003 incident where a reproduction of the masterpiece at the United Nations was covered by a blue cloth as Americans made the case to invade Iraq. Interspersed among Savina Yannatou's vocals, which range from lyric soprano to a fusillade of gurgles, growls and yodels, are slogans from both wars, Guy the orchestrator contrasting pacific and belligerent sections, with distinctive Spanish motifs played at intervals by guitarist Ben Dwyer. Fragments of H.I.F. Biber and J.S. Bach airs inserted by violinist Maya Homburger and violist Fanny Paccoud, underscored by brawny bass continuum, serve as a requiem for the carnage suggested by earlier miasmatic orchestral sequences. The players, representing 10 different countries, reach a crescendo of sophisticatedly delineated tones on the suite's penultimate sequences. Like a battlefield soundtrack, the scene darkens via thundering pumps and smacks from percussionists Lucas Niggli and Ramón López while artillery recoils from Michel Godard's tuba and Percy Pursglove's trumpet, altissimo screeches from four saxophonists (Torben Snekkestad: soprano, tenor; Michael Niesemann: alto; Per Texas Johansson: tenor; Julius Gabriel, baritone, soprano), quivering string spiccato and Yannatou's harsh scatting reach a polyphonic climax, then ebb away. Throughout *The Blue Shroud*, pianist Agustí Fernández offers classical-style formations alongside the strings then peppers the program with dynamic chord progression, kinetic pitch and pressure movements.

For more information, visit emanemdisc.com and intaktrec.ch

San Ygnacio
Marcos Varela (Origin)
by Terrell Holmes

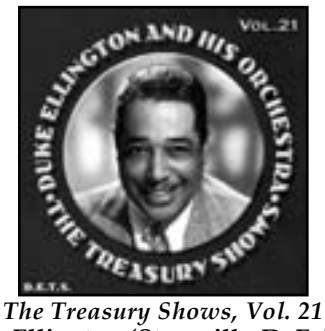
Listen to Marcos Varela's *San Ygnacio* and it's clear that this bassist not only knows how to make excellent straightahead jazz, he makes it sound easy.

It's not surprising that the album is so good, considering those Varela has playing with him, all fine composers and arrangers themselves. All one needs to do is look at Varela's counterparts in the rhythm section: pianist George Cables, defined by his harmonic sophistication and sparkling chords, and polyrhythmic drum-master Billy Hart. The band really works out on the standard "I Should Care", Logan Richardson playing alto saxophone as crisp and clear as a bell. The scene changes on "Colinas de Santa Maria", where Eden Ladin and Kush Abadey take over on piano and drums, respectively, with Arnold Lee on alto. These three return on Ladin's mercurial "Red on Planet Pluto" and bring a sound and texture to the table that is different but just as compelling.

Trombonist Clifton Anderson plays on a pair of cuts that he composed, "Mitsuru" and "Sister Gemini"; based on the way he writes and plays this man was born to swing and the band really digs deep with him. Hart contributes the ballad "Lullaby for Imke" and Cables adds the lovely waltz "Looking for the Light" while Varela borrows a pair of tunes from fellow bassist George Mraz' songbook: "Pepper" is a showcase for tenor saxophonist Dayna Stephens' ferocious playing while the leader struts his stuff on the clever trio tune "Picturesque", showing a refreshing willingness to step to the front more than most bassists. The album ends with the funky "Where the Wild Things Are", which contains more wicked bass.

Varela doesn't stay in the background, even when not soloing. He is rhythmically and harmonically inventive, holding the bottom down with considerable style and confidence. *San Ygnacio*, with its balanced lineup of seasoned vets and up-and-coming stars, announces a formidable new talent.

For more information, visit origin-records.com. Varela is at Bar Next Door Apr. 22nd with Jeff McLaughlin and Cornelia Street Underground Apr. 29th with Albert Marques. See Calendar.



The Treasury Shows, Vol. 21
Duke Ellington (Storyville-D. E. T. S.)
by George Kanzler

Since they began being issued, these Duke Ellington Orchestra radio show broadcasts, *The Treasury Shows*, have gotten better in sound quality as digital remastering has improved. As on all these shows, the repertoire can be roughly divided into categories: perennial Ellingtonia; instrumental standards; vocal features; and relative rarities.

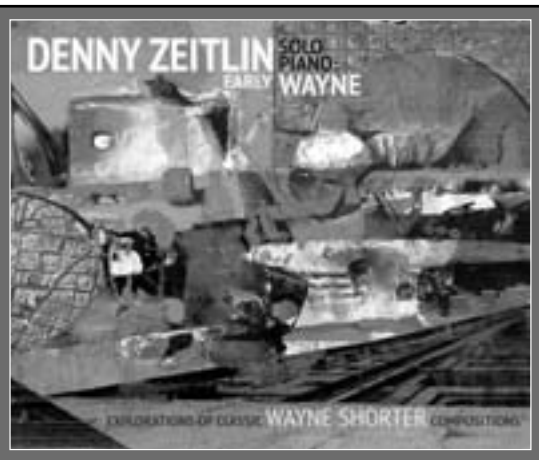
This volume, featuring two 1946 shows, is rich in rarities, with seven seldom-heard Ellington-Billy Strayhorn instrumentals as well as one vocal obscurity. The ultimate gem is "Unbooted Character", a loping swinger with an infectious theme running through and supporting a stellar lineup of solos: Lawrence Brown's trombone, Jimmy Hamilton's clarinet and a spirited exchange between trumpeters Taft Jordan and Harold "Shorty" Baker. The tune was first heard on a 1942 aircheck and resurfaced in 1956 on the Bethlehem Ellington Orchestra studio album *Historically Speaking* as a ringer among mostly familiar Ellingtonia, after which it occasionally popped up in live performances.

Two other rarities are features for trumpeter Cat Anderson, co-written by him. One, "Teardrops in the Rain", was supplanted as his pyrotechnic high-note feature by "El Gato", another of his co-creations with Ellington. The other, "A Gatherin' In A Clearin'", is a fine example of Anderson's muted and plunger work, a task he took on during Cootie Williams' absence. Another solo feature, "Sono", was a short-lived showcase for Harry Carney's baritone saxophone, supplanted by "Frustration" and then "Solitude". "Metronome All Out", from the 1945 Ellington-Strayhorn *Magazine Suite* features the magazine poll winners Ellington on piano, Hamilton on clarinet and Oscar Pettiford on bass. The other rarities are a typical swinger of the (later '40s) period, "Suddenly It Jumped", a feature for Jordan and Pettiford, and a 1942 aircheck of "Swing Shifters Swing", never commercially recorded because of the long recording ban instituted about that time.

Two non-Ellington standards also show up here: Count Basie's theme, "One O'Clock Jump", cast as a swinging tribute to the other "royal" band leader; and a spry, uptempo rave-up of "Just You, Just Me", arranged by Strayhorn, with driving solos by Hamilton (on tenor saxophone), Jordan and Carney. Two other pop standards come from vocalists, with Al Hibbler doing "Laughin' On The Outside" and Kay Davis essaying "Come Rain Or Come Shine". But the standout vocalist here is triple threat (also trumpet and violin) Ray Nance, animating "Jump for Joy" and "Just A-Sittin' and A-Rockin'".

Standouts among the Ellingtonia perennials—aside from the excellent and de rigueur "greatest hits" medley—are a "Caravan" adding Nance's violin to the usual brass and clarinet solo sequence; an extended "Altitude", later named "Main Stem", from a 1942 aircheck, with six fine soloists; and "Things Ain't What They Used To Be" expanded beyond its usual feature of Hodges to include notable solos from Brown and Nance (muted trumpet).

For more information, visit storyvillerecords.com. Ellington tributes are at Merkin Concert Hall Apr. 3rd with the Kyle Athayde Dance Party and Blue Note Apr. 25th-30th with the Duke Ellington Orchestra. See Calendar.



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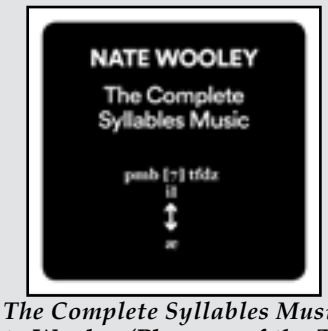

The Complete Syllables Music
Nate Wooley (Pleasure of the Text)
by Stuart Broomer

Trumpeter Nate Wooley is a genuinely experimental musician, willing to launch trajectories without knowing where they will lead, aware that the information to be gained is somehow essential to his creative project. It's an essential component in the making of genuinely new work and that's what Wooley can provide. It's there in his ever-expanding Seven-Storey Mountain, but it's most explicit in his Syllables Music, heard here in four installments recorded from 2011-16 and ranging from 48 to 76 minutes in length.

The Syllables Music begins by applying the methods for producing phonemes, the fundamental element of human speech, to the trumpet. Wooley describes the approach in his original note to the first piece: *[8] Syllables* is "the first composition using a notational system based on the International Phonetic Alphabet. Phonetic sounds, which are the building blocks of syllables, are mapped onto a set of parameters limiting how the lips, tongue, teeth and throat are manipulated to influence the sound of the trumpet." The concept may appear initially ironic: it's as if Wooley is trying to teach the trumpet to speak. Far from jazz and trumpet traditions, he renews the vocalic trumpet notion of King Oliver and Bubber Miley at the fundamental level of phonetics and descriptive linguistics. However, Wooley's rationale is much subtler. He has devised an approach to producing sound on the trumpet that breaks radically with its mechanics and traditional technique. He is dismantling the instrument's rhetoric, working toward a new language.

Recorded in 2011, *[8] Syllables* is literally an attempt to construct a vocabulary, exploring a host of alternative methods for sound production. Wooley's concentration on the components includes various approaches, including periods of circular breathing, multiphonics and even counterpoint, with the occasional blast of startling volume. On the other hand, long stretches of near silence testify to his fidelity to his experimental methodology. The cumulative result is a revelation of sonic possibilities constructed from a method that might initially seem unrelated to them.

Recorded in 2012, *[9] Syllables* was Wooley's first attempt to create a composition using the methodology, constructing the piece on the syllables of his hometown of Clatskanie, Oregon. He added an amplifier as well as various microphones and expanded the piece with feedback and loops. The ultimate effect is a piece in which the new trumpet sounds become elements in a formal structure.

The final CDs are the two halves of *For Kenneth Gaburo*, recorded in 2016 and dedicated to the composer and teacher whose interests included the intersections of composition with linguistics and ecology. Each half is in six parts, its text based on a fragmented passage from Gaburo's *Publishing as Eco-System*, e.g. "The creative act consists not only" and "structures, but in responsible maintenance of them".

Part One is a 76-minute acoustic solo, Wooley's most extensive foray into the physically punishing Syllables Music as well as his most powerful, filled with complex and eerie sounds sustained with circular breathing. As with *[9] Syllables* the horn's natural intervals will arise, suggesting a bugler, but one who is becoming Kafka's "Hunger Artist", a caged performer whose "act" is to fast for 40 days. Wooley's notes describe the way the phonetic articulation destroys conventional technique: "Before the composition is half over, the performer's musculature—in this case, the embouchure's 'corners' whose static position is so essential to traditional trumpet technique—has completely disintegrated, leaving no possibility of pitch or timbre control as the performance continues."

After the profound and harrowing exploration of Part One and its grinding multiphonics, Part Two takes the text and the listener into a different terrain. Wooley has applied the production of phonemes to an accompanying tape that seems to consist largely of electronic drones and percussive eruptions, opting for a trumpet reading employing traditional embouchure and long tones, producing an almost orchestral sounding work as meditative as the other works are visceral.

For more information, visit natewooley.com. This project is at Ibeam Brooklyn Apr. 3rd. See Calendar.

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APR 3
danilo brito quintet: choro meets jazz
APR 4
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APR 5-9
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ON THIS DAY

by Andrey Henkin

And His Orchestra
Lucky Thompson (Columbia)
April 20th, 1956

Recorded in the middle of a career that began in 1943 and ended suddenly in 1974, this Parisian EP has a misleading title; the orchestra in question is actually a French rhythm section of Martial Solal (piano), Benoît Quersin (bass) and Christian Garros (drums) backing up the famed bebop saxophonist during a spring spent in Paris, which yielded a number of recordings. Three Thompson originals are played: "You Move, You Lose" and "Velvet Rain" take up the A-side, with the nearly six-minute "One Last Goodbye" on the B-side.

The Electrifying Eddie Harris
Eddie Harris (Atlantic)
April 20th, 1967

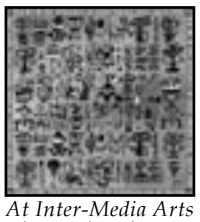
The title could sound like hyperbole but in saxophonist Eddie Harris' case, it refers to his use of the Electronic Varitone, a pickup used for wind instruments (marketed by Selmer in 1967, decades before the EWI). Joining Harris is pianist Jodie Christian, bassist Melvin Jackson and drummer Richard Smith for four originals, Jackson's "Judie's Theme" and Charles Stepney's "Theme in Search of a Movie", King Curtis, David Newman, Haywood Henry, Melvin Lastie and Joe Newman added for Harris' "Sham Time".

Origination
Toshi Tsuchitori/Mototeru Takagi (Alm)
April 20th, 1975

This album is among the earliest recordings from Toshi Tsuchitori, an avant garde Japanese drummer whose recent work has focused on ancient percussion instruments. He is paired with countryman reed player Mototeru Takagi (soprano and tenor saxophones, alto and bass clarinets), best known for his collaborations with Milford Graves, Derek Bailey and Masahiko Togashi. The second release for the Japanese Alm label, the session is five improvisations ranging from sparse invocations to free jazz squalls.

Live from the Magic City
Joe McPhee/Raymond Boni (Trost)
April 20th, 1985

Austria's Trost Records released this document 31 years after it was made, a concert by frequent collaborators Joe McPhee (soprano saxophone, electronics, voice) and Raymond Boni (guitar and electronics) at Hulsey Recital Hall at University of Alabama at Birmingham. The performance is split into three tracks, the 35-minute "Set 1" and two parts of "Set 2", totaling 23 minutes. It is during "Set 2 Part A" that McPhee chants Eric Dolphy's maxim "when you hear music, after it's over, it's gone, in the air...", modulated by electronics.



At Inter-Media Arts
Sun Ra Arkestra (Modern Harmonic)
April 20th, 1991

Sun Ra must be one of the most documented artists in jazz, with close to 500 releases dating from the early '50s up until his death in 1993, not including recordings made as a sideman or by his Arkestra after his death. And they keep coming: this double-CD documents a concert from the now-defunct Inter-Media Arts Center in Huntington, NY released for Record Store Day 2016. It features many of the usual suspects and tunes by Duke Ellington, Fletcher Henderson and Will Hudson to go along with a number of Ra originals.

BIRTHDAYS

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

April 2
†Max Greger 1926-2015
†Booker Little 1938-61
†Sal Nistico 1940-91
†Larry Coryell 1943-2017
Rahsaan and Roland Barber b.1980

April 3
†Bill Potts 1928-2005
†Scott LaFaro 1936-61
†Jimmy McGriff 1936-2008
†Harold Vick 1936-87
Linda Sharrock b.1947
Eric Kloss b.1949
Ali Jackson b.1976

April 4
†Gene Ramey 1913-84
†Buster Cooper 1929-2016
†Jake Hanna 1931-2010
Hugh Masekela b.1939
Ole Kock Hansen b.1945
Ray Russell b.1947
Michel Camilo b.1954
Gary Smulyan b.1956

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

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

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

April 8
†George Dixon 1909-94
†Carmen McRae 1922-94
†Paul Jeffrey 1933-2015

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

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

April 11
†John Levy 1912-2012
Emil Mangelsdorff b.1925
Raymond A. King b.1929
Matt Lavelle b.1970
Jakob Bro b.1978

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

April 13
†Bud Freeman 1906-91
†Teddy Charles 1928-2012
†Rusty Jones 1932-2015
†Eddie Marshall 1938-2011
Simon Spang-Hanssen b.1955
John Ellis b.1974

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

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

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

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

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

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

April 20
†Lionel Hampton 1909-2002
Ran Blake b.1935
"Sonny" Brown b.1936
†Beaver Harris 1936-91
†Billy James 1936-2009
†Joe Bonner 1948-2014
Avishai Cohen b.1971
Matt Brewer b.1983

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

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

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

April 24
†Rube Bloom 1902-76
†Aaron Bell 1922-2003
†Fatty George 1927-82
†Johnny Griffin 1928-2008
†Frank Strazzeri 1930-2014
†Spanky DeBrest 1937-73
†Joe Henderson 1937-2001
†Colin Walcott 1945-84
Stafford James b.1946
Trudy Silver b.1953

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

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

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

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

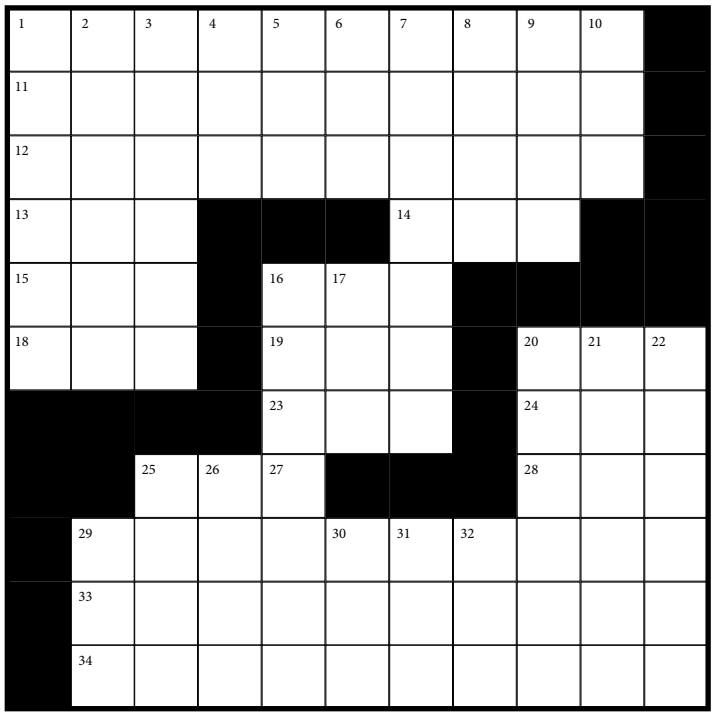
April 29
†Duke Ellington 1899-1974
†Philippe Brun 1908-94
†Toots Thielemans 1922-2016
Big Jay McNeely b.1927
†Ray Barretto 1929-2006
†Andy Simpkins 1932-99
†George Adams 1940-92
†Hugh Hopper 1945-2009
Julius Tolentino b.1975

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

MICKEY TUCKER
April 28th, 1941

The Durham, NC-born pianist has a handful of albums as a leader, beginning in the mid '70s on Xanadu, continuing in the late '70s for Muse and Denon and then, after a 10-year break, a quartet of sessions for SteepleChase between 1989-95. His sideman credits are more voluminous, including regular work with Willis Jackson, Eric Kloss, Rahsaan Roland Kirk, Eddie Jefferson during the '70s, George Benson and the Art Farmer/Benny Golson Jazztet in the '80s and one-off sessions with James Moody, Charles McPherson, Ted Dunbar and Louis Hayes. He also occasionally played in Art Blakey's Jazz Messengers for festival dates, severa; recordings of which are available. ***-AH***

CROSSWORD



By Andrey Henkin

visit nycjazzrecord.com for answers

ACROSS

1. NOT Andrew Hill's soundtrack to 1959 film starring Orson Welles and Dean Stockton?
11. Presidential Dixieland trombonist who played with Buddy Hackett
12. Bill O'Connell track from 1993 CTI album possibly named for material used in kitchen countertops
13. Critic Gitler
14. Sitar player Harihar
15. Kazuo Yashiro Trio 1969 Nippon Columbia album *Black* ____
16. Pat Metheny 1999 Warner Bros. album *A ____ Of The World*
18. Violist Stig Ove ____ who works with Jaga Jazzist
19. Drummer Hoenig
20. Mosaic Contemporary catalogue prefixes
23. Sal Nistico 1978 Beehive album ____/*Nistico*
24. Baritone saxophonist/tuba player Howard Johnson was a part of Levon Helm's ____ All-Stars
25. Type of encoding for compact discs (abbr.)
28. Late British saxophonist who doubles as email slang?
29. Birthplace of guitarist Tal Farlow
33. Diana Krall 2015 Verve album perfect for shy teens at dances?
34. NOT Terence Blanchard's soundtrack to 1960 film starring Jean-Paul Belmondo and Jean Seberg?

DOWN

1. NOT Al Di Meola's soundtrack to 1995 film starring Robert De Niro and Sharon Stone?
2. Saxophonist Maciej and drummer Tetsujiro
3. Ellen Christi band that recorded a 1984 live album from Irving Plaza for Soul Note
4. Platten Durcharbeitung Ultraphone catalogue prefixes
5. "Trailway Shake / Sad Lo-____", track from Oliver Lake 1976 Black Saint album *Holding Together*
6. La Nuit Transfigurée catalogue prefixes
7. NOT Paul Bley's soundtrack to 1973 film starring Burt Lancaster and Alain Delon?
8. Louis Armstrong collaborated with Hawaiian bandleader Andy ____ in 1937
9. Cooking Sonny Rollins standard?
10. Type of music notation (abbr.)
16. NOT Theo Loevendie's sountrack to 2013 biopic starring Idris Elba and Naomie Harris?
17. "All The Things You ____"
20. Formal address to saxophonist who recorded *Black Beings*
21. These are just as important on the bandstand as the field
22. NOT Dave Liebman's sountrack to 1998 film starring Sean Penn and Robert Duvall?
25. Darcy James Argue dedicated a song to Maher _____, a victim of U.S. extraordinary rendition, on his 2009 New Amsterdam album *Infernal Machines*
26. Saxophonist Okonkwo
29. Take this to get to Van Gelder Studio in Englewood Cliffs, NJ from the city (abbr.)
30. Bruce Turner Jump Band 1961 77 Records album *Jumpin' at the* ____
31. Type of Sony recording reel
32. Norwegian band featuring Ståle Storløkken, Tone Åse and Tor Haugerud

CALENDAR

Saturday, April 1

- **Amateur Night at the Apollo Jazz Edition** — Apollo Theater & Music Café 12 pm $21
- ★**Greg Lewis Organ Monk with Ron Jackson, Jeremy "Bean" Clemons** — Bar Lunàtico 8:30, 10 pm $10
- **Howard Paul Trio with Mark Peterson, Karl Latham** — Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Lucian Ban/Mat Maneri** — Barbès 8 pm $10
- **Eliane Elias with Marc Johnson, Rafael Barata, Rubens de LaCorte** — Birdland 8:30, 11 pm $40
- **Stanley Clarke/Ron Carter Duo with guest Russell Malone** — Blue Note 8, 10:30 pm $45
- ★**Celebrating Slide Hampton at 85: Steve Turre, Steve Davis, George Coleman, Kamau Adelifu, Kenny Barron, Rufus Reid, Victor Lewis** — Bogardius Mansion 7:30, 9 pm $30
- **Daniel Kelly's Rakonto with Jean Rohe, Matt Pavolka, Rob Garcia** — Brooklyn Conservatory of Music 7:30 pm $15
- ★**Michele Rosewoman NewYoruba Quintet** — The Cell 8 pm
- **Masami Ishikawa Trio** — Cleopatra's Needle 8 pm
- **Andrew Van Tassel; Im So Maleek** — Club Bonafide 7:30, 9:30 pm $10-15
- **Adam Kolker Augmented Trio with Steve Cardenas, John Hébert, Billy Mintz, Jeff Schiller, Jeff Nichols, David Gould** — Cornelia Street Underground 9, 10:30 pm $10
- ★**DIVA Jazz Orchestra with Brianna Thomas** — Dizzy's Club 7:30, 9:30 pm $45
- **Pedro Giraudo Tango Quartet; Los Hacheros** — The Django at Roxy Hotel 7:30, 10:30 pm
- **Michael Louis Trio; Raphael D'Iugoff Quintet; Greg Glassman Jam** — Fat Cat 7, 10 pm 1:30 am $10
- **Jeremy Bosch** — Guadalupe Inn 8 pm $10
- **Judy Niemack/Dan Tepfer Duo** — Jazz at Kitano 8, 10 pm $32
- **Andy Milne Dapp Theory with Ben Monder, Loren Stillman, John Moon, Christopher Tordini, Kenny Grohowski and guests** — The Jazz Gallery 7:30, 9:30 pm $22
- **Ellington and Strayhorn Jam Session: David Durrah Quartet** — Jazz Museum in Harlem 2 pm $10
- ★**Chano Dominguez Quartet with Sonia Fernandez, Ismael Fernandez, Alex Cuadrado, Jose Moreno** — Jazz Standard 7:30, 9:30 pm $30
- ★**Sean Smith/David Hazeltine** — Knickerbocker Bar & Grill 9:45 pm $3.50
- **Carol Sudhalter Astoria Big Band** — Langston Hughes Public Library 2 pm
- **Misha Piatagorsky Sketchy Orkestra** — Le Poisson Rouge 7 pm $20-25
- **Greg Murphy solo** — Lorenzo's 7 pm
- **Steve Davis with Larry Willis, Peter Washington** — Mezzrow 8 pm $20
- ★**SFJAZZ Collective: Miguel Zenón, David Sánchez, Sean Jones, Robin Eubanks, Warren Wolf, Edward Simon, Matt Penman, Obed Calvaire** — Miller Theater 8 pm $25-45
- ★**Troker: Frankie Mares, Samo González, Christian Jimenez, Chay Flores, Diego Franco, DJ Sonicko** — Nublu 9 pm
- **Banana Puddin' Jazz: John Di Martino Birthday Celebration with Ed Howard, Mark Taylor and guest** — Nuyorican Poets Café 9:30 pm $15
- ★**Peter Apfelbaum, Marcus Rojas, Cyro Baptista** — The Owl Music Parlor 7:30 pm $10
- ★**Michael Leonhart Orchestra** — Rockwood Music Hall Stage 2 8:30 pm $15
- **Clockwork Trio; OddFellow** — Silvana 6, 7 pm
- ★**Central Brooklyn Jazz Festival: Eric Person/Bryan Carrott Band** — Sistas' Place 9, 10:30 pm $20
- **Bob DeMeo Quartet with Nicoletta Manzini, Neal Kirkwood, Tyler Mitchell; George Colligan Quintet with Jimmy Greene, Jon Irabagon, Linda Oh, Jochen Rueckert; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal** — Smalls 7:30, 10:30 pm 1 am $20
- ★**Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Brandon Lewis** — Smoke 7, 9, 10:30 pm $38
- ★**Concert For A Cure—A Benefit for Diabetes Research Institute: Paul Jones, Jason Yeager, Danny Weller, Marcello Pellitteri and guests Steve Wilson, Frank Kimbrough, Kevin Hays** — Steinway Hall 7 pm
- ★**Blue Campfire: Steven Bernstein, Dave Tronzo, Larry Campbell, Steve Cardenas** — The Stone 8:30 pm $20
- **Noriko Yuzen; The Highliners; Harry Smith Trio** — Tomi Jazz 6, 8, 11 pm $10
- ★**Peter Bernstein Quartet with Aaron Goldberg, Doug Weiss, Al Foster** — Village Vanguard 8:30, 10:30 pm $35
- **Donny McCaslin Quartet with Jason Lindner, Jonathan Maron, Zach Danziger** — Zankel Hall 9 pm $45-53

Sunday, April 2

- **Nadje Noordhuis Quartet with Jesse Lewis, Ike Sturm, Raj Jayaweera** — 55Bar 9:30 pm
- **Combo Nuvo: Dave Schroeder, Billy Drewes, Brad Shepik, Rich Shemaria, Mike Richmond, John Hadfield** — Blue Note 11:30 am 1:30 pm $35
- **Stanley Clarke/Ron Carter Duo with guest Russell Malone** — Blue Note 8, 10:30 pm $45
- **Dominique Carré with Koran Agan, Josh Kaye, Eduardo Belo, Raphael Pannier** — Cornelia Street Underground 8:30, 10 pm $10
- ★**DIVA Jazz Orchestra with Brianna Thomas** — Dizzy's Club 7:30, 9:30 pm $30
- **Leap of Faith: PEK, Zach Bartolomei, Dan O'Brien, Glynis Lomon, Yuri Zbitnov; Moppa Elliott solo** — Downtown Music Gallery 6, 7 pm
- **Terry Waldo's Gotham City Band; Jade Synstelien's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam** — Fat Cat 6, 8:30 pm 1 am $10
- ★**Chano Dominguez Quartet with Sonia Fernandez, Ismael Fernandez, Alex Cuadrado, Jose Moreno** — Jazz Standard 7:30, 9:30 pm $30
- **Myron Walden with Jon Cowherd and String Quartet; John Merrill and Friends** — Mezzrow 8, 11 pm $20
- **Christopher McBride Trio with Jonathan Edward Thomas, Curtis Nowosad and guest** — Minton's 6:30 pm
- **Aimee Allen Trio** — North Square Lounge 12:30, 2 pm
- **Bjorn Ingelstam Trio** — Radegast Hall 7 pm
- ★**Catherine Russell/Ike Sturm** — Saint Peter's Church 5 pm
- ★**Microscopic Septet: Phillip Johnston, Joel Forrester, Don Davis, Mike Hashim, Dave Sewelson, David Hofstra, Richard Dworkin; Alex Norris Quintet with Ari Ambrose, Jeremy Manasia, Paul Gill, Brian Floody** — Smalls 7:30, 10:30 pm $20
- ★**Azar Lawrence Quintet with Eddie Henderson, Benito Gonzalez, Essiet Essiet, Brandon Lewis** — Smoke 7, 9, 10:30 pm $38
- ★**Universal Melody Brass Band: Frank London, Steven Bernstein, Art Baron, Curtis Fowlkes, Matt Darriau, Oscar Noriega, Marcus Rojas, Billy Martin** — The Stone 8:30 pm $20
- **Ken Kobayashi** — Tomi Jazz 8 pm
- ★**Peter Bernstein Quartet with Aaron Goldberg, Doug Weiss, Al Foster** — Village Vanguard 8:30, 10:30 pm $35

Monday, April 3

- **Franck Amsallem Trio with Clovis Nicolas, Luca Santaniello** — Bar Lunàtico 8:30, 10 pm $10
- **Paul Jubong Lee Trio with Tony Lannen, Diego Maldonato; Vanisha Arleen Gould Trio with Daniel Eli Weiss, Timothy Norton** — Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Sean Jones Berklee College Of Music Sextet** — Blue Note 8, 10:30 pm $15
- **David Amram and Co. with Kevin Twigg, Rene Hart, Elliot Peper,** — Cornelia Street Underground 8:30 pm $10
- **Mara Mayer solo; Pravin Thompson Duo** — Delroy's Cafe and Wine Bar 9, 10 pm $10
- **Danilo Brito** — Dizzy's Club 7:30, 9:30 pm $30
- **Allan Harris** — Farafina Café & Lounge Harlem 7:30, 9:30 pm $10
- **Behn Gillece; Billy Kaye Jam** — Fat Cat 9 pm 12:30 am $10
- ★**Nate Wooley Syllables** — Ibeam Brooklyn 9:30 pm $15
- ★**Mingus Big Band** — Jazz Standard 7:30, 9:30 pm $25
- **The Music of Duke Ellington hosted by Rob Kapilow with Kyle Athayde Dance Party** — Merkin Concert Hall 7:30 pm $55
- **Lafayette Harris/Lonnie Plaxico** — Mezzrow 8 pm $20
- ★**Cat Toren's Human Kind** — Rockwood Music Hall Stage 3 7 pm $10
- **Thomas Roberts Trio** — Shrine 6 pm
- **Julio Botti South American Jazz Project** — Silvana 6 pm
- **Sam Dillon Quartet with Adam Birnbaum, Peter Slavov, Billy Drummond; Jonathan Barber** — Smalls 7:30 pm 1 am $20
- **Akemi Yamada Trio; Taeko Omura Duo** — Tomi Jazz 8, 11 pm

Tuesday, April 4

- **Prawit Siriwat Trio with Nathan Kanal, Daniel Durst; Tal Yahalom Trio with Almog Sharvit, Ben Silashi** — Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**The Silent Six: Phillip Johnston, Joe Fiedler, Michael Hashim, Neal Kirkwood, Dave Hofstra, Rob Garcia** — Barbès 7 pm $10
- **Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy** — Birdland 8:30, 11 pm $40
- **Stanley Clarke Band** — Blue Note 8, 10:30 pm $45
- **Daryl Sherman** — Café Noctambulo 7 pm
- ★**Duchess Trio** — Cavatappo Grill 8, 10 pm $10
- **VoxEcstatic: Dori Levine with Virg Dzurinko, Adam Lane; Helle Henning Quartet with Christian Smith, Jay Anderson, Jochen Rueckert** — Cornelia Street Underground 8, 9:30 pm $10
- **Chuck Redd Quartet** — Dizzy's Club 7:30, 9:30 pm $30
- **Evan Sherman Entourage** — Dizzy's Club 11:30 pm $5
- **Bruce Harris; Pablo Bencid; Ray Parker** — Fat Cat 7, 9 pm 12:30 am $10
- **The Levin Brothers: Pete and Tony Levin, Erik Lawrence, Jeff Siegel** — Iridium 8:30 pm $25-35
- **Ben Rosenblum solo** — Jazz at Kitano 8 pm
- **Shai Maestro Quartet with Mark Turner** — The Jazz Gallery 7:30, 9:30 pm $22
- **Isaiah J. Thompson Quintet with Evan Atwell-Harris, Anthony Hervey, Philip Norris, Julius Rodriguez** — Jazz Museum in Harlem 7 pm $10
- **Pass The Peas!: Maurice Brown, Lakecia Benjamin, Chris Rob, Marcus Machado, Doug Wimbish, Louis Cato** — Jazz Standard 7:30, 9:30 pm $25
- ★**Rich Halley, Michael Bisio, Newman Taylor Baker; Rosetta Trio: Stephan Crump, Liberty Ellman, Jamie Fox** — Korzo 9, 10:30 pm
- **Kevin Hays/Magos Herrera; Miki Yamanaka/Adi Meyerson Polite Jam Session** — Mezzrow 8, 11 pm $20
- ★**Matt Mitchell Plays Førage; Tim Berne/Matt Mitchell Duo** — Roulette 8 pm
- **Andrew Schiller** — Shrine 6 pm
- **Elise Wood Duo; Thomas Roberts Trio; Pearring Sound** — Silvana 6, 7, 8 pm
- **Frank Lacy Group** — Smalls 7:30 pm $20
- ★**Marc Ribot/Greg Cohen Duo** — The Stone 8:30 pm $20
- **Audra Mariel Duo; Jun Xiao Duo** — Tomi Jazz 9:30, 11 pm
- **Eric Reed Quartet with Tim Green, Michael Gurrola, McClenty Hunter** — Village Vanguard 8:30, 10:30 pm $35

Wednesday, April 5

- **The Unforgettable Nat King Cole: Michael Feinstein with Tedd Firth Big Band and guests Denzal Sinclaire, Loston Harris** — The Appel Room 7, 9 pm $60-145
- **Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy** — Birdland 8:30, 11 pm $40
- **Stanley Clarke Band** — Blue Note 8, 10:30 pm $45
- **George Burton Group with Chris Hemingway, Craig Magnano, Noah Jackson, Wayne Smith, Jr.** — Cornelia Street Underground 8, 9:30 pm $10
- ★**Christian McBride Big Band** — Dizzy's Club 7:30, 9:30 pm $35
- **Evan Sherman Big Band** — Dizzy's Club 11:30 pm $5
- **Bruce Harris Group with Brendan Skidmore; Django Jam Session** — The Django at Roxy Hotel 7:30, 10 pm
- **Miqayel Voskanyan and Friends Band with Sevana Tchakerian** — Drom 7:30 pm $25
- **Raphael D'Iugoff Trio +1; Groover Trio; Ned Goold Jam** — Fat Cat 7, 9 pm 12:30 am $10
- **Carol Sudhalter Jazz Jam** — Flushing Town Hall 7 pm $10
- ★**Bobby Avey solo; Matt Holman's Tenth Muse with Sam Sadigursky, Bobby Avey, Chris Dingman** — Greenwich House Music School 7:30 pm $15
- **Jazzy Burlesque Tribute to Michael Jackson** — Guadalupe Inn 8 pm $10
- **Rob Duguay Songevity Trio with Justin Kauflin, Nadav Snir-Zelniker** — Jazz at Kitano 8, 10 pm $17
- ★**Brooklyn Raga Massive with Abhik Mukherjee, Sameer Gupta** — The Jazz Gallery 7:30, 9:30 pm $15
- **Chris Bergson Band with Craig Dreyer, Matt Clohesy, Tony Mason, Ellis Hooks, Jay Collins, Reggie Pittman, David Luther** — Jazz Standard 7:30, 9:30 pm $25
- **Franck Amsallem/Matt Penman; Tony Hewitt and Pete Malinverni** — Mezzrow 8, 11 pm $20
- **Kari Antila/Tuomo Uusitalo** — Rockwood Music Hall Stage 3 10:30 pm $10
- **Judy Niemack with John Di Martino, Ed Howard** — Saint Peter's Church 1 pm $10
- **Marcos Toledo Trio** — Shrine 6 pm
- **Florian Klinger Group; Jacob Varmus Quartet** — Silvana 6, 7 pm
- **Josh Davis Group; Alexander Claffy Quintet with Joel Frahm, Orrin Evans, Joel Ross** — Smalls 7:30, 10:30 pm $20
- **Joel Forrester; Maurizio Brunod** — Spectrum 7, 8:30 pm
- ★**Misha Mengelberg Memorial Concert: Elias Stemeseder, Greg Cohen, Kenny Wollesen** — The Stone 8:30 pm $20
- **Jhoe Garay Duo; Arthur Sadowsky Duo** — Tomi Jazz 8, 11 pm
- **Eric Reed Quartet with Tim Green, Michael Gurrola, McClenty Hunter** — Village Vanguard 8:30, 10:30 pm $35

Thursday, April 6

- **The Music of Wynton Marsalis: Juilliard Jazz Orchestra with guest Wynton Marsalis** — Alice Tully Hall at Lincoln Center 7:30 pm $30
- **The Unforgettable Nat King Cole: Michael Feinstein with Tedd Firth Big Band and guests Denzal Sinclaire, Loston Harris** — The Appel Room 7, 9 pm $60-145
- ★**Henry Butler** — Bar Lunàtico 8:30, 10 pm $10
- **Jeff Miles Trio with Shin Sakaino, Rodrigo Recabarren; Yotam Silberstein Trio with Matt Penman, Ofri Nehemya** — Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Taeko** — Birdland 6 pm $25
- **Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy** — Birdland 8:30, 11 pm $40
- **Stanley Clarke Band** — Blue Note 8, 10:30 pm $45
- **Mike Sailors Quartet** — Cavatappo Grill 9, 11 pm $10
- **Matt Baker Duo** — Cleopatra's Needle 7 pm
- **Taulant Mehmeti Project; Ayman Boujlida Quartet** — Club Bonafide 7:30, 9:30 pm $10
- **Bryan and The Aardvarks: Fabian Almazan, Aaron Parks, Chris Dingman, Bryan Copeland, Joe Nero** — Cornelia Street Underground 8, 9:30 pm $10
- ★**Christian McBride Big Band** — Dizzy's Club 7:30, 9:30 pm $45
- **Evan Sherman Big Band** — Dizzy's Club 11:30 pm $10
- **Wayne Tucker** — The Django at Roxy Hotel 10 pm
- **Tyler Blanton Quintet; Saul Rubin Zebtet; Tadataka Unno** — Fat Cat 7, 10 pm 1:30 am $10
- ★**Johnny O'Neal** — Ginny's Supper Club 7:30, 9:30 pm $15-20
- **Maria Guida Quartet with Mark Soskin, Dean Johnson, Tony Moreno** — Jazz at Kitano 8, 10 pm $17
- **Peyton Pleninger's Biotonic with Alex Levine, Louis de Mieulle, Chris Carroll** — The Jazz Gallery 7:30, 9:30 pm $15
- ★**Randy Weston 91st Birthday Celebration with TK Blue, Alex Blake, Lewis Nash, Neil Clarke and guests Candido Camero, Min-Xiao Fen, Cecil Bridgewater** — Jazz Standard 7:30, 9:30 pm $30
- **Nu Art Ensemble Jazz Vocal Duos** — Manhattan School of Music Ades Perf. Space 7:30 pm
- ★**Helen Sung with Gerald Cannon, Willie Jones III; Spike Wilner** — Mezzrow 8, 11 pm $20
- **Hazel Leon Quartet; Marika Galea Quartet** — Shrine 6, 7 pm
- **Ron Wilkins** — Silvana 6 pm
- **Pierre Christophe, Joel Frahm, Joe Martin; Roxy Coss Quintet with Alex Wintz, Miki Yamanaka, Rick Rosato, Jimmy Macbride; Sarah Slonim with Endea Owens, M'Balia Singley, Adam Moezinia, Ben Zweig** — Smalls 7:30, 10:30 pm 1 am $20
- **Emmet Cohen Trio with Yasushi Nakamura, Joe Saylor** — Smoke 7, 9, 10:30 pm $12
- ★**Masada String Trio: Mark Feldman, Erik Friedlander, Greg Cohen** — The Stone 8:30 pm $20
- **Philippe Torreton/Edward Perraud** — Symphony Space Leonard Nimoy Thalia 7 pm $21
- **Greg Merritt Trio** — Tomi Jazz 9 pm $10
- ★**Highlights in Jazz—Women In Jazz: Cynthia Sayer Joyride Band with Adrian Cunningham, Mike Weatherly, Larry Eagle; René Marie and trio with John Chin, Elias Bailey, Quentin Baxter; Leonieke Scheuble** — Tribeca Performing Arts Center 8 pm $50
- **Eric Reed Quartet with Tim Green, Michael Gurrola, McClenty Hunter** — Village Vanguard 8:30, 10:30 pm $35

Friday, April 7

- ★**A Celebration of Ella Fitzgerald: Charenée Wade** — Apollo Theater & Music Café 10 pm $20
- **Ben Monder Trio with Gary Wang, Diego Voglino** — Bar Next Door 7:30, 9:30, 11:30 pm $12
- ★**Milt Hinton Jazz Perspective Concert Series: Vince Giordano and the Nighthawks** — Baruch Performing Arts Center 8 pm $35
- **Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy** — Birdland 8:30, 11 pm $40
- **Stanley Clarke Band** — Blue Note 8, 10:30 pm $45
- ★**Joel Forrester Trio** — Cleopatra's Needle 8 pm
- **Nitzan Gavrieli Trio** — Club Bonafide 7:30 pm $10
- **Matt Brewer Trio with Mark Shim, Damion Reid** — Cornelia Street Underground 9, 10:30 pm $10
- ★**Christian McBride Big Band** — Dizzy's Club 7:30, 9:30 pm $45
- **Evan Sherman Big Band** — Dizzy's Club 11:30 pm $10
- **Ken Fowser Quintet; Chris Norton** — The Django at Roxy Hotel 7:30, 10:30 pm
- **Eiko Rikuhashi and La Descarga Band; Jared Gold/Dave Gibson; Ray Gallon** — Fat Cat 6, 10:30 pm 1:30 am $10
- **Jesse Fischer** — Ginny's Supper Club 7:30, 9:30 pm $15-20
- **Broadway Brassy** — Guadalupe Inn 8 pm $10
- ★**Newklear Music—A Tribute To Sonny Rollins: Mark Soskin, Joel Frahm, Doug Weiss, Al Foster** — Jazz at Kitano 8, 10 pm $32
- ★**Marcus Gilmore Band with Joel Ross, Morgan Guerin** — The Jazz Gallery 7:30, 9:30 pm $22
- ★**Randy Weston 91st Birthday Celebration with TK Blue, Alex Blake, Lewis Nash, Neil Clarke and guest Howard Johnson, Martin Obeng Kwaakye** — Jazz Standard 7:30, 9:30 pm $35
- **Ronny Whyte/Boots Maleson** — Knickerbocker Bar & Grill 9:45 pm $3.50
- ★**Mike Rodriguez with Robert Rodriguez, Jorge Roeder** — Mezzrow 8 pm $20
- ★**Iconoclast: Leo Ciesa/Julie Joslyn** — Michiko Studios 7 pm
- **Jovan Alexandre** — Minton's 7 pm
- **Sergio Krakowski Trio** — Neighborhood Church of Greenwich Village 8, 9:30 pm
- ★**Buddy Rich Centenial—Celebrating the Jazz Drum: Jazz at Lincoln Center Orchestra** — Rose Theater 8 pm $45-135
- **Human Element: Arto Tuncboyaciyan, Gary Novak, Scott Kinsey, Matthew Garrison** — ShapeShifter Lab 8, 9:30 pm $15
- **Kama Linden** — Shrine 7 pm
- **Tom Dempsey/Tim Ferguson Quartet with Joel Frahm, Eliot Zigmund; Noah Preminger Quartet with Jason Palmer, Kim Cass, Ian Froman** — Smalls 7:30, 10:30 pm $20
- ★**Orrin Evans Birthday Celebration with Josh Evans, JD Allen, Ben Wolfe, Mark Whitfield, Jr.** — Smoke 7, 9, 10:30 pm $38
- **Fay Victor, Denman Maroney, Mark Dresser** — Soup & Sound 8 pm $20
- ★**Way Low: Dave Douglas, Scott Robinson, Ray Anderson, Ted Rosenthal, Greg Cohen, Kenny Wollesen** — The Stone 8:30 pm $20
- **Rale Micic Duo** — Symphony Space Bar Thalia 9 pm
- **Craig Brann Trio** — Tomi Jazz 9 pm $10
- **Eric Reed Quartet with Tim Green, Michael Gurrola, McClenty Hunter** — Village Vanguard 8:30, 10:30 pm $35
- **Gerry Eastman Quartet** — Williamsburg Music Center 10 pm $10

Saturday, April 8

★**Paquito D'Rivera Quintet with Alex Brown, Zach Brown, Eric Doob, Diego Urcola** 92nd Street Y 8 pm $35
• **Theo Croker** Apollo Theater & Music Café 10 pm $20
• **Joe Giglio Trio with Frank Canino, Eric Peters** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy** Birdland 8:30, 11 pm $40
• **Stanley Clarke Band** Blue Note 8, 10:30 pm $45
★**Maxine Sullivan Women in Jazz Series—Balkan-influenced Jazz: Helen Merrill and Alma Micic** Bronx Music Heritage Center 7 pm
★**Adam Rudolph's Go: Organic Orchestra with Kaoru Watanabe, Michel Gentile, Zé Luis, Sylvain Leroux, Mariano Gil, Avram Fefer, Ivan Barenboim, JD Parran, Sean Sonderegger, Batya Sobel, Graham Haynes, Stephen Haynes, Peter Zummo, Julianne Carney, Mark Chung, Sana Nagano, Gwen Laster, Melanie Dyer, Stephanie Griffin, Leco Reis, James Hurt, Shakoor Sanders, Kenny Wessel, Jerome Harris, Marco Cappelli, Alexis Marcelo, Damon Banks** Brooklyn Conservatory of Music 8 pm $20
★**Michele Rosewoman NewYoruba Quintet** The Cell 8 pm
• **Justin Lees Trio** Cleopatra's Needle 8 pm
• **Allegra Levy with Stephen Riley, Kirk Knuffke, Carmen Staaf, Jay Anderson, Jeff Davis; Ty Stephens and (the) SoulJaazz with Richard Cummings, Jr., Ron Monroe, Tony Lewis, Robert Taylor** Club Bonafide 7:30, 9:30 pm $10
• **Yotam Silberstein La Familia with Vitor Gonçalves, Rick Rosato, Daniel Dor** Cornelia Street Underground 9, 10:30 pm $10
★**Christian McBride Big Band** Dizzy's Club 7:30, 9:30 pm $45
• **Evan Sherman Big Band** Dizzy's Club 11:30 pm $20
• **Pasquale Grasso Trio; Svetlana and The Delancey Five** The Django at Roxy Hotel 7:30, 10:30 pm
• **Vadim Neselovskyi** The Drawing Room 7 pm $10
• **Adam Klipple; Ricky Rodriguez Sextet; Greg Glassman Jam** Fat Cat 7, 10 pm 1:30 am $10
★**Winard Harper and Jeli Posse** Ginny's Supper Club 7:30, 9:30 pm $20
★**Richard Teitelbaum Quartet with Marilyn Crispell, Leila Bordreuil, Miguel Frasconi** Greenwich House Music School 8 pm $20
• **La Pachamambo** Guadalupe Inn 8 pm $10
★**Susan Alcorn/Sylvie Courvoisier** Ibeam Brooklyn 8:30 pm $15
★**Newklear Music—A Tribute To Sonny Rollins: Mark Soskin, Joel Frahm, Doug Weiss, Al Foster** Jazz at Kitano 8, 10 pm $32
★**Marcus Gilmore Band with Joel Ross, Morgan Guerin** The Jazz Gallery 7:30, 9:30 pm $22
★**Randy Weston 91st Birthday Celebration with TK Blue, Alex Blake, Lewis Nash, Neil Clarke and guest Hassan Gnawa** Jazz Standard 7:30, 9:30 pm $35
• **Ronny Whyte/Boots Maleson** Knickerbocker Bar & Grill 9:45 pm $3.50
• **Kneebody: Shane Endsley, Ben Wendel, Adam Benjamin, Kaveh Rastegar, Nate Wood; Mark Guiliana's Beat Music** Le Poisson Rouge 7:30 pm $17
★**Eddie Gomez with Stefan Karlsson, Billy Drummond; Jon Davis** Mezzrow 8, 11 pm $20
• **Glenn Crytzer** Minton's 12 pm
• **Irreversible Trio: Luke Stewart, Aquiles Navarro, Tcheser Holmes; Anaïs Maviel, Leonid Galaganov, William Parker; Martin Philadelphy/Jeremy Carlstedt** New Revolution Arts 8 pm
• **Filtron M: Manu Koch, Panagiotis Andreou, Mauricio Zottarelli, Samuel Torres** Nublu 9 pm
★**Jen Shyu** The Owl Music Parlor 7:30 pm $10
• **Underground Horns** Radegast Hall 3 pm
• **Possibilities Trio: Tim Bennett, Peter Manheim, Dan Stein** Rockwood Music Hall Stage 3 7 pm $10
★**Buddy Rich Centenial—Celebrating the Jazz Drum: Jazz at Lincoln Center Orchestra** Rose Theater 8 pm $45-135
• **Human Element: Arto Tuncboyaciyan, Gary Novak, Scott Kinsey, Matthew Garrison** ShapeShifter Lab 8, 9:30 pm $15
★**Central Brooklyn Jazz Festival: Neil Clarke Tribute to Mongo Santamaria** Sistas' Place 9, 10:30 pm $20
• **Fukushi Tainaka Quintet with Chris Johansen, Nat Harris, Marc Devine, Hide Tanaka; Noah Preminger Quartet with Jason Palmer, Kim Cass, Ian Froman; Philip Harper Quintet** Smalls 7:30, 10:30 pm 1 am $20
★**Orrin Evans Birthday Celebration with Josh Evans, JD Allen, Ben Wolfe, Mark Whitfield, Jr.** Smoke 7, 9, 10:30 pm $38
★**Uri Caine, Greg Cohen, Kenny Wollesen and guest** The Stone 8:30 pm $20
• **Kathryn Allyn Duo; Greg DeAngelis** Tomi Jazz 6, 8 pm $10
• **Brooklyn Defense Committee Fundraiser: Marc Ribot and Sofia Rei** Union Pool 2 pm $20
• **Eric Reed Quartet with Tim Green, Michael Gurrola, McClenty Hunter** Village Vanguard 8:30, 10:30 pm $35

Sunday, April 9

• **Stefon Harris and Sonic Creed** Apollo Theater & Music Café 8 pm $43-89
• **Keiki Matsui** BB King's Blues Bar 8 pm $35
• **Erena Terakubo Quartet with Oscar Williams, Alex Tremblay, Nic Cacioppo** Blue Note 11:30 am 1:30 pm $35
• **Stanley Clarke Band** Blue Note 8, 10:30 pm $45
• **Lowdown Brass Band** Bronx Music Heritage Center 4 pm
• **Chuño: Franco Pinna/Sofia Tosello** Club Bonafide 7:30 pm $10
• **Dance of Fury: Jason Yeager, Nick Dunston, Samuel Ber with guest Anna Webber; Gabriel Vicéns Sextet with Román Filiú, Luis Perdomo, Ricky Rodriguez, Henry Cole, Obanilu Allende** Cornelia Street Underground 8:30, 10 pm $10
★**Christian McBride Big Band** Dizzy's Club 7:30, 9:30 pm $40
• **Giant Dwarf: Martin Philadelphy/Jeremy Carlstedt; Lukas Konig, Rick Parker, Martin Philadelphy** Downtown Music Gallery 6 pm
• **Terry Waldo's Gotham City Band; Diallo House; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 1 am $10
★**Randy Weston 91st Birthday Celebration with TK Blue, Alex Blake, Lewis Nash, Neil Clarke and guests Saliou Sousso, Tampani, Ayodele Maakkeru** Jazz Standard 7:30, 9:30 pm $30
★**Brianna Thomas Song of Love** Joe's Pub 9:30 pm $20
★**Fay Victor, Sam Newsome, Reggie Nicholson; Ava Mendoza solo** Legion Bar 9, 10 pm
• **Sky Covington with Jimi Blues, Brian Holland, Scott Retier** Metropolitan Room 7 pm $24
• **Kiyoshi Kitagawa with Peter Bernstein, Peter Van Nostrand, John Merrill and Friends** Mezzrow 8, 11 pm $20
• **Benny Benack III; Christopher McBride Trio with Jonathan Edward Thomas, Curtis Nowosad and guest** Minton's 12, 6:30 pm
• **Marilyn Kleinberg Trio with Saul Rubin, Yoshi Waki** North Square Lounge 12:30, 2 pm
• **Cindy Scott/Brian Seeger** Perez Jazz 3 pm $20
• **Alex Simon Gypsy Swing Ensemble** Radegast Hall 7 pm
• **Megumi Yonezawa Trio with Massimo Biolcati, Eric McPherson** Rockwood Music Hall Stage 3 7 pm $10
• **Jazz Passion with Andy Tecson** Saint Peter's Church 5 pm
★**Rags to Ragas: Luciano Troja/Blaise Siwula** Scholes Street Studio 7 pm
• **Julphan Tilapornputt** Silvana 6 pm
• **Ian Hendrickson-Smith Quartet** Smalls 10:30 pm $20
★**Orrin Evans Birthday Celebration with Josh Evans, JD Allen, Luques Curtis, Mark Whitfield, Jr.** Smoke 7, 9, 10:30 pm $38
★**Marty Ehrlich, Greg Cohen, Ken Peplowski** The Stone 8:30 pm $20
• **The Truthseekers** Tomi Jazz 8 pm
• **Eric Reed Quartet with Tim Green, Michael Gurrola, McClenty Hunter** Village Vanguard 8:30, 10:30 pm $35

Monday, April 10

• **Mike Kanan, Stephan Kurmann, Jimmy Wormworth** Bar Lunàtico 8:30, 10 pm $10
• **Mark Phillips Trio with Hugh Stuckey, Sam Zerna; Laura Angyal Trio with Taulant Mehmeti, Diallo House** Bar Next Door 6:30, 8:30, 10:30 pm $12
• **Deborah Davis 19th Annual Jazz Benefit Concert** Blue Note 8, 10:30 pm $25
• **Luke Stewart/Jaimie Branch; Red Metal: Sana Nagano, Anaïs Maviel, Emilie Lesbros, Patrick Breiner** Delroy's Cafe and Wine Bar 9, 10 pm $10
• **Manhattan School of Music Afro-Cuban Jazz Orchestra** Dizzy's Club 7:30, 9:30 pm $35
• **Allan Harris** Farafina Café & Lounge Harlem 7:30, 9:30 pm $10
• **Ned Goold Quartet; Billy Kaye Jam** Fat Cat 9 pm 12:30 am $10
• **Ed Palermo Big Band** Iridium 8:30 pm $25
★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
• **Nellie McKay's A Girl Named Bill** Le Poisson Rouge 6, 9 pm $25
• **Harold O'Neal/Gregoire Maret** Mezzrow 8 pm $20
• **Clement Piezanowski Quartet and Friends** Shrine 6 pm
• **Marika Galea Quartet** Silvana 6 pm
• **Arcoiris Sandoval Sonic Asylum Quintet with Samir Zarif, Lucas Pino; Jonathan Michel with Mike Troy, Savannah Harris** Smalls 7:30 pm 1 am $20
• **Josh Deutsch, Kevin Harris, Carlo De Rosa, Juan Felipe Mayorga** Terraza 7 8 pm $10
• **Andrew Shilito; Jasper Dutz Duo** Tomi Jazz 8, 11 pm

Tuesday, April 11

• **Stan Killian Quartet with David Kikoski, Corcoran Holt, McClenty Hunter** 55Bar 7 pm
• **Sam Zerna Trio with Jay Rattman, Fabio Ragnelli; Paul Jones Trio with Leon Boykins, Rajiv Jayaweera** Bar Next Door 6:30, 8:30, 10:30 pm $12
★**Kevin Eubanks Quartet with Dave Holland, Nicholas Payton, Jeff "Tain" Watts** Birdland 8:30, 11 pm $40
★**Daryl Sherman/Gene Bertoncini** Café Noctambulo 7 pm
★**Bucky Pizzarelli Trio** Cavatappo Grill 6, 8 pm $15
• **Steve Sandberg and Alaya with Mark Feldman, Michael O'Brien, Jeff Hirshfield** Cornelia Street Underground 8, 9:30 pm $10
★**Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits** Dizzy's Club 7:30, 9:30 pm $35
• **Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop; Craig Wuepper** Fat Cat 7, 9 pm 12:30 am $10
• **Ben Rosenblum solo** Jazz at Kitano 8 pm
• **The New Standard: Maurice Brown, Jaleel Shaw, James Francies, Marcus Machado, Solomon Dorsey, Marcus Gilmore, Christie Dashiell** Jazz Standard 7:30, 9:30 pm $25
• **James Carney Quartet with Chris Lightcap, Mark Ferber** Korzo 9, 10:30 pm
• **Fleurine with Lee Konitz, Doug Weiss; Miki Yamanaka/Adi Meyerson Polite Jam Session** Mezzrow 8, 11 pm $20
• **Bill Warfield Funk Band** New York City Baha'i Center 8, 9:30 pm $15
★**Anat Fort/Noa Fort** Rockwood Music Hall Stage 3 10 pm $10
• **Elise Wood Duo** Shrine 6 pm
• **Clement Piezanowski Quartet and Friends** Silvana 6 pm
• **Ehud Asherie Trio with David Wong, Aaron Kimmel** Smalls 7:30 pm $20
★**Jeremiah Cymerman/Nate Wooley** The Stone 8:30 pm $20
• **Pedrito Martinez Group** Subrosa 7, 9 pm $15
• **Mariela Versola; John Tyler Jonathan Duo; Yuto Kanazawa Duo** Tomi Jazz 8, 9:30, 11 pm
★**Tom Harrell Quintet with Jaleel Shaw, David Virelles, Ugonna Okegwo, Adam Cruz** Village Vanguard 8:30, 10:30 pm $35

Wednesday, April 12

• **Arthur Kell and Friends with Brad Shepik, Nate Radley, Mark Ferber** Bar Lunàtico 8:30, 10 pm $10
★**Kevin Eubanks Quartet with Dave Holland, Nicholas Payton, Jeff "Tain" Watts** Birdland 8:30, 11 pm $40
• **Dizzy Gillespie Afro Cuban Experience** Blue Note 8, 10:30 pm $35
• **Scot Albertson Trio with Dan Furman, Dave Pietro** Café Noctambulo 8 pm $15
★**Brandon Seabrook Trio with Daniel Levin, Henry Fraser** Cornelia Street Underground 8, 9:30 pm $10
★**Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits** Dizzy's Club 7:30, 9:30 pm $35
• **Bruce Harris Group with Brendan Skidmore; Django Jam Session** The Django at Roxy Hotel 7:30, 10 pm
★**Raphael D'Iugoff Trio +1; Harold Mabern Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am $10
• **Nancy Reed Trio with Jim Ridl, Steve Varner** Jazz at Kitano 8, 10 pm $17
★**Cory Smythe/Tyler Gilmore** The Jazz Gallery 7:30, 9:30 pm $15
★**Mike McGinnis, Art Lande, Steve Swallow** Jazz Standard 7:30, 9:30 pm $25
• **Yotam Silberstein with Sam Yahel, Matt Penman; Tony Hewitt and Pete Malinverni** Mezzrow 8, 11 pm $20
★**Rags to Ragas: Luciano Troja/Blaise Siwula** The Owl Music Parlor 7:30 pm $10
• **Nick Semenykhin Trio; Joe Pino Quintet** Shrine 6, 7 pm
• **Leo Kim; Kari Antila Group** Silvana 6, 7 pm
• **Tyler Blanton Quartet with Luis Perdomo, Carlo De Rosa, Billy Drummond; Dave Baron Group** Smalls 7:30, 10:30 pm $20
★**Laura Ortman solo; Pale Horse Expanded Ensemble: Jeremiah Cymerman, Matt Bauder, Christopher Hoffman, Brian Chase, Andria Nicodemou, Laura Ortman** The Stone 8:30 pm $20
• **Felipe Fournier Trio with Solange Prat, Pablo Lanouguere** Terraza 7 9 pm $10
• **Tsuyoshi Yamamoto; Alan Kwan** Tomi Jazz 8, 11 pm
★**Tom Harrell Quintet with Jaleel Shaw, David Virelles, Ugonna Okegwo, Adam Cruz** Village Vanguard 8:30, 10:30 pm $35

Thursday, April 13

• **Peter Apfelbaum Sparkler with Natalie Cressman, Jill Ryan, Kyle Sanna, Charlie Ferguson** Bar Lunàtico 8:30, 10 pm $10
★**Flavio Silva Trio with Alex Apolo Ayala, Raphael Pannier; Jon Irabagon Trio with Gary Versace, Dan Weiss** Bar Next Door 6:30, 8:30, 10:30 pm $12
• **Geoffrey Keezer Trio with Gillian Margot** Birdland 6 pm $25
★**Kevin Eubanks Quartet with Dave Holland, Nicholas Payton, Jeff "Tain" Watts** Birdland 8:30, 11 pm $40
★**Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, Marcus Baylor, Rudy Bird** Blue Note 8, 10:30 pm $35
★**Rob Reddy/Oliver Lake Interruption!** BRIC House Artist Studio 7:30 pm $10
★**Mike DiRubbo Quartet with Brian Charette, Matt Dwonzsyk, JK Kim** Cavatappo Grill 9, 11 pm $10
• **Keith Ingham Duo** Cleopatra's Needle 7 pm
• **Ross Kratter Jazz Orchestra with Michael Bliss, John DiSanto, Amrom Svay, Bobby Katz, Larry Bustamante, Charles Clausen, Anthony Sisson, Michael Sarian, Paul Tafoya, Eric Iannucci, Ric Becker, Karl Lyden, Dan Jordan, Quintin Zoto, Will Armstrong, Jerrold Kavanagh; Costas Baltazanis** Club Bonafide 7:30, 9:30 pm $15-20
★**Anat Fort Quartet with Chris Cheek, Gary Wang, Francisco Mela** Cornelia Street Underground 8:30, 10 pm $10
★**Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits** Dizzy's Club 7:30, 9:30 pm $40
• **Katini; Alita Moses** The Django at Roxy Hotel 7:30, 10 pm
• **Greg Glassman Quintet** Fat Cat 10 pm $10
• **Evan Sherman Big Band** Ginny's Supper Club 7:30, 9:30 pm $15
• **Sofia Rei/JC Maillard** Greenwich House Music School 8 pm $15
• **Trio Valentina** Guadalupe Inn 8 pm $10
★**Tuck & Patti** Iridium 8:30 pm $35-45
• **Jonathan Karrant with John Di Martino, Martin Wind, Vince Cherico** Jazz at Kitano 8, 10 pm $17
• **Amirtha Kidambi Elder One with Matt Nelson, Brandon Lopez, Max Jaffe** The Jazz Gallery 7:30, 9:30 pm $15
• **Billy Childs Quartet with Donny McCaslin, Hans Glawischnig, Ari Hoenig** Jazz Standard 7:30, 9:30 pm $30
• **Manhattan School of Music Mingus Ensemble** Manhattan School of Music Ades Perf. Space 7:30 pm
• **Julian Shore with Gilad Hekselman, Jorge Roeder; Spike Wilner** Mezzrow 8, 11 pm $20
• **Jason Prover Sneak Thievery Orchestra** Radegast Hall 9 pm
• **Alina Engibaryan; Matt Skepasts** Shrine 6, 7 pm
• **Peter Brainin** Silvana 6 pm
• **Sam Yahel Group; Brandon Sanders Quintet with Grant Stewart, Shenel Jones, Victor Gould, Neal Caine; Jonathan Thomas** Smalls 7:30, 10:30 pm 1 am $20
★**Duane Eubanks Quintet with Abraham Burton, Marc Cary, Gerald Cannon, Ralph Peterson, Jr.** Smoke 7, 9, 10:30 pm $12
★**Trevor Dunn solo; Hate Speech: Jeremiah Cymerman, Charlie Looker, Trevor Dunn** The Stone 8:30 pm $20
• **Tamuz Nissim** Symphony Space Bar Thalia 9 pm
• **Benjamin Serveray** Tomi Jazz 9 pm $10
★**Tom Harrell Quintet with Jaleel Shaw, David Virelles, Ugonna Okegwo, Adam Cruz** Village Vanguard 8:30, 10:30 pm $35

Friday, April 14

• **The New Cookers** BAMCafé 9 pm
• **Nick Moran Trio with Sebastian Cruz, Samuel Torres** Bar Next Door 7:30, 9:30, 11:30 pm $12
★**Kevin Eubanks Quartet with Dave Holland, Nicholas Payton, Jeff "Tain" Watts** Birdland 8:30, 11 pm $40
★**Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, Marcus Baylor, Rudy Bird** Blue Note 8, 10:30 pm $35
★**Rob Reddy/Oliver Lake Interruption!** BRIC House Artist Studio 7:30 pm $10
• **Uri Zelig Trio** Cleopatra's Needle 8 pm
• **Ray Zepeda Quartet Plus** Club Bonafide 9:30 pm $10
• **Daniel Meron Trio with Pablo Menares, Felix Lecaros** Cornelia Street Underground 6 pm $10
★**Tony Malaby Quartet with Leo Genovese, William Parker, Billy Mintz** Cornelia Street Underground 9, 10:30 pm $10
★**Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits** Dizzy's Club 7:30, 9:30 pm $40
• **Ken Fowser Quintet; Hilary Kole** The Django at Roxy Hotel 7:30, 10:30 pm
• **Chris Turner and The DropOuts** Ginny's Supper Club 7:30, 9:30 pm $15-20
• **De Lautaros** Guadalupe Inn 8 pm $10
★**Tuck & Patti** Iridium 8:30 pm $35-45
• **Lynette Washington/Dennis Bell Jazz NY with Alex Blake, Tommy Campbell** Jazz at Kitano 8, 10 pm $32
★**The Jazz Gallery Residency Commissions: Adam O'Farrill with Nathan Campbell, Jasper Dutz, Larry Bustamante, Patricia Brennan, Travis Reuter, Daryl Johns, Russell Holzman** The Jazz Gallery 7:30, 9:30 pm $22
• **Billy Childs Quartet with Steve Wilson, Hans Glawischnig, Ari Hoenig** Jazz Standard 7:30, 9:30 pm $30
• **Greg Murphy solo** Lorenzo's 7 pm
• **Todd Coolman with David Hazeltine, Ed Cherry** Mezzrow 8pm $20
• **Emily Braden** Minton's 7 pm
• **Rema Hasumi, Stomu Takeishi; Todd Neufeld, Thomas Morgan, Dan Weiss** The Owl Music Parlor 8, 9:30 pm $10
• **Prasanna/Rohan Krishnamurthy** Rubin Museum 7 pm $30
• **On Ka'a Davis with Jeremy Carlstedt, Dmitry Ishenko; Enrico Bergamini with Clay Lyons, Jernej Bervar, Eitan Kenner, Mark Minoogian, Clemens Grassmann; Clemens Grassmann with Alex Madeline, David Milazzo, Jernej Bervar, Sam Weber** ShapeShifter Lab 7, 8, 9:30 pm $10
• **Stuart Mack Quintet** Shrine 6 pm
• **Ralph Lalama Bop-Juice with Alec Claffy, Clifford Barbaro; Allyn Johnson Quintet with Joel Ross, Tim Green, Corcoran Holt, Kush Abadey; Eric Wyatt** Smalls 7:30, 10:30 pm 1 am $20
★**Smoke 18th Anniversary Celebration with Harold Mabern and Eric Alexander** Smoke 7, 9, 10:30 pm $40
★**Brandon Lopez solo; Jeremiah Cymerman, Matt Mitchell, Brandon Lopez, Chris Corsano** The Stone 8:30 pm $20
• **Takenori Nishiuch** Tomi Jazz 9 pm $10
★**Tom Harrell Quintet with Jaleel Shaw, David Virelles, Ugonna Okegwo, Adam Cruz** Village Vanguard 8:30, 10:30 pm $35
• **Gerry Eastman Quartet** Williamsburg Music Center 10 pm $10

Saturday, April 15

- **Alvin Flythe** BAMCafé 9 pm
- **Paul Bollenback Trio with Orlando Le Fleming, Rogério Boccato** Bar Next Door 7:30, 9:30, 11:30 pm $12
- ★**Remembering Barbara Carroll: Jay Leonhart, Bill Charlap, Renee Rosnes, Ken Peplowski, Eric Comstock, Bucky Pizzarelli, Sandy Stewart** Birdland 5:30 pm $30
- ★**Kevin Eubanks Quartet with Dave Holland, Nicholas Payton, Jeff "Tain" Watts** Birdland 8:30, 11 pm $40
- ★**Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, Marcus Baylor, Rudy Bird** Blue Note 8, 10:30 pm $35
- **Rocco John Quartet** Caffe Vivaldi 8 pm
- **Brandon Sanders Trio** Cleopatra's Needle 8 pm
- **Cheikh Ndoye and Friends with Karen Briggs, Raul Pineda, Arshak Sirunyan; Chardavoine Band with Pasha Karchevsky-Suyazov, Kim Plainfield, Michael O'Brien, Yayoi Lina, Peter Brainin** Club Bonafide 7:30, 9:30, 11 pm $20
- **Audrey Silver with Bruce Barth, Paul Beaudry, Gene Lewin** Cornelia Street Underground 6 pm $10
- ★**Tony Malaby Quartet with Leo Genovese, William Parker, Billy Mintz** Cornelia Street Underground 9, 10:30 pm $10
- ★**Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits** Dizzy's Club 7:30, 9:30 pm $45
- **Emmet Cohen Trio; Hilary Kole** The Django at Roxy Hotel 7:30, 10:30 pm
- **Bruce Williams/Ted Chubb Band; Greg Glassman Jam** Fat Cat 10 pm 1:30 am $10
- **Eyal Vilner Big Band** Ginny's Supper Club 7:30, 9:30 pm $15-20
- **La Clave Secreta** Guadalupe Inn 8 pm $10
- **Carol Fredette Birthday Celebration with Dave Lalama, Dean Johnson, Tim Horner** Jazz at Kitano 8, 10 pm $32
- ★**The Jazz Gallery Residency Commissions: Adam O'Farrill with Nathan Campbell, Jasper Dutz, Larry Bustamante, Patricia Brennan, Travis Reuter, Daryl Johns, Russell Holzman** The Jazz Gallery 7:30, 9:30 pm $22
- **Billy Childs Quartet with Steve Wilson, Hans Glawischnig, Ari Hoenig** Jazz Standard 7:30, 9:30 pm $30
- **Jon Davis** Knickerbocker Bar & Grill 9:45 pm $3.50
- **Greg Murphy solo** Lorenzo's 7 pm
- **Joan Minor** Metropolitan Room 7 pm $30
- **Todd Coolman with David Hazeltine, Ed Cherry** Mezzrow 8pm $20
- **Brian Marsella's The Flail Trio with Reid Taylor, Charles Goold; Vinnie Sperrazza Band with Chet Doxas, Jacob Sacks** The Owl Music Parlor 7:30 pm $10
- **Music Now!: Ras Moshe Burnett, Matt Lavelle, Dave Ross, John Pietaro, Charles Downs; Lindsey Wilson and The Human Hearts Trio with Michael Trotman, Reggie Sylvester; Music Now!: Daniel Carter, Ras Moshe Burnett, David First, Hill Greene, Larry Roland; Matt Lavelle's 12 Houses Big Band with Art Baron, Charles Waters, Lee Odom, Ras Moshe Burnett, Nicole Davis, Alex Hamburger, Anaïs Maviel, Chris Forbes, Tom Cabrera, Jack DeSalvo, Aku Styx, François Grillot** Scholes Street Studio 7 pm $15
- ★**Central Brooklyn Jazz Festival: Charles Tolliver** Sistas' Place 9, 10:30 pm $20
- **Chris Byars Group; Allyn Johnson Quintet with Joel Ross, Tim Green, Corcoran Holt, Kush Abadey; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal** Smalls 7:30, 10:30 pm 1 am $20
- ★**Smoke 18th Anniversary Celebration with Harold Mabern and Eric Alexander** Smoke 7, 9, 10:30 pm $40
- ★**Josh Sinton solo; Bloodmist: Jeremiah Cymerman, Toby Driver, Mario Diaz de Leon, Josh Sinton** The Stone 8:30 pm $20
- ★**Jamie Baum/Yago Vazquez** Symphony Space Bar Thalia 9 pm
- **Sharp Tree Trio; Standard Procedures; Paul Lee Trio** Tomi Jazz 6, 8, 11 pm $10
- ★**Tom Harrell Quintet with Jaleel Shaw, David Virelles, Ugonna Okegwo, Adam Cruz** Village Vanguard 8:30, 10:30 pm $35
- **Rogiérs** Williamsburg Music Center 9 pm $10

Sunday, April 16

- **Infinite Distances—A Memorial Concert for Peter Haidu: Noah Haidu with Jon Irabagon, Yasushi Nakamura, John Davis** Birdland 6 pm $30
- **Shunzo Ohno** Blue Note 11:30 am 1:30 pm $35
- ★**Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, Marcus Baylor, Rudy Bird** Blue Note 8, 10:30 pm $35
- **Nadav Remez Quintet; Edin Ladin Group** Cornelia Street Underground 8:30, 10 pm $10
- ★**Christian McBride's New Jawn with Josh Evans, Marcus Strickland, Nasheet Waits** Dizzy's Club 7:30, 9:30 pm $35
- **Gene Bertoncini** The Drawing Room 7 pm $20
- **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am $10
- **Billy Childs Quartet with Steve Wilson, Hans Glawischnig, Ari Hoenig** Jazz Standard 7:30, 9:30 pm $30
- **Jon Davis** Knickerbocker Bar & Grill 9:45 pm $3.50
- **Charlie Looker Ensemble with Nate Wooley** Knockdown Center 8 pm $12
- **Donald Vega/David J. Grossman; John Merrill and Friends** Mezzrow 8, 11 pm $20
- **Christopher McBride Trio with Jonathan Edward Thomas, Curtis Nowosad and guest** Minton's 6:30 pm
- **Andrea Wolper Trio with Freddie Bryant, Ken Filiano** North Square Lounge 12:30, 2 pm
- **Easter Mass: Ike Sturm and Evergreen** Saint Peter's Church 5 pm
- **David Kardas; Phillipe Lemm Trio** Silvana 6, 8 pm
- **Michael Pedicin Quintet with Mike Boone, Johnnie Valentino, Frank Strauss, Anwar Marshall; Grant Stewart Quartet with Paul Sikivie, Tardo Hammer, Phil Stewart** Smalls 7:30, 10:30 pm $20
- ★**Smoke 18th Anniversary Celebration with Harold Mabern and Eric Alexander** Smoke 7, 9, 10:30 pm $40
- ★**Jon Irabagon solo; Systema Munditotius: Jeremiah Cymerman, Patrick Holmes, Matt Bauder, Aaron Novik, Ryan Sawyer, Russell Greenberg, Jon Irabagon** The Stone 8:30 pm $20
- **Hendrik Helmer Trio with Geoff Burke, George Papageorge** Symphony Space Bar Thalia 7 pm
- ★**Tom Harrell Quintet with Jaleel Shaw, David Virelles, Ugonna Okegwo, Adam Cruz** Village Vanguard 8:30, 10:30 pm $35

Monday, April 17

- **Dave Binney Quartet** Bar Lunàtico 8:30, 10 pm $10
- **David Kuhn Trio with Daniel Durst, Mario Irigoyen; Marianne Solivan Trio with Josh Richman, Matthew Parrish** Bar Next Door 6:30, 8:30, 10:30 pm $12
- ★**McCoy Tyner Quartet with Gary Bartz** Blue Note 8, 10:30 pm $45
- **Aurelia Trio: Theo Walentiny, Nick Dunston, Connor Parks** Cornelia Street Underground 6 pm $10
- **Inzalo Ye Langa: Kevin Ramsay/Asukaya Bailey** Delroy's Cafe and Wine Bar 9, 10 pm $10
- **SUNY Purchase Jazz Orchestra directed by Todd Coolman with guest Ingrid Jensen** Dizzy's Club 7:30, 9:30 pm $35
- **Allan Harris** Farafina Café & Lounge Harlem 7:30, 9:30 pm $10
- ★**George Braith; Billy Kaye Jam** Fat Cat 9 pm 12:30 am $10
- ★**Frank Vignola Guitar Night** Iridium 8:30 pm $20-25
- ★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
- **Chris Pattishall** Mezzrow 8 pm $20
- ★**Rags to Ragas: Luciano Troja/Blaise Siwula** ShapeShifter Lab 7 pm $10
- **Mark Sherman Quintet with Joe Magnarelli, Allen Farnham, Dean Johnson, Tim Horner; Jonathan Barber** Smalls 7:30 pm 1 am $20
- **Michael Nicolas, Sylvie Courvoisier, Ches Smith** The Stone 8:30 pm $20
- ★**Eddie Palmieri with guest Joe Locke** Subrosa 7, 9:30 pm $35-65
- **Pablo Mayor Folklore Urbano Quintet with Franco Pinna, Jonathan Gómez, Nestor Gómez, Dave Hertzberg and guests Sofía Tosello, Danny González, Eddie Venegas** Terraza 7 8 pm $10
- **Bill Stevens, Elliot Honig, Paul Pricer; Kenny Brooks Duo** Tomi Jazz 8, 11 pm

Tuesday, April 18

- **Sagi Kaufman Trio with Yoav Eshed, Noam Israeli; Mike Bono Trio with Zach Brown, Jimmy Macbride** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Ann Hampton Callaway's Ella Century with Bill Mays, Martin Wind, Tim Horner** Birdland 8:30, 11 pm $40
- ★**James Carter** Blue Note 8, 10:30 pm $35
- **Mike Sailors Jam Session** Cavatappo Grill 8, 10 pm $10
- **Kind Folk: Alex Lore, John Raymond, Noam Wiesenberg, Colin Stranahan** Cornelia Street Underground 8, 9:30 pm $10
- ★**Jaleel Shaw Quartet** Dizzy's Club 7:30, 9:30 pm $30
- **Corey Wilcox** Dizzy's Club 11:30 pm $5
- **Saul Rubin Zebtet** Fat Cat 7 pm $10
- **Ben Rosenblum solo** Jazz at Kitano 8 pm
- **Straight, No Chaser: Maurice Brown, Stacy Dillard, Eric Lewis, Lenny White, Brianna Thomas** Jazz Standard 7:30, 9:30 pm $25
- **The Extended Works of Wynton Marsalis: Juilliard Jazz Artist Diploma Ensemble** Juilliard School Paul Hall 7:30 pm $20
- **Eva Novoa, Max Johnson, Devin Gray** Korzo 9, 10:30 pm
- **ConceptualMotion Orchestra: Jorge Sylvester, Nora McCarthy, Hayes Greenfield, Gene Jefferson, Jay Rodriguez, Tim Armacost, James Stewart, Peck Almond, Aquiles Navarro, Chris Thompson, Anthony Sisson, Dan Ramme, Alfred Patterson, James Hall, Robert Stringer, Jose Davila, Adam Klipple, Marvin Sewell, Gene Torres, Ronnie Burrage** Medicine Show Theatre 8, 9:15 pm $25
- **A La Ella: Yvette Norwood-Tiger** Metropolitan Room 7 pm $24
- **Hilary Gardner/Ehud Asherie; Miki Yamanaka/Adi Meyerson Polite Jam Session** Mezzrow 8, 11 pm $20
- **Cynthia Hilts Lyric Fury with Jack Walrath, Lisa Parrott, Lily White, Deborah Weisz, Leigh Stuart, Ratzo Harris, Scott Neumann** New York City Baha'i Center 8, 9:30 pm $15
- **Vinnie Sperrazza Trio with Jacob Sacks, Chet Doxas; Moppa Elliott's Advancing on a Wild Pitch with Sam Kulik, Charles Evans, Danny Fox, Christian Coleman** ShapeShifter Lab 7, 8:15 pm $10
- **Andrew Skepasts Quartet; Timothy Talavera** Shrine 6, 7 pm
- **Joe Pino Quintet; Kenny Shanker; Alex Castro Octet** Silvana 6, 7, 8 pm
- **Lucas Pino Nonet** Smalls 7:30 pm $20
- ★**The Nile: Wadada Leo Smith/Hardedge** The Stone 8:30 pm $20
- **Pedrito Martinez Group** Subrosa 7, 9 pm $15
- **Song Yi Jeon Duo** Tomi Jazz 11 pm
- ★**Scott Colley Current with Jonathan Finlayson, Jon Cowherd, Nate Smith** Village Vanguard 8:30, 10:30 pm $35

Wednesday, April 19

- **Ann Hampton Callaway's Ella Century with Bill Mays, Martin Wind, Tim Horner** Birdland 8:30, 11 pm $40
- ★**James Carter** Blue Note 8, 10:30 pm $35
- **Robert Rodriguez' Noche de Boleros with Claudia Acuña, Melissa Aldana** Dizzy's Club 7:30, 9:30 pm $30
- **Corey Wilcox** Dizzy's Club 11:30 pm $5
- **Bruce Harris Group with Brendan Skidmore; Django Jam Session** The Django at Roxy Hotel 7:30, 10 pm
- **Raphael D'Iugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am $10
- ★**Eivind Opsvik's Overseas with Tony Malaby, Jacob Sacks, Brandon Seabrook, Kenny Wollesen** Greenwich House Music School 8 pm $18
- **Sweet Megg** Guadalupe Inn 8 pm $10
- **Tobias Meinhart Quintet with Ingrid Jensen, Yago Vazquez, Orlando Le Fleming, Jesse Simpson** Jazz at Kitano 8, 10 pm $17
- **Randy Ingram/Drew Gress** The Jazz Gallery 7:30, 9:30 pm $15
- **Linda Oh Group with Ben Wendel, Matthew Stevens, Rudy Royston** Jazz Standard 7:30, 9:30 pm $25
- ★**Denny Zeitlin solo; Tony Hewitt and Pete Malinverni** Mezzrow 8, 11 pm $20
- **Les Goodson with Greg Murphy, Don Pate, John Cooksey** Paris Blues Harlem 9 pm
- ★**Bob Dorough/Evan Gregor** Saint Peter's Church 1 pm $10
- **Marcos Toledo Trio** Silvana 6 pm
- **Hailey Niswanger Quartet with Takeshi Ohbayashi, Joshua Crumbly, Jonathan Barber; Harold Mabern** Smalls 7:30, 10:30 pm $20
- ★**Wadada Leo Smith, Angelica Sanchez, Pheeroan AkLaff** The Stone 8:30 pm $20
- **Michael Gallant Trio; Raquel Rivera Duo** Tomi Jazz 8, 11 pm
- ★**Scott Colley Current with Jonathan Finlayson, Jon Cowherd, Nate Smith** Village Vanguard 8:30, 10:30 pm $35

Thursday, April 20

- ★**Henry Butler** Bar Lunàtico 8:30, 10 pm $10
- **NanJo Lee with Rick Rosato, Jochen Rueckert; Criss Cross Trio: Alex Sipiagin, Misha Tsiganov, Boris Kozlov** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Matt Baker Trio with Endea Owens, Darrian Douglas and guest Veronica Swift** Birdland 6 pm $25
- **Ann Hampton Callaway's Ella Century with Bill Mays, Martin Wind, Tim Horner** Birdland 8:30, 11 pm $40
- ★**Arturo Sandoval** Blue Note 8, 10:30 pm $45
- ★**Nicki Parrot with Frank Vignola, Vinny Raniolo** Cavatappo Grill 9, 11 pm $10
- **Nicholas Masters Duo** Cleopatra's Needle 7 pm
- **Duke Guillaume and The Power Of Praise Band with Ted Cruz, Gil Defay, Patrick Andy, Eli Menezes, Kenny Grohowski; Bobby Spellman's Revenge of the Cool Nonet** Club Bonafide 7:30, 9:30 pm $10-20
- ★**Ingrid Laubrock, Cory Smythe, Stephan Crump** Cornelia Street Underground 8, 9:30 pm $10
- **Robert Rodriguez' Noche de Boleros with Claudia Acuña, Melissa Aldana** Dizzy's Club 7:30, 9:30 pm $40
- **Corey Wilcox** Dizzy's Club 11:30 pm $10
- **JC Stylles Trio; Mark Whitfield** The Django at Roxy Hotel 7:30, 10 pm
- **The Flail** Fat Cat 7 pm $10
- ★**Johnny O'Neal** Ginny's Supper Club 7:30, 9:30 pm $15-20
- ★**Cécile McLorin Salvant/Sullivan Fortner** Harlem Stage Gatehouse 7:30 pm
- ★**Teri Roiger with Wayne Hawkins, John Menegon, Steve Williams** Jazz at Kitano 8, 10 pm $17
- ★**Miles Okazaki Trickster with Craig Taborn, Anthony Tidd, Sean Rickman** The Jazz Gallery 7:30, 9:30 pm $15
- **Joey DeFrancesco and The People with Troy Roberts, Dan Wilson, Michael Ode** Jazz Standard 7:30, 9:30 pm $30
- ★**Denny Zeitlin solo; Spike Wilner** Mezzrow 8, 11 pm $20
- **Gordon's Grand Street Stompers** Radegast Hall 9 pm
- **Gretchen Parlato/Alan Hampton** Rockwood Music Hall Stage 3 10 pm $15
- **Summer Ludlow Quintet with Luca Chesney, Inhigo Galdeano, Pete Zagare, Nahum Corona; João Martins Quartet with Inhigo Galdeano, John Murchison, Nahum Corona; Lisanne Tremblay Ecdyses with Liberty Ellman, Gerald Cleaver** ShapeShifter Lab 7, 8:15, 9:30 pm $10
- **Alan Leatherman** Shrine 6 pm
- **Glenn Makos** Silvana 6 pm
- **Thomas Marriott Quartet with Orrin Evans, Ben Wolfe, Donald Edwards; Nick Hempton Band with George DeLancey, Dan Aran; Sarah Slonim with Endea Owens, M'Balia Singley, Ben Zweig, Adam Moezinia** Smalls 7:30, 10:30 pm 1 am $20
- ★**Reuben Wilson Trio with John DeFrancesco, Glenn Ferricone** Smoke 7, 9, 10:30 pm $12
- **The Awakening Orchestra** St. John's Lutheran Church 7:30 pm $10
- ★**String Quartet No. 13: Stephanie Griffin, Gwen Lester, Tanya Kalmanovitch, Jason Kao Hwang, Hardedge, Wadada Leo Smith** The Stone 8:30 pm $20
- **Columbia University Jazz Ensembles** Symphony Space Leonard Nimoy Thalia 7 pm
- **Linda Presgrave** Tomi Jazz 9 pm $10
- ★**Scott Colley Current with Jonathan Finlayson, Jon Cowherd, Nate Smith** Village Vanguard 8:30, 10:30 pm $35
- **Liberté Big Band led by Zack O'Farrill** Williamsburg Music Center 8 pm $10

Friday, April 21

- **Tongues in Trees: Samita Sinha, Sunny Jain, Grey McMurra** BAMCafé 9 pm
- **Ajoyo with Yacine Boulares** Bar Lunàtico 8:30, 10 pm $10
- **Alex Goodman Trio with Orlando Le Fleming, Jimmy Macbride** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Ann Hampton Callaway's Ella Century with Bill Mays, Martin Wind, Tim Horner** Birdland 8:30, 11 pm $40
- ★**Arturo Sandoval** Blue Note 8, 10:30 pm $45
- **Julie Bluestone Trio** Cleopatra's Needle 8 pm
- **Orange Pekoe: Tomoko Nagashima/Kazuma Fujimoto** Club Bonafide 9:30 pm $20
- ★**Chris Dingman Trio with Linda Oh, Kenny Wollesen** Cornelia Street Underground 9, 10:30 pm $10
- ★**Slide Hampton 85th Birthday Celebration: Slide Hampton Octet led by Frank Basile** Dizzy's Club 7:30, 9:30 pm $45
- **Corey Wilcox** Dizzy's Club 11:30 pm $10
- **Ken Fowser Quintet; Alma Brasileria with Yotam Silberstein** The Django at Roxy Hotel 7:30, 10:30 pm
- **Mali Meets Morocco: Sylvain Leroux and Source; Rachid Halihal and Fez** Flushing Town Hall 8 pm $16
- ★**The Music of Jaco Pastorius: Ben Williams** Ginny's Supper Club 7:30, 9:30 pm $20
- **De Lautaros** Guadalupe Inn 8 pm $10
- ★**Tito Puente Retrospective: Carlos Henríquez and Friends** Hostos Center 7:30 pm $25-30
- ★**Tito Puente Retrospective: The Mambo Legends—Rediscovering Lost Treasures of the Palladium Era with guest Ronnie Puente** Hostos Center 7:30 pm $25-30
- **Central Brooklyn Jazz Festival: Rachiim Ausar Sahu's Suite For Malcolm X with Tulivu Donna Cumberbatch, Freedome El Lee, Ralph McCain, Benito Gonzalez, George Gray, Jr., Neil Clarke, Edmar Casteñeda, Sonya Robinson, Riley Mullins, Duane Eubanks, Vincent Chancey, Andrae Murchison, Robert Stringer, Alex Harding, Irwin Hall, Anthony Ware, Pauline Jean, Stephanie Jeannot, Lenora Wednesday Sharp, Hillary Madison** Jazz 966 8 pm
- **Bob Dorough Trio with Evan Gregor, Peter Grant** Jazz at Kitano 8, 10 pm $32
- ★**Oliver Lake Big Band with Bruce Williams, James Stewart, Jason Marshall, Darius Jones, Mike Lee, Josh Evans, Freddie Hendrix, Nabate Isles, Greg Glassman, Aaron Johnson, Al Patterson, Terry Greene II, Stafford Hunter, Yoichi Uzeki, Robert Sabin, Chris Beck** The Jazz Gallery 7:30, 9:30 pm $22
- **Joey DeFrancesco and The People with Troy Roberts, Dan Wilson, Michael Ode** Jazz Standard 7:30, 9:30 pm $35
- ★**Luis Bonilla Trio** Knickerbocker Bar & Grill 9:45 pm $3.50
- **Terri Klausner, Ty Stephens, Valarie Pettiford** Metropolitan Room 9:30 pm $29
- ★**Denny Zeitlin Trio with Buster Williams, Matt Wilson** Mezzrow 8 pm $20
- **Gretchen Parlato/Alan Hampton** Rockwood Music Hall Stage 3 10 pm $15
- **Requinte Trio: Janis Siegel, Nanny Assis, John Di Martino and guest Randy Brecker** Sheen Center 7:30 pm $25-50
- **Scott Neumann Group; Rob Scheps Core-tet with Jim O'Connor, Jamie Reynolds, Cameron Brown, Anthony Pinciotti; Philip Harper Quintet** Smalls 7:30, 10:30 pm 1 am $20
- **Steve Turre Quintet with Javon Jackson, Mike LeDonne, Jimmy Cobb** Smoke 7, 9, 10:30 pm $38
- ★**Wadada Leo Smith with DarkMatterHalo: Brandon Ross, Doug Wieselman, Hardedge** The Stone 8:30 pm $20
- **Columbia University Jazz Ensembles** Symphony Space Leonard Nimoy Thalia 7 pm
- **Kuni Mikami Trio** Tomi Jazz 9 pm $10
- ★**Scott Colley Current with Jonathan Finlayson, Jon Cowherd, Nate Smith** Village Vanguard 8:30, 10:30 pm $35
- **Gerry Eastman Quartet** Williamsburg Music Center 10 pm $10

Saturday, April 22

- **Tyler Blanton Electric Band** Bar Lunàtico 8:30, 10 pm $10
- **Jeff McLaughlin Trio with Marcos Varela, Rodrigo Recabarren** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Ann Hampton Callaway's Ella Century with Bill Mays, Martin Wind, Tim Horner** Birdland 8:30, 11 pm $40
- ★**Arturo Sandoval** Blue Note 8, 10:30 pm $45
- **Ella Now and Then: Patti Austin** Brooklyn Center for the Performing Arts 8 pm $36-55
- **Phil Briggs Group** Cleopatra's Needle 8 pm
- **Steve Adelson, Chieli Minucci, Frank Bellucci Stick-Tet** Club Bonafide 9:30 pm $20
- **Aubrey Johnson Group with Tomoko Omura, Michael Sachs, Chris Ziemba, Matt Aronoff, Jeremy Noller** Cornelia Street Underground 9, 10:30 pm $10
- ★**Slide Hampton 85th Birthday Celebration: Slide Hampton Octet led by Frank Basile** Dizzy's Club 7:30, 9:30 pm $45
- **Corey Wilcox** Dizzy's Club 11:30 pm $20
- **Marc Schwartz** The Drawing Room 7 pm $20
- **Nicole Henry** Ginny's Supper Club 7:30, 9:30 pm $25
- ★**Anna Webber's Simple Trio with Matt Mitchell, John Hollenbeck** Greenwich House Music School 8 pm $15
- **Supermambo** Guadalupe Inn 8 pm $10
- **Kendra Shank Birthday Celebration with Billy Drewes, Frank Kimbrough, Jay Anderson** Jazz at Kitano 8, 10 pm $32
- ★**Oliver Lake Big Band with Bruce Williams, James Stewart, Jason Marshall, Darius Jones, Mike Lee, Josh Evans, Freddie Hendrix, Nabate Isles, Greg Glassman, Aaron Johnson, Al Patterson, Terry Greene II, Stafford Hunter, Yoichi Uzeki, Robert Sabin, Chris Beck** The Jazz Gallery 7:30, 9:30 pm $22
- **Joey DeFrancesco and The People with Troy Roberts, Dan Wilson, Michael Ode** Jazz Standard 7:30, 9:30 pm $35
- ★**Luis Bonilla Trio** Knickerbocker Bar & Grill 9:45 pm $3.50
- ★**Denny Zeitlin Trio with Buster Williams, Matt Wilson; Ehud Asherie** Mezzrow 8, 11 pm $20
- **Glenn Crytzer** Minton's 12 pm
- **Andrew McGowan Trio** Shrine 7 pm
- **Rina Komai** Silvana 6 pm
- ★**Central Brooklyn Jazz Festival: Craig Harris** Sistas' Place 9, 10:30 pm $20
- **Behn Gillece Quartet with Nate Radley, Clovis Nicolas, Anthony Pinciotti; Rob Scheps Core-tet with Jim O'Connor, Jamie Reynolds, Cameron Brown, Anthony Pinciotti; Philip Harper Quintet** Smalls 7:30, 10:30 pm 1 am $20
- **Steve Turre Quintet with Javon Jackson, Mike LeDonne, Jimmy Cobb** Smoke 7, 9, 10:30 pm $38
- ★**Wadada Leo Smith/Bill Laswell** The Stone 8:30 pm $20
- **Gregorio Uribe** Subrosa 8, 10 pm $15
- **Justin Lees** Symphony Space Bar Thalia 9 pm
- **Columbia University Jazz Ensembles** Symphony Space Leonard Nimoy Thalia 2, 7 pm
- **Daniel Bennett Group** Tomi Jazz 8 pm $10
- ★**Scott Colley Current with Ralph Alessi, Jon Cowherd, Nate Smith** Village Vanguard 8:30, 10:30 pm $35
- **Jackie Gage** Williamsburg Music Center 10 pm $10

Sunday, April 23

- **Adam Larson Quartet** Birdland 6 pm $30
- **Mao Soné Quartet with Mike Bono, Eddy Khaimovich, Misaki Nakamichi** Blue Note 11:30 am 1:30 pm $35
- **Arturo Sandoval** Blue Note 8, 10:30 pm $45
- ★**Helio Alves Quartet with Vic Juris, Edward Perez, Edu Ribeiro** Cornelia Street Underground 8:30, 10 pm $10
- ★**Alan Broadbent 70th Birthday Celebration** Dizzy's Club 7:30, 9:30 pm $35
- **J.A. Granelli Mr. Lucky Trio with Nate Shaw, Owen Howard** Downtown Music Gallery 6 pm
- **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am $10
- **Jaimoe's Jasssz Band** Iridium 8:30 pm $25-35
- **Joey DeFrancesco and The People with Troy Roberts, Dan Wilson, Michael Ode** Jazz Standard 7:30, 9:30 pm $30
- **Christopher McBride Trio with Jonathan Edward Thomas, Curtis Nowosad and guest** Minton's 6:30 pm
- **Michelle Walker Trio** North Square Lounge 12:30, 2 pm
- **Nadje Noordhuis, Maeve Gilchrist, James Shipp** Saint Peter's Church 5 pm
- **Mike Forfia Trio and Jam Session** Saint Peter's Church 6:30 pm
- **Carol Sudhalter Quartet with Patrick Poladian, Eric Lemon** Sankofa Aban Bed & Breakfast 3 pm
- **Annie Chen Octet with Tomoko Omura, David Smith, Alex LoRe, Rafal Sarnecki, Glenn Zaleski, Mathew Muntz, Jerad Lippi** ShapeShifter Lab 9:30 pm $12
- **Fabien Mary Quintet with Frank Basile, Steve Ash, David Wong, Peter Van Nostrand; Sarah Slonim with Endea Owens, M'Balia Singley, Adam Moezinia, Ben Zweig** Smalls 10:30 pm 1 am $20
- **Steve Turre Quintet with Javon Jackson, Mike LeDonne, Jimmy Cobb** Smoke 7, 9, 10:30 pm $38
- ★**Wadada Leo Smith, Reggie Nicholson and String Quartet** The Stone 8:30 pm $20
- **New York Jazzharmonic: Jay Rattman, Chris Ziemba, Ron Wasserman and guests Jim Saporito, Harrison Hollingsworth** Symphony Space Bar Thalia 7 pm
- **Columbia University Jazz Ensembles with guest Ron Carter** Symphony Space Leonard Nimoy Thalia 2, 7 pm
- **David Love Duo** Tomi Jazz 8 pm
- ★**Scott Colley Current with Ralph Alessi, Jon Cowherd, Nate Smith** Village Vanguard 8:30, 10:30 pm $35

Monday, April 24

- **Yotam Silberstein/Vitor Gonçalves** Bar Lunàtico 8:30, 10 pm $10
- **Alan Kwan Trio with Hajime Yoshida, Perrin Grace; Laura Campisi with Adonis Tsilimparis, Jason Barney** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Purchase Jazz Orchestra directed by Todd Coolman and Jon Faddis with guest Steve Davis** Blue Note 8, 10:30 pm $15
- **Unrequited: Amanda Ferguson, Joshua Richman, Dylan Shamat, Will Terrill** Cornelia Street Underground 8:30 pm $10
- **Anna Roberts-Gevalt; Bev Grant** Delroy's Cafe and Wine Bar 9, 10 pm $10
- **Temple University Big Band Celebrates Frank Sinatra with guests Sachal Vasandani, Danny Janklow, Terell Stafford** Dizzy's Club 7:30, 9:30 pm $40
- **Allan Harris** Farafina Café & Lounge Harlem 7:30, 9:30 pm $10
- ★**David Fiuczynski Trio with Louis Cato** Iridium 8:30, 10:30 pm $25
- ★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
- **Elise Wood Quartet with Roni Ben-Hur, Harvie S, Steve Williams** Mezzrow 8 pm $20
- ★**Tommy LiPuma Memorial** Saint Peter's Church 7 pm
- **Scott Reeves/Jay Brandford Tentet with Dave Pietro, Lance Bryant, John Bailey, Andy Gravish, Mark Patterson, Roberta Piket, Rusty Holloway, Andy Watson** Sir D's 8 pm
- **Craig Brann Group; Jonathan Michel** Smalls 7:30 pm 1 am $20
- ★**Eddie Palmieri with guest Joe Locke** Subrosa 7, 9:30 pm $35-65
- **Wishing on Stars; Nicholas Brust** Tomi Jazz 8, 11 pm

Tuesday, April 25

- **Erik Lawrence** Bar Lunàtico 8:30, 10 pm $10
- **Dan Hartig Trio with Alex Ball, JC Polo; Daniel Weiss Trio with Jay Sawyer, Dean Torrey** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Sean Moran's Sun Tiger with Hank Roberts, Vinnie Sperrazza** Barbès 10:30 pm $10
- **Jane Monheit Ella Fitzgerald Centennial Birthday Celebration** Birdland 8:30, 11 pm $40
- ★**Celebrating Duke & Ella's 100th Birthdays: Duke Ellington Orchestra** Blue Note 8, 10:30 pm $45
- ★**Orchestra of the S.E.M. Ensemble: Roberta Michel, Bohdan Hilash, Sara Schoenbeck, Thomas Verchot, Chris Nappi, Conrad Harris, Pauline Kim Harris, Jessica McJunkins, Liuh-Wen Ting, William Hakim, Caleb van der Swaagh, Meaghan Burke, James Ilgenfritz and guests Muhal Richard Abrams, Thomas Buckner, Claire Chase, Joseph Kubera, George Lewis, Roscoe Mitchell, Momenta Quartet** Bohemian National Hall at Czech Center New York 7 pm
- **John Pizzarelli** Café Carlyle 8:45 pm $85-160
- **Dennis Joseph Quartet** Cavatappo Grill 8, 10 pm $10
- ★**Lauren Sevian Quartet with Robert Rodriguez, Boris Kozlov, E.J. Strickland** Dizzy's Club 7:30, 9:30 pm $30
- **Citizens of Blues: Anthony Hervey, Isaiah Thompson, Philip Norris, Cameron MacIntosh** Dizzy's Club 11:30 pm $5
- **Eric Wyatt; Gregory Generet** The Django at Roxy Hotel 7:30, 10:30 pm
- **Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benitez Latin Bop** Fat Cat 7, 9 pm 12:30 am $10
- ★**Preservation Hall Jazz Band** Highline Ballroom 8 pm $35-55
- **Polly Gibbons with Shedrick Mitchell, Paul Bollenback, Richie Goods, Mark McLean** Iridium 8:30 pm $25-35
- **Ben Rosenblum solo** Jazz at Kitano 8 pm
- **SOUL'd Out: Maurice Brown, Chelsea Baratz, Chad Selph, Marcus Machado, Antoine Katz, Joe Blaxx, Saunders Sermons** Jazz Standard 7:30, 9:30 pm $25
- ★**Uri Caine/Mark Helias; Miki Yamanaka/Adi Meyerson Polite Jam Session** Mezzrow 8, 11 pm $20
- **Ray Blue Ensemble** New York City Baha'i Center 8, 9:30 pm $15
- ★**Steve Nelson Group** Smalls 7:30 pm $20
- **Overishins: Mick Barr, Chuck Bettis, Johnny DeBlase, Mike Pride** The Stone 8:30 pm $20
- **Pedrito Martinez Group** Subrosa 7, 9 pm $15
- **Cesar Haas Costa; Richard Thai Duo** Tomi Jazz 8, 11 pm
- ★**Bill Stewart Trio with Walter Smith III, Larry Grenadier** Village Vanguard 8:30, 10:30 pm $35

Wednesday, April 26

- **Jane Monheit Ella Fitzgerald Centennial Birthday Celebration** Birdland 8:30, 11 pm $40
- ★**Celebrating Duke & Ella's 100th Birthdays: Duke Ellington Orchestra** Blue Note 8, 10:30 pm $45
- **John Pizzarelli** Café Carlyle 8:45 pm $85-160
- **Equilibrium: Elliot Honig, Brad Baker, Richard Russo, Pam Belluck, Dan Silverstone, Terry Schwadron** Caffe Vivaldi 8:15 pm
- **Rico Yuzen Quartet** Club Bonafide 7:30 pm $15
- **Mareike Wiening Quintet with Rich Perry, Alex Goodman, Glenn Zaleski, Johannes Felscher; Tobias Meinhart Quintet with Charles Altura, Yago Vazquez, Orlando Le Fleming, Jesse Simpson** Cornelia Street Underground 8, 9:30 pm $10
- **Bruce Harris Group with Brendan Skidmore; Django Jam Session** The Django at Roxy Hotel 7:30, 10 pm
- **Raphael D'lugoff Trio +1; Ned Goold Jam** Fat Cat 7 pm 12:30 am $10
- **Kathleen Landis Trio with Dan White, Boots Maleson** Jazz at Kitano 8, 10 pm $17
- **Pedro Giraudo Big Band with Alejandro Aviles, Todd Bashore, Luke Batson, Jeremy Powell, Carl Maraghi, Jonathan Powell, Tatum Greenblatt, Alejandro Berti, Linda Briceño, Mike Fahie, Stafford Hunter, Mark Miller, Jennifer Wharton, Jess Jurkovic, Franco Pinna, Sofia Tosello** Jazz Standard 7:30, 9:30 pm $25
- **Andy LaVerne with Alex Sipiagin, Mike Richmond, Jason Tiemann; Tony Hewitt/Pete Malinverni** Mezzrow 8, 11 pm $20
- **John Zorn's The Stone Commissioning Series: Suphala** National Sawdust 7 pm $25
- **Rob Schwimmer/Jay Anderson** Piano on Park 7:30 pm $20
- ★**Jazz at Lincoln Center 2017 Gala: Ella at 100—Forever The First Lady of Song: Harry Connick Jr., Jazz at Lincoln Center Orchestra, Renée Fleming, Sullivan Fortner, Roberta Gambarini, Diana Krall, Alison Krauss, Marilyn Maye, Audra McDonald, Cécile McLorin Salvant, Camille Thurman, Kenny Washington** Rose Theater 7 pm $210
- **Lou Caputo Not So Big Band** Saint Peter's Church 1 pm $10
- **Mike Baggetta; Jeremy Udden** ShapeShifter Lab 7, 8:15 pm $10
- **Chris Clark Trio** Silvana 7 pm
- **New York Standards Quartet: Tim Armacost, David Berkman, Marty Kenney, Gene Jackson; Sam Raderman Group; Aaron Seeber** Smalls 7:30, 10:30 pm 1 am $20
- **Die Trommel Fatale: Brandon Seabrook, Marika Hughes, Eivind Opsvik, Henry Fraser, Chuck Bettis, Dave Treut, Sam Ospovat** The Stone 8:30 pm $20
- **Abel Mireles Trio; Kana Miamoto Duo** Tomi Jazz 8, 11 pm
- ★**Bill Stewart Trio with Walter Smith III, Larry Grenadier** Village Vanguard 8:30, 10:30 pm $35

Thursday, April 27

- **Bobby Katz Trio with Ryan Slatko, Tim Rachbach; Steve Herberman Trio with Harvie S, Chuck Redd** Bar Next Door 6:30, 8:30, 10:30 pm $12
- **Nuci Nebieridze Quintet with Papuna Shariqadze, Khondzi, Tal Mashiach, David Jimenez and guest Arun Luthra** Birdland 6 pm $25
- **Jane Monheit Ella Fitzgerald Centennial Birthday Celebration** Birdland 8:30, 11 pm $40
- ★**Celebrating Duke & Ella's 100th Birthdays: Duke Ellington Orchestra** Blue Note 8, 10:30 pm $45
- **John Pizzarelli** Café Carlyle 8:45 pm $85-160
- **Emily Braden Trio** Cavatappo Grill 9, 11 pm $10
- **Bob Albanese Duo** Cleopatra's Needle 7 pm
- **Tom Chang Quartet with Quinsin Nachoff, Matt Aronoff, Kenny Grohowski,** Cornelia Street Underground 8, 9:30 pm $10
- **Citizens of Blues: Anthony Hervey, Isaiah Thompson, Philip Norris, Cameron MacIntosh** Dizzy's Club 11:30 pm $10
- ★**Christian Sands Quartet with Gilad Hekselman, Yasushi Nakamura, Marcus Baylor** Dizzy's Club 7:30, 9:30 pm $40
- **David Gibson; Ian Hendrickson-Smith** The Django at Roxy Hotel 7:30, 10 pm
- **Greg Diamond and Amalgama** Fat Cat 10 pm $10
- ★**Christopher McBride and The Whole Proof** Ginny's Supper Club 7:30, 9:30 pm $15
- ★**Dan Tepfer/Aaron Diehl** Greenwich House Music School 8 pm $15
- **Alea** Guadalupe Inn 8 pm $10
- **Yuko Ito Quartet with Helio Alves, Edward Perez, Alexandre Kautz** Jazz at Kitano 8, 10 pm $17
- **Bryan and The Aardvarks: Fabian Almazan, Aaron Parks, Chris Dingman, Bryan Copeland, Joe Nero** The Jazz Gallery 7:30, 9:30 pm $15
- ★**Jimmy Greene Quartet with Aaron Goldberg, Doug Weiss, Otis Brown III** Jazz Standard 7:30, 9:30 pm $30
- **Steve LaSpina with Matthew Fries, Ron Affif, Spike Wilner** Mezzrow 8, 11 pm $20
- **Theo Bleckmann with Uri Caine, Joyce Harmon** Neue Galerie 7 pm $140
- **Hot Club of Flatbush** Radegast Hall 9 pm
- ★**Celebrating Ella—The First Lady of Jazz: Jazz at Lincoln Center Orchestra with Kenny Washington, Roberta Gambarini** Rose Theater 8 pm $100-150
- ★**Uri Gurvich** Russ & Daughters Café 8 pm
- **Juan Carlos Polo** Shrine 6 pm
- **Linus Wyrsch; The Cabinetmakers** Silvana 6, 8 pm
- **Sanah Kadoura Group; Carlos Abadie Quintet with Mike Troy, Peter Zak, Kiyoshi Kitagawa, Luca Santaniello, Naama Gheber; Jonathan Thomas** Smalls 7:30, 10:30 pm 1 am $20
- **Fleurine** Smoke 7, 9, 10:30 pm $12
- **Snake Union vs. Soft Circle: Dave Grant, Chuck Bettis, Hisham Akira Bharoocha** The Stone 8:30 pm $20
- ★**Dan Blake, Andrew Drury, Ricardo Gallo** Terraza 7 9 pm $10
- **Hiroko Kanauchi Trio** Tomi Jazz 9 pm $10
- ★**The Jazz Epistles: Hugh Masekela, Jonas Gwangwa, Abdullah Ibrahim and EKAYA** Town Hall 8 pm $35-125
- **Leila Bordreuil, Daniel Carter, Chris Corsano; Samara Lubelski/Bill Nace; Vampire Belt: Bill Nace/Chris Corsano** Union Pool 8:30 pm $12
- ★**Bill Stewart Trio with Walter Smith III, Larry Grenadier** Village Vanguard 8:30, 10:30 pm $35

Friday, April 28

- **Truth to Power: Onaje Allan Gumbs and Trio Plus with guests Abiodun Oyewole, Mem Nahadr** Aaron Davis Hall 7:30 pm $25
- **Pete Zimmer Trio with Avi Rothbard, Ron McClure** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Jane Monheit Ella Fitzgerald Centennial Birthday Celebration** Birdland 8:30, 11 pm $40
- ★**Celebrating Duke & Ella's 100th Birthdays: Duke Ellington Orchestra** Blue Note 8, 10:30 pm $45
- **Michael Rabinowitz with Ruslan Khain, Nat Harris, Vince Ector** Buffet Crampon Showroom 5 pm
- **John Pizzarelli** Café Carlyle 8:45 pm $95-185
- **Robert Rocker Trio** Cleopatra's Needle 8 pm
- **Irka Mateo y La Tirindanga** Club Bonafide 9:30 pm $15
- ★**Tomas Fujiwara and The Hook Up with Mary Halvorson, Brian Settles, Jonathan Finlayson, Adam Hopkins** Cornelia Street Underground 9, 10:30 pm $10
- **All Sides of Ella: Ulysses Owens, Jr. and Friends** Dizzy's Club 7:30, 9:30 pm $40
- **Citizens of Blues: Anthony Hervey, Isaiah Thompson, Philip Norris, Cameron MacIntosh** Dizzy's Club 11:30 pm $10
- **Ken Fowser Quintet; Benny Benack III** The Django at Roxy Hotel 7:30, 10:30 pm
- **Lena Bloch, Boris Netsvetaev, Matt Pavolka** The Drawing Room 7:30 pm $15
- **The Champagne Riot** Guadalupe Inn 8 pm $10
- **The Treehouse All-Stars: Dave Frank, Richard Tabnik, Jimmy Halperin, Frank Canino, Billy Mintz** Hari NYC 9 pm
- ★**Vinnie Sperrazza solo** Ibeam Brooklyn 8:30 pm $15
- **Southern Roots: Roseanna Vitro, Tim Ries, Mark Soskin, Dean Johnson, Rudy Royston** Jazz at Kitano 8, 10 pm $32
- ★**Jimmy Greene Quartet with Aaron Goldberg, Doug Weiss, Otis Brown III** Jazz Standard 7:30, 9:30 pm $30
- **Michael Wolff, Kenny Davis, Allison Miller** Knickerbocker Bar & Grill 9:45 pm $3.50
- **Greg Murphy solo** Lorenzo's 7 pm
- ★**Alan Broadbent with Don Falzone, Billy Mintz** Mezzrow 8 pm $20
- ★**Celebrating Ella—The First Lady of Jazz: Jazz at Lincoln Center Orchestra with Kenny Washington, Roberta Gambarini** Rose Theater 8 pm $100-150
- **David Bixler Quintet with Scott Wendholt, John Hart, Luke Sellick, Andy Watson; Joe Farnsworth** Smalls 7:30, 10:30 pm 1 am $20
- ★**Bobby Watson Quartet with Stephen Scott, Curtis Lundy, Lewis Nash** Smoke 7, 9, 10:30 pm $40
- **Jason Kao Hwang's Sing House with Steve Swell, Chris Forbes, Ken Filiano, Andrew Drury; Sam Bardfeld, Hank Roberts, Andrew Drury** Soup & Sound 8 pm $20
- **Mick Barr, Chuck Bettis, Evan Rapport, Franke Vogl** The Stone 8:30 pm $20
- **Rale Micic Duo** Symphony Space Bar Thalia 9 pm
- **Takenori Nishiuchi** Tomi Jazz 9 pm $10
- ★**Bill Stewart Trio with Walter Smith III, Larry Grenadier** Village Vanguard 8:30, 10:30 pm $35
- **Gerry Eastman Quartet** Williamsburg Music Center 10 pm $10

Saturday, April 29

- **Ben Eunson Trio with Alexander Claffy, Kush Abadey** Bar Next Door 7:30, 9:30, 11:30 pm $12
- **Jane Monheit Ella Fitzgerald Centennial Birthday Celebration** Birdland 8:30, 11 pm $40
- ★**Celebrating Duke & Ella's 100th Birthdays: Duke Ellington Orchestra** Blue Note 8, 10:30 pm $45
- **John Pizzarelli** Café Carlyle 8:45 pm $95-185
- **Mike Lattimore Trio** Cleopatra's Needle 8 pm
- **Albert Marques Trio with Marcos Varela, Ari Hoenig** Cornelia Street Underground 6 pm $10
- ★**Lage Lund Quartet with Micah Thomas, Matt Brewer, Craig Weinrib** Cornelia Street Underground 9, 10:30 pm $10
- **All Sides of Ella: Ulysses Owens, Jr. and Friends** Dizzy's Club 7:30, 9:30 pm $45
- **Citizens of Blues: Anthony Hervey, Isaiah Thompson, Philip Norris, Cameron MacIntosh** Dizzy's Club 11:30 pm $20
- **Dan Aran Band; Los Hacheros** The Django at Roxy Hotel 7:30, 10:30 pm
- **De Lautaros** Guadalupe Inn 8 pm $10
- **Raymond Nat Turner, Zigi Lowenberg, Lee Odom, Ken Filiano, Lou Grassi; Bev Grant** Henry Winston Unity Hall 7 pm
- **Southern Roots: Roseanna Vitro, Tim Ries, Mark Soskin, Dean Johnson, Rudy Royston** Jazz at Kitano 8, 10 pm $32
- ★**Jason Rigby's Detroit-Cleveland Trio with Cameron Brown, Gerald Cleaver** The Jazz Gallery 7:30, 9:30 pm $22
- ★**Jimmy Greene and Love In Action with Mike Moreno, Renee Rosnes, Jeff "Tain" Watts, Rogério Boccato** Jazz Standard 7:30, 9:30 pm $30
- ★**Michael Wolff, Kenny Davis, Allison Miller** Knickerbocker Bar & Grill 9:45 pm $3.50
- **Greg Murphy solo** Lorenzo's 7 pm
- **Luke Hendon Wandering With Silk & Steel** Mehanata Bulgarian Bar 8:30 pm
- ★**Alan Broadbent with Don Falzone, Billy Mintz** Mezzrow 8 pm $20
- **Richard Padron; Alex Claffy** Minton's 12, 7 pm
- ★**Dave Rempis solo and duo with Brandon Lopez** The Owl Music Parlor 7:30 pm $10
- ★**Hank Roberts Sextet with Brian Drye, Dana Lyn, Mike McGinnis, Jacob Sacks, Vinnie Sperrazza** The Owl Music Parlor 8 pm $10
- ★**Celebrating Ella—The First Lady of Jazz: Jazz at Lincoln Center Orchestra with Kenny Washington, Roberta Gambarini** Rose Theater 8 pm $100-150
- ★**Central Brooklyn Jazz Festival—Sun Ra Returns: Ahmed Abdullah's Diaspora with Don Chapman, Donald Smith, Radu Ben Judah, Reggie Nicholson, Monique Ngozi Nri** Sistas' Place 9, 10:30 pm $20
- **Andy Farber Sextet with Bruce Harris, Adam Birnbaum, Neal Caine, Alvester Garnett; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal** Smalls 7:30 pm 1 am $20
- ★**Bobby Watson Quartet with Stephen Scott, Curtis Lundy, Lewis Nash** Smoke 7, 9, 10:30 pm $40
- **Chuck Bettis and Matmos with Drew Daniel, M.C. Schmidt** The Stone 8:30 pm $20
- **Sofía Rei/Marc Ribot** Subrosa 8 pm $20
- **Ali Bello Duo** Tomi Jazz 6 pm $10
- ★**Bill Stewart Trio with Walter Smith III, Larry Grenadier** Village Vanguard 8:30, 10:30 pm $35

Sunday, April 30

- **Scott Morgan Quintet** Birdland 6 pm $30
- **Meg Okura and The Pan Asian Chamber Jazz Ensemble** Blue Note 11:30 am 1:30 pm $35
- ★**Celebrating Duke & Ella's 100th Birthdays: Duke Ellington Orchestra** Blue Note 8, 10:30 pm $45
- **New School Afro-Cuban Jazz Orchestra directed by Bobby Sanabria** Bronx Music Heritage Center 7 pm $10
- **Laura Dubin Trio** Club Bonafide 7:30 pm $10
- **Yuhan Su Quartet with Matt Holman, Alex LoRe, Allan Mednard; Vulture: Russ Lossing, Adam Kolker, Matt Pavolka, Da Yeon Seok** Cornelia Street Underground 8:30, 10 pm $10
- **All Sides of Ella: Ulysses Owens, Jr. and Friends** Dizzy's Club 7:30, 9:30 pm $35
- ★**Aaron Novick** Downtown Music Gallery 6 pm
- **Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6 pm 1 am $10
- ★**Queens Jazz OverGround Spring Jazz Fest: Rose Ellis Quartet with Glenn Zaleski, Luke Sellick, Jimmy Macbride; Joey Johnson Quintet with Russell Kranes, Jeff Miles, Diallo House, Christian Coleman; Hashem Assadullahi's Standard Deviation Trio with Leonard Thompson, Matt Wilson; Rafal Sarnecki Sextet with Lucas Pino, Bogna Kicinska, Glenn Zaleski, Desmond White, Jimmy Macbride; Daisuke Abe Quartet with Toru Dodo, Peter Slavov, Brian Fishler; Brian Woodruff Sextet +1 with Lisa Parrott, Josh Deutsch, Mike Fahie, Pete McCann, Kevin Thomas and guest Vicki Burns** Flushing Town Hall 6 pm
- **International Jazz Day Celebration** Jazz Museum in Harlem 11 am
- ★**Jimmy Greene and Love In Action with Mike Moreno, Renee Rosnes, Jeff "Tain" Watts, Rogério Boccato** Jazz Standard 7:30, 9:30 pm $30
- **Pat Braxton** Metropolitan Room 9:30 pm $24
- **Jeremy Pelt; John Merrill and Friends** Mezzrow 8, 11 pm $20
- **Dandy Wellington; Christopher McBride Trio with Jonathan Edward Thomas, Curtis Nowosad and guest** Minton's 12, 6:30 pm
- **Linda Ciofalo Trio with John Hart, Phil Palombi** North Square Lounge 12:30, 2 pm
- ★**Maurice Hines' Tappin' Through Life with DIVA Jazz Orchestra** Queensborough Performing Arts Center 3 pm $35-45
- ★**Jeff Lederer, Mary LaRose, Miles Griffith, Jamie Saft, Chris Lightcap, Allison Miller** Saint Peter's Church 5 pm
- **Movement and Location: Ben Russell, Brandon Ridenour, Yoonah Kim, Hamilton Berry, Kris Saebo** ShapeShifter Lab 7 pm $10
- **Josiah Boornazian** Silvana 6 pm
- ★**Central Brooklyn Jazz Festival—Sun Ra Returns: Ahmed Abdullah's Diaspora with Don Chapman, Donald Smith, Radu Ben Judah, Reggie Nicholson, Monique Ngozi Nri** Sistas' Place 9, 10:30 pm $20
- **Joe Magnarelli Quartet** Smalls 10:30 pm $20
- ★**Bobby Watson Quartet with Stephen Scott, Curtis Lundy, Lewis Nash** Smoke 7, 9, 10:30 pm $40
- ★**Mephista: Sylvie Courvoisier, Susie Ibarra, Ikue Mori and guest Chuck Bettis** The Stone 8:30 pm $20
- **Kengo Yamada** Tomi Jazz 8 pm
- ★**Bill Stewart Trio with Walter Smith III, Larry Grenadier** Village Vanguard 8:30, 10:30 pm $35
- **Fuck Squad: Dylan Maida, Eva Lawitts, Bryan Framhein** Williamsburg Music Center 9 pm $10
- **Juilliard Celebrates Jazz** Woodlawn Cemetery 2 pm $10

REGULAR ENGAGEMENTS

MONDAY

- **Woody Allen and Eddy Davis New Orleans Jazz Band** Café Carlyle 8:45 pm $165
- **Richard Clements and guests** 11th Street Bar 9 pm
- **Glenn Crytzer Orchestra** Slate 7:30 pm
- **Vince Giordano's Nighthawks** Iguana 8 pm (ALSO TUE)
- **Grove Street Stompers** Arthur's Tavern 7 pm
- **Vincent Herring Quartet and Smoke Jam Session** Smoke 7, 9, 10:30 pm
- **Patience Higgins Band with Lady Cantrese** Nabe Harlem 7 pm
- **Jazz Foundation of American Jam Session** Local 802 7 pm
- **Arthur Kell and Friends** Bar Lunàtico 8:30 pm
- **Roger Lent solo** Cavatappo Grill 7 pm
- **Renaud Penant Trio** Analogue 7:30 pm
- **Earl Rose solo; Earl Rose Trio** Bemelmans Bar 5:30, 9 pm
- **Stan Rubin All-Stars** Charley O's 8:30 pm
- **Svetlana and the Delancey 5** The Back Room 8:30 pm
- **Swingadelic** Swing 46 8:30 pm
- **Gracie Terzian** Bar Hugo 6 pm
- **Vanguard Jazz Orchestra** Village Vanguard 8:30, 10:30 pm $30
- **James Zeller Duo** Spasso 7 pm (ALSO SUN)

TUESDAY

- **Orrin Evans Evolution Series Jam Session** Zinc Bar 11 pm
- **Ronnie Burrage and The Robu Trio** The Five Spot Brooklyn 11 pm $10
- **Joel Forrester solo** Stop Time 7 pm
- **George Gee Orchestra** Swing 46 8:30 pm
- **Chris Gillespie; Loston Harris** Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
- **Jerome Harris/Dave Baron** Barawine 7 pm (ALSO SUN 6 PM)
- **Art Hirahara Trio** Arturo's 8 pm
- **Yuichi Hirakawa Trio** Arthur's Tavern 7, 8:30 pm
- **Mike LeDonne Quartet; Emmet Cohen Band** Smoke 7, 9, 10:30, 11:30 pm
- **Mona's Hot Four Jam Session** Mona's 11 pm
- **Annie Ross** The Metropolitan Room 9:30 pm $25
- **Bill Todd Open Jam** Club Bonafide 9 pm $10
- **Diego Voglino Jam Session** The Fifth Estate 10 pm
- **The Westet** Analogue 7:30 pm

WEDNESDAY

- **Astoria Jazz Composers Workshop** Waltz-Astoria 6 pm
- **Rick Bogart Trio** L'ybane 9:30 pm (ALSO FRI)
- **Django Big Band and Jam Session** The Django 8 pm
- **Rob Duguay's Low Key Trio** Turnmill NYC 11 pm
- **Jeanne Gies with Howard Alden and Friends** Joe G's 6:30 pm
- **Lezlie Harrison; Mel Davis B3 Trio and Organ Jam** Smoke 7, 9, 10:30, 11:30 pm
- **Martin Kelley's Affinity** John Brown Smoke House 5:30 pm
- **Mark Kross and Louise Rogers WaHi Jazz Jam** Le Chéile 8 pm
- **Les Kurtz Trio** Cleopatra's Needle 7 pm
- **Jonathan Kreisberg Trio** Bar Next Door 8:30, 10:30 pm $12
- **Ron McClure solo piano** McDonald's 12 pm (ALSO SAT)
- **David Ostwald's Louis Armstrong Centennial Band** Birdland 5:30 pm $20
- **Stan Rubin Orchestra** Swing 46 8:30 pm
- **Eve Silber** Arthur's Tavern 7 pm
- **Noël Simoné** Spaha Soul Restaurant 8 pm (ALSO FRI)
- **Donald Smith and Friends** Cassandra's Jazz and Gallery 8, 10 pm $10
- **Bill Wurtzel/Jay Leonhart** American Folk Art Museum 2 pm

THURSDAY

- **Gene Bertoncini** Ryan's Daughter 8:30, 10:30 pm
- **Marc Cary's The Harlem Sessions** Ginny's Supper Club 10:30 pm $10
- **Dr. Dwight Dickerson** Cassandra's Jazz and Gallery 8 pm $5
- **Harlem Renaissance Orchestra** Swing 46 8:30 pm
- **Jazz Jam Session** American Legion Post 7:30 pm
- **Martin Kelley's Affinity** Domaine Wine Bar 8:30 pm
- **Jon Lang's First Name Basis Jam Session** Symphony Space Bar Thalia 9 pm
- **Lapis Luna Quintet** The Plaza Hotel Rose Club 8:30 pm
- **Curtis Lundy Jam Session** Shell's Bistro 9 pm
- **Sol Yaged** Grata 8 pm
- **Eri Yamamoto Trio** Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAY

- **Scot Albertson** Parnell's 8 pm (ALSO SAT)
- **Birdland Big Band** Birdland 5:15 pm $25
- **Rick Bogart Trio** New York Yankees Steakhouse 5 pm
- **Day One Trio** Prime and Beyond Restaurant 9 pm (ALSO SAT)
- **Gerry Eastman Quartet** Williamsburg Music Center 10 pm
- **Finkel/Kasuga/Tanaka/Solow** San Martin Restaurant 12 pm $10
- **Patience Higgins Sugar Hill Quartet** Smoke 11:45 pm 12:45 am
- **Sandy Jordan and Friends** ABC Chinese Restaurant 8 pm
- **Michael Kanan Trio** Arturo's 8 pm
- **Richard Russo Quartet** Capital Grille 6:30 pm
- **Bill Saxton and the Harlem Bebop Band** Bill's Place 9, 11 pm $15 (ALSO SAT)

SATURDAY

- **Rob Anderson Jam Session** University of the Streets 10 pm
- **Rick Bogart Trio** Broadway Thai 7:30 pm (ALSO SUN)
- **The Candy Shop Boys** Duane Park 8, 10:30 pm
- **Agustin Grasso Quartet** Duet 8 pm (ALSO SUN 11 am)
- **Assaf Kehati Duo** Il Gattopardo 11:30 am
- **Curtis Lundy Trio with guests** Shell's Bistro 9 pm
- **Jonathan Moritz/Chris Welcome/Shayna Dulberger** The Graham 1 pm
- **Ruben Steijn/Sharik Hasan/Andrea Veneziani** Farafina Café & Lounge 8:30 pm
- **Nabuko and Friends** Nabe Harlem 12 pm
- **Johnny O'Neal and Friends** Smoke 11:45 pm 12:45 am
- **Veronica Swift** Birdland 6 pm $30
- **James Zeller Trio** Spasso 1pm

SUNDAY

- **Avalon Jazz Quartet** The Lambs Club 11 am
- **Rick Bogart Trio** New York Yankees Steakhouse 12 pm
- **Emily Braden; Davi Vieira** Club Bonafide 7, 9 pm $10
- **The Candy Shop Boys** The Rum House 9:30 pm
- **Creole Cooking Jazz Band; Stew Cutler and Friends** Arthur's Tavern 7, 10 pm
- **Glenn Crytzer Group** Pegu Club 6:30 pm
- **Stefano Doglioni Trio** Analogue 7:30 pm
- **JaRon Eames/Emme Kemp** The Downtown Club 2 pm $20
- **The EarRegulars with Jon-Erik Kellso** The Ear Inn 8 pm
- **Marjorie Eliot/Rudell Drears/Sedric Choukroun** Parlor Entertainment 4 pm
- **Joel Forrester solo** Grace Gospel Church 11 am
- **Broc Hempel/Sam Trapchak/Christian Coleman Trio** Dominie's Astoria 9 pm
- **Ian Hendrickson-Smith** The Strand Smokehouse 7 pm
- **Jazz Brunch** Harlem Besame Latino Soul Lounge 1:30 pm
- **Peter Mazza Trio** Bar Next Door 8, 10 pm $12
- **Tony Middleton Trio** Jazz at Kitano 11 am $35
- **Arturo O'Farrill Afro Latin Jazz Orchestra** Birdland 9, 11 pm $30
- **Earl Rose solo; Champian Fulton** Bemelmans Bar 5:30, 9 pm
- **Lu Reid Jam Session** Shrine 4 pm
- **Annette St. John; Wilerm Delisfort Quartet** Smoke 11:30 am 11:45 pm
- **Sean Smith and guest** Walker's 8 pm

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- **Brooklyn Center for the Performing Arts** 2900 Campus Road Subway: 5 to Flatbush Avenue - Brooklyn College ***www.brooklyncenter.org***
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street ***www.bkcm.org***
- **Buffet Crampon Showroom** 153 W. 36th Street (212-221-3693) Subway: 1, 2, 3 to 34th Str.-Penn Station ***www.buffet-crampon.com***
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **Café Noctambulo** at Pangea 178 Second Avenue (212-995-0900) Subway: L to First Avenue ***www.pangeanyc.com***
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square ***www.caffevivaldi.com***
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street ***www.thecapitalgrille.com***
- **Cavatappo Grill** 1712 First Avenue (212-987-9260) Subway: 4, 5, 6 to 86th Street ***www.cavatappo.com***
- **The Cell** 338 West 23rd Street (646-861-2253) Subway: C, E to 23rd Street ***www.thecelltheatre.org***
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street ***www.cleopatrasneedleny.com***
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street ***www.clubbonafide.com***
- **Cornelia Street Underground** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.corneliastreetcafé.com***
- **Delroy's Cafe and Wine Bar** 65 Fenimore Street Subway: Q to Parkside Avenue ***www.facebook.com/65fenmusicseries***
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.jalc.org***
- **The Django The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street ***www.roxyhotelnyc.com***
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350) Subway: 7 to Vernon Boulevard-Jackson Avenue ***www.domainewinebar.com***
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Downtown Club** 240 E. 123rd Street (212-868-4444) Subway: 4, 5, 6 to 125th Street
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway ***www.downtownmusicgallery.com***
- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847) Subway: A, C, F to Jay Street/Metrotech ***www.drawingroommusic.com***
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue ***www.dromnyc.com***
- **Duet** 37 Barrow Street (212-255-5416) Subway: 1 to Christopher Street ***www.duetny.com***
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street ***www.earinn.com***
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street ***www.farafinacafeloungeharlem.com***
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square ***www.fatcatmusic.org***
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue ***www.fifthestatebar.com***
- **The Five Spot** 459 Myrtle Avenue, Brooklyn (718-852-0202) Subway: G to Clinton/Washington ***www.fivespotsoulfood.com***
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street ***www.flushingtownhall.org***
- **For My Sweet Restaurant** 1103 Fulton Street at Claver Place (917-757-0170) Subway: C to Franklin Avenue
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street ***www.ginnyssupperclub.com***
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **The Graham** 190 Graham Ave (718-388-4682) Subway: L to Montrose Avenue ***www.thegrahambrooklyn.com***
- **Grassroots Tavern** 20 Saint Marks Place (212-475 9443) Subway: 6 to Astor Place, N,R to 8th Street
- **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street ***www.gratanyc.com***
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street ***www.greenwichhouse.org***
- **Guadalupe Inn** 1 Knickerbocker Avenue (718-366-0500) Subway: L to Morgan Avenue ***www.guadalupeinnbk.com***
- **Hari NYC** 140 W 30th Street, 3rd floor Subway: 1 to 28th Street
- **Harlem Besame Latino Soul Lounge** 2070 Adam Clayton Powell, Jr. Blvd. Subway: 2, 3 to 125th Street ***www.harlembesame.com***
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street ***www.harlemstage.org***
- **Henry Winston Unity Hall** 235 W. 23rd Street, 7th floor Subway: 1 to 23rd Street ***www.facebook.com/NewMassesNights***
- **Highline Ballroom** 431 W 16th Street (212-414-5994) Subway: A, C, E to 14th Street ***www.highlineballroom.com***
- **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th Street ***www.hostos.cuny.edu***
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue ***www.ibeambrooklyn.com***
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue ***www.iguananyc.com***
- **Il Gattopardo** 13-15 W. 54th Street (212-246-0412) Subway: E, M to Fifth Avenue/53rd Street ***www.ilgattopardonyc.com***
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street ***www.theiridium.com***
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street ***www.jazz966.com***
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central ***www.kitano.com***
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street ***www.jazzgallery.org***
- **Jazz Museum in Harlem** 58 W. 129th Street between Madison and Lenox Avenues (212-348-8300) Subway: 6 to 125th Street ***www.jazzmuseuminharlem.org***
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street ***www.jazzstandard.net***
- **Joe G's** 244 W. 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place ***www.joespub.com***
- **John Brown Smokehouse** 10-43 44th Drive, Queens (347-617-1120) Subway: 7, E, M to Court Square ***www.johnbrownseriousbbq.com***
- **Juilliard School Peter Jay Sharp Theater and Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street ***www.juilliard.edu***
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU ***www.knickerbockerbarandgrill.com***
- **Knockdown Center** 52-19 Flushing Avenue, Queens Subway: L to Canarsie - Rockaway Pkwy ***www.knockdowncenter.com***
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue ***www.facebook.com/konceptions***
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street ***www.thelambsclub.com***
- **Langston Hughes Public Library** 100-01 Northern Boulevard, Queens Subway: 7 to 103rd Street
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street ***www.lecheilenyc.com***
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street ***www.lepoissonrouge.com***
- **Legion Bar** 790 Metropolitan Avenue (718-387-3797) Subway: L to Graham Avenue ***www.legionbrooklyn.com***
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street ***www.jazzfoundation.org***
- **Lorenzo's** 1100 South Avenue, Staten Island (718-477-2400) Subway: 4 to Wall Street; 3 to Park Place. X17 bus ***www.lorenzosdining.com***
- **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority ***www.lybane.com***
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street ***www.mcdonalds.com***
- **Manhattan School of Music Neidorff-Karpati Hall, Miller Recital Hall, Ades Performance Space, Carla Bossi-Comelli Studio** Broadway and 122nd Street (212-749-2802 ext. 4428) Subway: 1 to 116th Street ***www.msmnyc.edu***
- **Medicine Show Theatre** 549 W. 52nd Street, 3rd Floor (212-262-4216) Subway: C, E to 50th Street ***www.medicineshowtheatre.org***
- **Mehanata Bulgarian Bar** 113 Ludlow Street (212-625-0981) Subway: F to Delancey Street ***www.mehanata.com***
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Street-Lincoln Center ***www.kaufman-center.org***
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street ***www.metropolitanroom.com***
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street ***www.mezzrow.com***
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University ***www.millertheater.com***
- **Minton's** 206 West 118th Street (212-243-2222) Subway: B, C to 116th Street ***www.mintonsharlem.com***
- **MIST - My Image Studios** 40 West 116th Street Subway: 2, 3 to 116th Street ***www.mistharlem.com***
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square ***www.bahainyc.org***
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue ***www.nationalsawdust.org***
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **Neue Galerie** 1048 Fifth Avenue (212-628-6200) Subway: 4, 5, 6 to 86th ***www.neuegalerie.org***
- **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street ***www.jazzrightnow.com/new-revolution-arts-series***
- **New York Yankees Steakhouse** 7 W. 51st Street (646-307-7910) Subway: E, M to Fifth Avenue/53rd Street ***www.nyysteak.com***
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street ***www.northsquareny.com***
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue ***www.nublu.net***
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue ***www.nuyorican.org***
- **Opia** 130 E. 57th Street (212-688-3939) Subway: 4, 5, 6 to 59th Street ***www.opiarestaurant.com***
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street ***www.theowl.nyc***
- **Paris Blues Harlem** 2021 Adam Clayton Powell, Jr., Boulevard (212-222-9878) Subway: 2, 3 to 125th Street ***www.parisbluesharlem.com***
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street ***www.parlorentertainment.com***
- **Parnell's** 350 East 53rd Street #1(212-753-1761) Subway: E, M to Lexington Avenue/53 Street ***www.parnellsny.com***
- **Pegu Club** 77 W. Houston Street (212-473-7348) Subway: B, D, F, M to Broadway-Lafayette ***www.peguclub.com***
- **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway
- **Piano on Park** 10 Park Avenue #22D Subway: 6 to 33rd Street ***www.facebook.com/pianoonpark***
- **Pianos** 158 Ludlow Street (212-505-3733) Subway: F, V to Second Avenue ***www.pianosnyc.com***
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue ***www.fairmont.com***
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place ***www.primeandbeyond.com***
- **Queensborough Performing Arts Center** 222-05 56 th Avenue (718-631-6311) Subway 7 to Main Street **www.qcc.cuny.edu**
- **Radegast Hall** 113 North 3rd Street (718-963-3973) Subway: L to Bedford Avenue ***www.radegasthall.com***
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue ***www.rockwoodmusichall.com***
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle ***www.jalc.org***
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue ***www.roulette.org***
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street ***www.rmanyc.org***
- **Rue B** 188 Avenue B (212-358-1700) Subway: L to First Avenue ***www.ruebnyc188.com***
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street ***www.edisonrumhouse.com***
- **Russ & Daughters Café** 127 Orchard Street 127 Orchard Street (212-475-4881) Subway: F to Delancey Street ***www.russanddaughterscafe.com***
- **Ryan's Daughter** 350 E 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street ***www.ryansdaughternyc.com***
- **Rye** 247 S. 1st Street (718-218-8047) Subway: G to Metropolitan Avenue
- **S.O.B.'s** 204 Varick Street (212-243-4940) Subway: 1 to Varick Street ***www.sobs.com***
- **St. John Lutheran Church** 81 Christopher Street (212-242-5737) Subway: 1 to Christopher Street ***www.stjohnsnyc.org***
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street ***www.saintpeters.org*** Sankofa Aban
- **Bed & Breakfast** 107 Macon Street (917-704-9237) Subway: A, C to Nostrand Avenue ***www.sankofaaban.com***
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street; G to Broadway ***www.scholesstreetstudio.com***
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street ***www.shapeshifterlab.com***
- **Sheen Center** 18 Bleecker Street (212-219-3132) Subway: 6 to Bleecker Street ***www.sheencenter.org***
- **Showman's** 375 W. 125th Street at Morningside) (212-864-8941) Subway: A, B, C, D to 125th Street ***www.showmansjazz.webs.com***
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street ***www.shrinenyc.com***
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street ***www.silvana-nyc.com***
- **Sir D's** 837 Union Street, Brooklyn Subway: M, R to Union Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue ***www.sistasplace.org***
- **Sisters** 900 Fulton Street (347-763-2537) Subway: C to Clinton-Washington Avenue ***www.sistersbklyn.com***
- **Slate** 54 W. 21st Street (212-989-0096) Subway: F, M, N, R to 23rd Street ***www.slate-ny.com***
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street ***www.smallsjazzclub.com***
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street ***www.smokejazz.com***
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spaha Soul Restaurant** 2294 Second Avenue (347-463-7387) Subway: 6 to 116th Street ***www.spahasoul.com***
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street ***www.spectrumnyc.com***
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue ***www.thestonenyc.com***
- **Steinway Hall** 109 W. 57th Street (212-246-1100) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.steinwayhall.com***
- **Stop Time** 1223 Bedford Avenue Subway: A, C to Nostrand Avenue
- **The Strand Smokehouse** 25-27 Broadway, Queens (718-440-3231) Subway: N, Q to Broadway ***www.thestrandsmokehouse.com***
- **Subrosa** 63 Gansevoort Street (212-997-4555) Subway: 1, 2, 3 to 14th Street; L to Eighth Avenue ***www.subrosanyc.com***
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street ***www.swing46.com***
- **Symphony Space Leonard Nimoy Thalia**, **Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street ***www.symphonyspace.org***
- **Terraza 7** 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street ***www.terrazacafe.com***
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street ***www.tomijazz.com***
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 7, B, D, F, M to 42nd Street-Bryant Park ***www.the-townhall-nyc.org***
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street ***www.tribecapac.org***
- **Troost** 1011 Manhattan Avenue (347-889-6761) Subway: G to Greenpoint Avenue ***www.troostny.com***
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street ***www.turnmillnyc.com***
- **Union Pool** 484 Union Avenue at Meeker (718-609-0484) Subway: L to Lorimer Street
- **University of the Streets** 2381 Belmont Avenue, 2nd Floor (212-254-9300) Subway: B, D to 182-183 Streets ***www.universityofthestreets.org***
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street ***www.villagevanguard.com***
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria ***www.Waltz-Astoria.com***
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **Woodlawn Cemetery** 517 E 233rd Street (718-920-0500) Subway: 2, 5 to 219th Street ***www.thewoodlawncemetery.org***
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street ***www.carnegiehall.org***
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.zincbar.com***

(INTERVIEW CONTINUED FROM PAGE 6)

GC: It's kind of just your awareness. Like Scott Robinson or Bill Frisell, who are of a similar philosophy of music.

TNYCJR: Scott, like you, can cross all these stylistic boundaries.

GC: Yeah, so I'm trying the best I can. At 64 I realize I have to work to keep my memory and my chops up and my attitude about music alive and it's not easy. I've got to take care of myself. I take that part of it seriously.

TNYCJR: How did you end up playing with Zorn?

GC: He's an old and dear friend. We met through Marc Ribot, whom I met when we were working together in Tom Waits' band back in the late '70s. Later on, when Tom wasn't working we found ourselves doing little jobs together and they led to more creative things and Marc introduced me to John. At first we did these 15-second Nike commercial clips with John. It was very interesting music but I don't know if Nike ever put them out. That's how I first met John and we started doing different projects together over the years. And one of those projects was Masada with [trumpeter] Dave Douglas and [drummer] Joey Baron. Joey was an old friend I knew from back in high school when I was in Los Angeles. My bass teacher was Ed Bennett and he was playing with Carmen McRae and invited me to hear them at the Playboy Club in Beverly Hills. Joey was the drummer. Then we both worked with [saxophonist] Teddy Edwards' big brass and string ensemble in L.A.; Joey was on congas. We both moved to New York and through Zorn we started playing together again.

TNYCJR: You've worked with a lot of singers over the years, from Waits and Laurie Anderson to Marianne Faithfull, Fiona Apple and Madeleine Peyroux. And I see you were the Musical Director at a Century of Song series at a German arts festival in 2006. What draws you to singers like Faithfull?

GC: I love Marianne, she's a living legend and a dear person. Marc and I worked with her in various bands. There's this community of people I've been lucky to meet over the years. I like working with singers, because this is where the real emoting comes, when you get to hear and see an artist like Marianne Faithfull or Tom Waits or Randy Newman, people who really bring a song to life—it's a different thing from hearing even the greatest instrumentalist. Like Art Tatum is incredible; it's emotional, intellectual, but it tells the story through notes. When you hear somebody telling the story through words it becomes like theater in a way. So when you work with a singer you get this whole atmosphere and experience that you wouldn't get in an instrumental jazz band. So I've always liked it and I like producing records for singers because it is more of a challenge. You're not just thinking about the notes, you're thinking about how that song comes to life in that artist's hands.

TNYCJR: You are talking with me from your apartment in Berlin and it looks like you're quite settled in there. How long have you been there and what are you doing?

GC: I've been in Berlin over six years, at the University of the Arts here. I've been Mr. Professor as I've got a full professorship so I teach the whole week through.

TNYCJR: Do you teach in German?

GC: No, they'd like me to but my German isn't good enough to get across my ideas. And lots of the students have trouble with German too; they come from all over: Russia, Poland, Canada, Britain, Italy. Berlin is a very popular place to live now—it's inexpensive and there's a good local music scene.

TNYCJR: What are your classes like?

GC: I do all the bass students and I teach a different ensemble class each semester, varying in size from 7 to 12 students. I pick a theme and try to do music related to it. We've done Noël Coward, George Gershwin, Herbie Nichols; one semester I did Stravinsky. I'm trying to do what the other teachers at the school don't do. Jazz schools lean heavily toward bop and postbop, the whole Real Book world. So I try to stay away from all that stuff and do the things that have touched my life in one way or another. We've done things with Ornette's music, Zorn's music and a lot of the more traditional stuff they don't get time to explore. Next semester it's going to be a ragtime ensemble, where I'm going to try to teach them some of the ragtime pieces in terms of form and structure and then have them do more modern pieces with the same sensibility. Because ragtime is hard to play.

TNYCJR: The syncopations aren't exactly swing, are they?

GC: They swing in a different way, that's all. They're not thinking about the triplet. They're like the anti-swing. It's almost like watching a horse walk with a limp.

TNYCJR: Is it two-beat?

GC: Most of it is two-beat, but it runs the gamut. I was just looking into this fellow Will Marion Cook. He was a big influence on Duke Ellington; Duke called him "dad" and would turn to him for advice on everything about writing and playing music. He was a concert violinist but gave it up when he realized he'd always be judged as a black violinist rather than a violinist. So he focused on writing songs and was responsible for the first African-American musical on Broadway. He was part of an important movement that led to things like the Duke Ellington Orchestra, but he doesn't get talked about too much. So I try to do some of those early pieces and give the younger minds a little background to Duke and Charlie Parker and the greats who we already know changed the face of the music we know and call jazz. It's a very long story. ❖

Cohen is at The Stone Apr. 4th-9th. See Calendar.

Recommended Listening:
- John Zorn Masada [Quartet]—*1-10* (DIW, 1994-97)
- Greg Cohen—*Way Low* (DIW, 1996)
- Dave Douglas Charms of the Night Sky—*A Thousand Evenings* (BMG-RCA, 2000)
- Masada String Trio—*John Zorn 50th Birthday Celebration: Vol. 1* (Tzadik, 2003)
- Ornette Coleman—*Sound Grammar* (Sound Grammar, 2005)
- Greg Cohen—*Golden State* (Relative Pitch, 2012)

(LABEL CONTINUED FROM PAGE 11)

That's another reason Aerophonic has released four digital-only sessions. Not only is the cost 30% of physical CDs, but all are by bands that don't work regularly thus can't benefit from concert sales. "The digital stuff I've done has only sold a fraction of what hard copies do, but these are all projects that I felt should see the light of day," notes Rempis. Meanwhile digital sales "drive more people to the Aerophonic website on a regular basis." As for vinyl, *Naancore*, an electronic duo with Lasse Marhaug, is the only Aerophonic LP. "For fans they're great, but there are issues with LPs," notes Rempis. "Production costs are about 300% more than on a CD, but I can only sell them for 30% more. They also weigh a lot more. For the same space that one LP takes up when I'm on tour, I can take four CDs and this also affects shipping costs."

Slag by Ballister is the most recent Aerophonic CD while *Hit the Ground Running* with Daisy and pianist Matt Piet will be released digitally this month. The fall will likely see a Rempis solo disc plus a new one by the Rempis Percussion Quartet. Although he's considered the idea, Rempis can't see releasing sessions by other leaders, but he encourages other musicians to follow his example. "Quite honestly the amount of work that goes into these releases is more than I can put forth for someone else's release right now," he admits. "If somehow the micro-finances change and I could compensate myself for that work it would be one thing, but I don't see many labels putting out the type of music I'm interested in doing it for anything more than the love of the art. That being said, we're living in an age where any musician can take a few easy steps to put out their own work without going broke." ❖

For more information, visit aerophonicrecords.com. Dave Rempis is at The Owl Music Parlor Apr. 29th. See Calendar.

directly. I want to drive business to the Aerophonic website, not to Apple Music or Spotify. And I want to build a brand that has resonance within the community that follows jazz and improvised music. If that means I miss two random sales on Apple Music, so be it. My potential for building longer-term relationships that have broad benefit for me and my career are much stronger by making one sale directly to a customer. And it's not like it's difficult to find this stuff—everyone has Google."

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