

APRIL 2019—ISSUE 204

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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# THE NEW YORK CITY JAZZ RECORD

**TONY  
BENNETT**  
*ASTORIA IS BORN*

**MIKE  
MAINIERI**

**JAMES  
BRANDON  
LEWIS**

**BILLY  
KAYE**

**DON  
SHIRLEY**

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*In this month's Artist Feature on saxophonist James Brandon Lewis, who continues his busy schedule as a leader and sideman throughout town, he offers his thoughts on the elders who have preceded and embraced him and other young musicians: "I respect their journeys, their lives and commitment." So it is fitting that this up-and-comer shares space in this issue with a luminous roster of elders. 92-year-old vocalist Tony Bennett (On The Cover) could have his age reversed, given how perpetually youthful and hip to the times he continues to be in this, his eighth decade as a performer. He plays Radio City Music Hall and is also honored by the Jazz Foundation of America at its A Great Night in Harlem. 80-year-old vibraphonist Mike Mainieri (Interview) has been a professional musician for almost as long, starting out a child performer and continuing in both the jazz and rock spheres, most notably with the Steps Ahead band; that group is honored by the NYU Jazz Orchestra at Blue Note with Mainieri as guest of honor. And 86-year-old drummer Billy Kaye (Encore), whose resumé is a Who's Who of Jazz, continues to be active, leading a weekly jam session at Fat Cat.*

*On The Cover: Tony Bennett (Mark Seliger / Courtesy of RPM Productions)*

*Corrections: In last month's NY@Night, Rudresh Mahathappa's Agrima was self-released.*

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WED 4/3	HILARY GARDNER QUARTET SETH WEAVER BIG BAND	7:30PM 10:30PM
THR 4/4	JC STYLES QUINTET RITA FT. CHELSEA BARATZ	7:30PM 10:00PM
FRI 4/5	KEN FOWSER QUINTET JERRY WELDON	7:30PM 10:00PM
SAT 4/6	SAM DILLON QUARTET "KING" SOLOMON HICKS	7:30PM 10:00PM
TUE 4/9	ELIO VILLAFRANCA WILLIAMSBURG SALSA ORCHESTRA	7:30PM 10:00PM
WED 4/10	STEVE ASH TRIO STEVEN FEIFKE BIG BAND	7:30PM 10:00PM
THR 4/11	JOE FARNSWORTH TRIO ALITA MOSES	9:00PM 10:30PM
FRI 4/12	KEN FOWSER QUINTET DANNY JONOKUCHI & THE REVISIONISTS	7:30PM 10:30PM
SAT 4/13	JORDAN PIPER TRIO SWING PARTY FT. EYAL VILNER BIG BAND	7:30PM 10:30PM
TUE 4/16	LATIN GROOVES WITH GERARDO CONTINO	7:30PM
WED 4/17	PASQUALE GRASSO TRIO NEW ALCHEMY JAZZ ORCHESTRA	7:30PM 10:00PM
THR 4/18	FREDDY DEBOE BAND IAN HENDRICKSON-SMITH	7:30PM 10:00PM
FRI 4/19	KEN FOWSER QUINTET SHENEL JOHNS	7:30PM 10:30PM
SAT 4/20	JOHN MARSHALL QUINTET FT. GRANT STEWART GOTHAM KINGS	7:30PM 10:30PM
TUE 4/23	TANGO AT THE DJANGO: PEDRO GIRAUDO TANGO QUARTET	7:30PM
WED 4/24	IMMANUEL WILKINS QUARTET ORRIN EVANS' CAPTAIN BLACK BIG BAND	7:30PM 10:00PM
THR 4/25	AKIKO TSURUGA ORGAN TRIO CHRIS NORTON	7:30PM 10:00PM
FRI 4/26	KEN FOWSER QUINTET CHRIS NORTON	7:30PM 10:30PM
SAT 4/27	ED CHERRY TRIO MIKE SAILORS BIG BAND	7:30PM 10:30PM
TUE 4/30	MARIA RAQUEL QUARTET LA PACHAMAMBO	7:30PM 10:00PM

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Nearly 80 years on the planet haven't dulled singer/pianist **Andy Bey**'s remarkably sharp ears or nuanced readings of Great American Song. His 70-minute solo set at The 75 Club (Mar. 16th), a long narrow room of bare-brick walls and hammered tin moldings in the basement of TriBeCa's Bogardus Mansion, was a testament to his artistic resilience and vitality. Wearing a grey Irish fisherman's sweater that matched his salt and pepper hair and beard, Bey relied on his songbooks (one with handwritten lyrics) and spare but effective keyboard style to showcase his weathered but still amazingly agile voice. The repertoire was familiar—"It's Only a Paper Moon", "With a Song in My Heart", "Love for Sale", "Pannonica", "Lester Leaps In", "Pick Yourself Up", "Satin Doll", "Take the A Train", "Sophisticated Lady"—though Bey's interpretations were invariably unique. There were memory lapses, when he seemed to be groping for the right chord, or moments when his voice seemed to attenuate to a whisper and he visibly struggled over "Sophisticated Lady"'s chromatic passages. But he never dropped the metaphorical ball: his musical ideas would invariably resurface, his tone hearty, triumphant, couched in luminous vibrato. His scats on "Lester Leaps In", "A Train" and "Brother, Can You Spare a Dime?" revealed an imaginative command of harmony and his belted climaxes, usually saved for the final phrases, were stippled with bluesy melismas, drawing appreciative murmurs from the audience. —Tom Greenland



Andy Bey @ The 75 Club at Bogardus Mansion

The shared history of dance and avant garde jazz goes back right to the genesis of the latter, when players like Bill Dixon, Ric Colbeck and Don Friedman worked with the Judson Dance Theater in the early-mid '60s. It continues to this day under the aegis of Arts for Art, which regularly includes dancers in its annual Vision Festival as well as in events throughout the year. One such instance came as part of a toothsome weekend titled "Identity: Freedom" at The Kitchen, when, bookended by nights led by William Parker and Andrew Cyrille, pianist **Dave Burrell** presented *Harlem Renaissance* by a sextet plus two dancers (Mar. 8th). Joining him were Ted Daniel (trumpet), Steve Swell and Dick Griffin (trombone), Parker (bass) and Hamid Drake (drums) alongside movement artists Marguerite Hemmings and J'royce Jata. Unlike some dance-jazz partnerships, where the movement is hard to connect to the music behind it, Burrell, using the cultural history of his titular movement, was able to apply Hemmings and Jata in a highly narrative fashion, as much actors in time as dancers in space. Adding to the effect was the highly rhythmic pairing of Parker and Drake—known to anyone who has ever gone to the Vision Festival—plus the traditional-meets-innovative approach shared by the three horns. And when Swell and Daniel broke from the backline to join the dancers upstage, exhorting them as if they were hoofers of yesteryear, and Burrell drew on his deep bag of musical history, 2019 became just a number. —Andrey Henkin



Dave Burrell @ The Kitchen

**Monterey Jazz Festival on Tour**, opening at The Appel Room (Mar. 25), featuring vocalist Cécile McLorin Salvant, trumpeter/vocalist Bria Skonberg and tenor saxophonist Melissa Aldana, was a perfect opportunity to celebrate March (aka, Women's History Month). Balancing the all-female frontline were pianist Christian Sands, bassist Yasushi Nakamura and drummer/vocalist Jamison Ross. As it was the first night (second set) of a month-long tour, the 30-ish allstars were still acclimatizing to one another. Salvant sang her brand new compositions "Fog", replete with unusual intervals she easily negotiated with rich chest tones and a brassy upper register; "Splendor", boasting clever Cole Porter-esque lyrics; and "Ghosts", a three-part spiritual sung with Skonberg and Ross for a quietly moving moment. Her cover of Betty Carter's "I Can't Help It" was both sassy and savvy. Aldana demonstrated melodic prowess and coherence on her harmonically challenging "The Visions", rocking up on her toes at each inspired phrase-end, dipping down for fulsome low tones. Ross, an able accompanist, sang his neo-soul "Sac Full of Dreams" in a limber tenor. Sands filled (almost) every crack in the musical mortar, his garrulous style well suited to the tempestuous cover of Puccini's aria "E lucevan le stelle". Nakamura soloed expressively on his updated boogaloo and Skonberg displayed consummate show(wo)manship on Valaida Snow's early '30s hit "High Hat, Trumpet & Rhythm". (TG)

Though hardly comparable to working in a salt mine, one of the most difficult aspects of modern jazz criticism is keeping up with the deluge of new players seemingly coming up every few months. So it was that this correspondent finally got a chance to check out in person one of the new hot bassists on the scene in Nick Dunston, who has already contributed to the bands of Amirtha Kidambi, Ingrid Laubrock, Tyshawn Sorey and others. His rapid ascent is well justified as he is a fleet improviser, musically attentive to the lower register of his instrument and, most importantly, hardly cowed by his surrounding, which in this case was a quartet led by drummer **Ches Smith** with dual guitarists Mary Halvorson and Liberty Ellman (all themselves once on the rise) at The Stone at The New School (Mar. 6th). Given the instrumentation and Smith's prismatic time-keeping, Dunston had a job to do and, like those salt miners, he did it with honor. It was fascinating to compare Halvorson and Ellman both in unison passages and more maelstrom-like moments, the former working her pedals like a racecar driver, the latter more laconic, almost like he was porch-pickin'. The wall of sound of the two guitars paired with the chunky rhythm section birthed what felt like speedy garage rock, ska or, to mint a new genre, indie-surf. The themes were alternately whimsical and psychedelic and Smith's prerecorded breakbeat in duet with Dunston in the fifth of six pieces updated drum 'n bass for the jazz circuit. (AH)



Since its inception in 1984 **Papo Vazquez' Mighty Pirates Troubadours** has emerged as the premier ensemble exploring the indigenous rhythms of Puerto Rico within a contemporary jazz setting. At Birdland (Mar. 3rd) the band kicked off its show with the trombonist leader offering a vocal chant *fêting* the island town of Mayagüez. This led into "Jayuya", a percussion-fueled outing segueing into "El Morro", a jauntily swinging *bomba sica*, Vazquez trading melodic lines with tenor saxophonist Ivan Renta over the pulsating polyrhythms laid down by pianist Rick Germanson, bassist Ariel Robles, drummer Alvester Garnett and percussionists Carlos Maldonado and Gabo Lugo. The group followed with "Huracan", an infectious tenor-trombone melodic line played over a traditional Puerto Rican *plena* rhythm. "Que Sabes Tu", a soulful *bomba hoyo de mula* with a processional feel, provided a fertile underpinning for funky solos by Renta, Vazquez, Germanson and Robles, culminating in a fiery percussion break. The band slipped into a Dominican *merengue* groove driven by Vazquez' guiro and bell on "San Juan de la Maguana" then took a break for Germanson's rendering of the ballad "No Goodbyes For You", a memorial to late pianist Hilton Ruiz. The trombonist invited his old Batacumbele bandmate Jerry Medina and his daughter Kianí to sing a medley of "Décima en Blues" and "Farewell To Welfare Island" before closing out swinging hard on the mambo jazz of "The Reverend". —**Russ Musto**



Papo Vazquez' Mighty Pirates Troubadours @ Birdland

The spirit of Bradley's loomed large over Mezzrow (Mar. 8th) with the appearance of bassist **Buster Williams**, whose many engagements in the legendary Village club were among the most memorable in the room's storied history. Joined by pianist **Brandon McCune**, Williams brought an engaging air of spontaneity to the set, which underscored his mastery of both the piano-bass duo setting and his instrument. McCune got things started with a buoyant piano intro to the standard "Like Someone In Love"; the entrance of a slow walking bassline provided a solid foundation for his eloquently creative improvisation. It was followed by the bassist's distinctive solo, accented by signature sliding long tones, before the pair closed out with bluesy aplomb. Melancholy pedaled piano chords introduced "'Round Midnight". Williams laid down a lyrical counterline as McCune ambled around the Monk melody before the bassist's ostinato vamp launched the pianist into a sprightly solo over walking bass after which Williams took a solid turn before returning to the melody and bowing out on the coda. Williams' virtuoso touch was on full display on his own "Tokudo", on which the pair swung with daring originality. An aching slow rendition of Stevie Wonder's "Isn't She Lovely" that had the house spellbound was followed by a supple reading of Duke Ellington-Billy Strayhorn's "Isfahan". The set ended in the Bradley's tradition, swinging on Monk's "Rhythm-A-Ning". (RM)

The bassist who stepped into Scott LaFaro's shoes in the classic Bill Evans Trio led his Nextet at Dizzy's Club (Mar. 6th), inconspicuously upstage but framed by the stunning view. **Chuck Israels** and company performed a clean, clear and swinging set, the sextet often operating as a hip big band as much as a postmodern combo. Charlie Porter (trumpet/flugelhorn), Tim Wilcox (tenor saxophone) and John Moak (trombone) occupied the frontline with well orchestrated voicings, often interwoven with call-and-response traded lines. Drummer Jimmy Madison brought his unfailing drive and terse sensitivity to the rhythm section, complementing Israels' pensive, shadowy lines and the evening's featured performer, pianist Aaron Diehl. The leader's vocalist daughter Jessica joined in for one noir-like piece, adding soprano long tones utterly designed to give chills. The overall repertoire largely comprised postbop originals laced with a standard (evocative "Lover Man") and two Evans-associated tunes. It was on the latter that Diehl's improvisational simmer, masterfully kept just below boil, came to fruition. "Detour Ahead", heard in its original glory on the *Waltz for Debby* album, was recreated with Diehl's wide-spaced chordal pulsations pivoting through clouded horn statements. Israels' solo spot cast a dark, smoky late-night ambiance, accented by whispering cymbals and gingerly dropped bass drum accents, almost like it was a lost Sunday afternoon at you-know-where. —**John Pietaro**



Chuck Israels @ Dizzy's Club

The classic décor of Birdland's Theater shimmered with apt timelessness in celebration of Leonard Bernstein (Mar. 14th). The late composer/conductor remains a cherished figure, particularly here in New York, where he revolutionized the Philharmonic and created scores for some of Broadway's best. Bernstein's commitment to education also exposed countless children to classical music as his televised concert lectures entered living rooms across the nation. Pianist **Pete Malinverni**, helming a trio of bassist Doug Weiss and drummer Aaron Seeber, tore into this beloved body of work. The opener was "New York, NY", a rollicking samba, the B-section of which galloped into swing and Malinverni's smooth, enticing solo, which flowed over crashing chords, open fourths and substitute harmonies. Versions of *West Side Story* material and other songs were memorable and for one magical number, the smoky alto of vocalist Lucy Wijnands, an Ella Fitzgerald Scholar at SUNY Purchase, sizzled. Throughout, the leader's enthusiasm was on display, near dancing at the piano and shouting jovially to the others: "Yeah! Sing it, man!" Weiss, as always, was rock solid, driving from beneath, adding melodic, moody improvisations. The youthful Seeber, a former SUNY student of Malinverni, was curiously beset by a sullen lack of fire, though displaying fine technique. Still, Bernstein's soaring, eternal melodies, so natural to jazz, left the audience humming all the way up the stairs and on to a blustery West 44th Street. (JP)

## WHAT'S NEWS

The **International Jazz Day** concert will take place Apr. 30th in Melbourne, Australia and will include Herbie Hancock, James Morrison, John Beasley, Cieavash Arian, William Barton, Dee Dee Bridgewater, Brian Blade, Till Brönner, A Bu, Igor Butman, Joey DeFrancesco, Eli Degibri, Kurt Elling, Antonio Hart, Matthew Jodrell, Ledisi, Eijiro Nakagawa, Mark Nightingale, Chico Pinheiro, Tineke Postma, Eric Reed, Antonio Sánchez, Nathan Schreiber, Somi, Lizz Wright, Tarek Yamani and others. The concert will be streamed at [jazzday.com](http://jazzday.com).

Following an accident that left him temporarily unable to work, bassist **Tony Marino** will be the beneficiary of a concert held at The Deerhead Inn in Delaware Water Gap, PA on Apr. 4th. For more information, visit [deerheadinn.com/2019/02/april-2019-music-schedule](http://deerheadinn.com/2019/02/april-2019-music-schedule). In addition, fellow bassist Gene Perla has set up a funding page for Marino: [perla.org/tony](http://perla.org/tony).

The finals of the **2019 American Pianists Awards**, with Kenny Banks, Jr., Emmet Cohen, Keelan Dimick, Dave Meder and Billy Test vying for the title, will take place Apr. 6th in Indianapolis judged by a panel of Stanley Cowell, Renee Rosnes, Helen Sung, Chris Mees and Will Wakefield. For more information, visit [americanpianists.org/finals](http://americanpianists.org/finals). All five finalists will also perform at Dizzy's Club Apr. 16th.

As part of the annual **Django A Gogo Festival** organized by Stephane Wrembel, there will be a camp with concerts, master classes and jam sessions open to the public. For more information, visit [djangogogo.com/music-camp](http://djangogogo.com/music-camp).

As part of the third annual **Stretch Music Festival**, a partnership between Christian Scott aTunde Adjuah and Harlem Stage Gatehouse, a Stretch Music Intensive with the Manhattan School of Music will take place Apr. 9th at 1 pm. For more information, visit [harlemstage.org/events-list/stretch-music-intensive](http://harlemstage.org/events-list/stretch-music-intensive).

The European Jazz Network has given the 2019 Award for Adventurous Programming to **Jazz Fest Sarajevo**. For more information, visit [europejazz.net](http://europejazz.net).

Composer/bandleader **Maria Schneider** has been named Artistic Director of the Frost School's Henry Mancini Institute. For more information, visit [hmi.frost.miami.edu](http://hmi.frost.miami.edu).

Bassist **Ingebrigt Håker Flaten** has won the Buddy-Prisen Award, Norway's most prestigious honor for Jazz Musicians as given by the Norwegian Jazz Forum. For more information, visit [jazzforum.jazzinorge.no/buddy](http://jazzforum.jazzinorge.no/buddy).

Pianist **Andy Milne** won the Juno Award (Canada's Grammy) for Best Group Jazz Album for *The Seasons of Being* (Sunnyside).

Last month drummer and Latin jazz scholar **Bobby Sanabria** took over hosting duties of WBGO's *Latin Jazz Cruise*, airing Fridays at 9 pm. For more information, visit [wbgo.org](http://wbgo.org).

Saxophonist **Dave Sewelson** is now hosting the weekly radio show *Give the Drummer Stream* Saturdays at 2 pm. For more information, visit [wfmw.org/playlists/FL](http://wfmw.org/playlists/FL).

Submit news to [info@nycjazzrecord.com](mailto:info@nycjazzrecord.com)



# MIKE MAINIERI

BY JIM MOTAVALLI

*Even if you don't know the name, you probably have a record featuring vibraphonist/arranger Mike Mainieri. Those Steps and Steps Ahead albums? He founded the band. Do you own Paul Desmond's Summertime, Kenny Burrell's A Generation Ago Today, Art Farmer's Big Blues with Jim Hall, Pat Martino's Starbright or any Buddy Rich albums from the late '50s-early '60s? That's Mainieri. He played dates—at a very young age—with Billie Holiday, Dizzy Gillespie, Coleman Hawkins and Wes Montgomery. Mainieri was also a ubiquitous pop music studio denizen, playing on (and helping arrange) albums with a cast as varied as Paul McCartney, Don McLean, Laura Nyro, Carly Simon, Linda Ronstadt and Paul Simon. After turning 80 last July, Mainieri is still working. A family issue sidelined him for a couple of years, but now he's back at it full time, still vigorous and full of ideas.*

**The New York City Jazz Record:** You started playing at 14 with Paul Whiteman in 1952. There are few other artists whose careers span as many musical genres and have been as long lasting as yours.

**Mike Mainieri:** I actually began playing professionally, if you want to call it that—weddings, bar mitzvahs and local dances with my trio, Two Kings and a Queen—at age 12. And then we auditioned for Paul Whiteman. I'm not sure if it was initially for the radio or the TV show, because we were on both. He had on amateur talent and we had a 16-year-old bassist, a 16-year-old female guitarist and me playing vibraphone. I was 14. I remember the tune we played, "Tea for Two". I still have a recording of it. And we won. They had the old applause meter in those days. I started working with the trio on various children's TV and radio shows, which were popular in those days. My friend, guitarist Gene Bertoncini, was from the neighborhood and he was also on the Whiteman show. Later on I met drummer Steve Gadd and his first gig was tap dancing and playing a drum solo on the *Mickey Mouse Club* [in 1957].

**TNYCJR:** What got you into music at such a young age?

**MM:** I was born into it, really. My mother gave birth to me on the kitchen table in our Bronx ghetto tenement building. My grandfather was a jazz guitarist and he was playing music from Le Hot Club of France in the next room while my mother was in labor. My uncles and aunts were wanna-be show business types—tap dancers and singers and vaudevillians. They did gigs in the mountains. And they loved jazz and took me to big band shows. Jazz was also what you heard on the radio in those days and it became part of my being and what I came to love.

**TNYCJR:** A lot of young people study music, but it doesn't lead them to become professional, especially so young.

**MM:** My mother decided I should play the vibraphone. I studied a little piano, for about a year, but didn't like

it very much. I guess I was around 10. My mother used to listen to a radio station out of Chicago and Marjorie Hyams, the first vibraphonist to play with George Shearing, had a show there. And she heard Lionel Hampton with Benny Goodman. My mother liked the mellow sound of the vibes. It was kind of ridiculous, because we couldn't afford even a refrigerator. But she went to work for two years in a sweatshop so we could afford the instrument and they bought a small, two-octave Deagan vibraphone. And somehow she found me a teacher. She would take me all the way from the Bronx down to the Bowery, where I studied with a fantastic vibraphonist and excellent teacher who was also a hopeless alcoholic. She would bring me down there, we'd shake him out of his alcoholic stupor and she'd give him \$2 for a lesson. We did that for years.

**TNYCJR:** It wasn't long before you joined Buddy Rich, staying with him for a long time, 1956 to 1963.

**MM:** I was 19 going on 20 when I started with Buddy. Somebody just sent me a broadcast interview with Buddy from Australia, from the period right after he auditioned me and he was bragging about this vibraphonist he had discovered.

**TNYCJR:** Buddy was legendarily hard on his musicians and there are many recordings of his diatribes. He wasn't difficult to deal with?

**MM:** I get asked that question all the time, which is understandable given the bus tapes that have circulated on the Internet. But that was in the '70s, when he formed the big band again. I only played in the quintet and the sextet. And they were all older musicians. It was a different environment—you showed up with suits and ties and you started on time and didn't make mistakes. I was playing with Phil Woods when I first joined, Earl May, John Bunch, Dave McKenna, Willie Dennis, Seldon Powell, Harry "Sweets" Edison. They were pros. In the '70s, things were changing, guys wearing longer hair, listening to rock. I never traveled on the bus. I had a great time with Buddy. I was kind of like the son he never had. So within a couple months I was writing arrangements and hiring musicians. I wrote a lot of original stuff for the sextet. Buddy took me everywhere with him and I would drive his Jaguar or one of his sports cars to the gigs. We played opposite so many fantastic bands—it would be "Buddy Rich and Art Blakey". I got a chance to hear everyone, Miles, 'Trane, you name it. He was also well connected in Hollywood and that meant meeting Jerry Lewis, Frank Sinatra and the Rat Pack, Lenny Bruce. Everyone knew Buddy. The guy was in movies during the Dorsey days. I had some disagreements with him, but it was nothing like the tapes. He wanted me to play out of the Hampton thing and I was fine with that.

**TNYCJR:** As you mentioned, hair was getting longer.

You went from Buddy to Jeremy and The Satyrs, a very early jazz-rock group featuring flutist Jeremy Steig.

**MM:** 1963 or 1964 I became good friends with [pianist] Warren Bernhardt and he had met Jeremy and started playing with him. And I met [bassist] Eddie Gomez, who was working with Jeremy also. I was ready to not go on the road anymore and had recently married and had a child. I was hanging out in the Village, digging The Beatles and other genres of music. Jeremy and these guys were playing jazz-rock; it was not called fusion. The hair was growing and the tie-dyed shirts came out. The '60s scene was starting to happen. And at

(CONTINUED ON PAGE 13)

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# JAMES BRANDON LEWIS

BY JOHN PIETARO

Catching James Brandon Lewis between tours and local dates is a challenge. Playing Europe with Thomas Sayers Ellis and their jazz/poetry ensemble Heroes Are Gang Leaders, as well as Chad Taylor, he returned stateside to perform with Craig Harris and visual artist Carrie Mae Weems. And the saxophonist is also hitting stages with his quintet, debuting material from the critically-acclaimed *An UnRuly Manifesto*. “I’ve been fortunate to have played with a lot of elders and many others in this thing we call free jazz,” he says. “You must have humility in music. Some of the greats are among the most humble people I’ve known. I respect their journeys, their lives and commitment and am lucky enough to be embraced in return.”

Lewis, 35, remains sufficiently spry to maintain the “Young Lion” status attributed to him by those elders, yet he’s increasingly viewed as a galvanizing force. His career highlights have been substantial thus far but with each passing year there comes an expansion of Lewis’ presence as a saxophonist, composer, activist and conceptualist. To many, he stands among the torch-bearers in a long line of tenor giants.

Hailing from Buffalo, NY, Lewis has lived, worked and studied on both coasts and multiple cities though, as he put it, his career only truly began in 2012 with relocation to New York City. It’s been a fortuitous and well-earned ride. “My mom saw my love for music when I was very young,” Lewis said. “At nine I began playing clarinet as a student at the Buffalo Academy for Visual and Performing Arts.” Lewis thrived in his studies and encouragement came both academically and at home. “I went to concerts each weekend with my mom, classical and jazz. And my uncle gave me subscriptions to *DownBeat* and *JazzTimes*, which I read every month. My bedroom was like a jazz museum, filled with posters, CDs and books.”

By 12 Lewis had moved onto alto saxophone. “I had been listening to Charlie Parker so taking on the alto was very intimidating! Charlie Parker All-Stars recordings were my major influence” and the initial model for the budding musician. However, when the school band fell short of one tenor saxophonist, Lewis was called on to take the chair. “And then I started listening to Coltrane,” he added, laughing.

Upon graduation from the Academy, Lewis was accepted at Berklee College of Music, but resources were short and he was forced to study locally. “I was not getting the nourishment of musicians that were better than me. I’d come from a gifted and talented school, so knew I needed a kick to move to the next step.” Pianist Brandon Felder was then studying at Howard University and referred Lewis to that celebrated school. “My father had attended a historically Black college, but I wasn’t thinking about that at the time. Yet when Brandon spoke about the amazing legacy of Howard and its jazz program, I rushed home to get my audition tape,” he explained. The program was based in creativity and discipline. “Howard was very conservatory-like, but very cool.

Grady Tate was on faculty and Donald Byrd and many other legends would come on campus. I traveled abroad for the first time with the Howard Jazz Orchestra. And we also played behind k.d. lang and Vanessa Williams at the Kennedy Center Honors.”

Graduating in 2006, Lewis spent the next two and half years in Colorado with his father, a minister. Always philosophic, this immersion brought the saxophonist into a deeper spirituality. “I was playing gospel and hymns fulltime in churches and also playing jazz in clubs.” The roots of the music became steadily present in Lewis’ horn and perception. Then, in 2008, he became a graduate student at the California Institute of the Arts where everything changed. “At Cal Arts I was off to the races,” he said. “Charlie Haden and Wadada Leo Smith were teaching there. James Newton. Alphonso Johnson. John Lindberg was there too. I learned about Charles Ives and Harry Partch, the intricacies of the AACM, the California scene and this amazing school’s history. A whole other continuum that I never knew was possible. It was off the chain!” The experience led to Lewis’ first album as a leader, the self-released *Moments*. Following graduation, he was drawn to Florida’s Atlanta Center for the Arts, where Matthew Shipp was Artist-in-Residence. “It was a beautiful experience. I studied with him for a condensed three weeks. Matt was the first to ask me to play with just bass and drums and I recognized how free music can be.” Shipp encouraged Lewis to move to New York, suggesting he record with William Parker and Gerald Cleaver. “I laughed because they didn’t know who I was. But he reached out to them.” *Divine Travels* was recorded in 2011 during a single six-hour session but sat idle for over two years.

After relocating, Lewis encountered Darius Jones, Marc Ribot, Craig Harris, Will Connell and the Arts for Art community. “Roy Campbell first took me to the Vanguard.” By 2014 the newly revived Okeh label released *Divine Travels* “after it was turned down by everyone.” And Lewis hasn’t looked back. Work with Hamiet Bluiett, Jimmy Heath, Anthony Coleman, Joe Lovano, Ken Filiano, Jamaaladeen Tacuma, Hamid Drake, Aruán Ortiz, Ribot, Harris, Parker, Harriet Tubman and his own ensembles gives a taste of Lewis’ musical range. It culminates with *An UnRuly Manifesto*, dedicated to Ornette Coleman, Haden and concepts of surrealism. “Someone recently told me the album is relentless, but a manifesto is a charge, a declaration. And I also like coded statements, like the African-American quilting tradition.” The recording is a compelling, masterful spectrum of sound and emotion with trumpeter Jaimie Branch, guitarist Anthony Pirog, bassist Luke Stewart and drummer Warren Crudup III, the strongest band the saxophonist has thus far fronted.

“I’ve been in this city for seven years and pride myself on how to enter a room. I relocated not to discover myself but to be nourished by the community. My greatest tool has been saying thank you.” ❖

For more information, visit [jblewis.com](http://jblewis.com). Lewis is at El Barrio Artspace Apr. 14th, Joe’s Pub Apr. 19th with Carl Hancock Rux and Brooklyn Conservatory of Music Apr. 28th. See Calendar.

#### Recommended Listening:

- James Brandon Lewis — *Moments* (s/r, 2010)
- James Brandon Lewis — *Divine Travels* (Okeh, 2011)
- James Brandon Lewis — *Days of FreeMan* (Okeh, 2015)
- James Brandon Lewis Trio — *No Filter* (BNS, 2017)
- James Brandon Lewis/Chad Taylor — *Radiant Imprints* (Off-Record, 2017)
- James Brandon Lewis — *An UnRuly Manifesto* (Relative Pitch, 2018)



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# TONY BENNETT

## ASTORIA IS BORN

BY ANDREW VÉLEZ

Born into a working class Italian family, Astoria native Anthony Dominick Benedetto is the embodiment of the Great American dream. At 92, he is the pre-eminent singer of the 20th and 21st centuries, embraced and beloved by audiences of all generations. Punctuated by smiles and chuckles, a conversation with him is rich and easy as he recalls how his life has crossed every major aspect of America's modern history. Bennett has performed for 11 presidents, is a World War II veteran who fought in the Battle of the Bulge, participated in the liberation of a concentration camp and marched alongside Martin Luther King, Jr. in Selma to support Civil Rights. The winner of 19 Grammy awards, he has sold more than ten million records just in the past decade. The richness of his life and relationships are glowingly captured in *Tony Bennett—Onstage and In The Studio* (Sterling Publishing). Co-authored by Bennett and Dick Golden, with a foreword by Michael Bublé and a preface by his son and manager Danny, this lavish coffeetable book radiates the intimate warmth of decades of relationships and performances.

One of his first big breaks came when he was singing in a Greenwich Village revue with Pearl Bailey. He was spotted by comedian Bob Hope, who invited him to join his show at the Paramount. Hope thought the name Bennett had been using, Joe Bari, was corny and suggested amending his birth name to Tony Bennett. Bennett smiles at the recollection and says, "It was the first time I heard the name that would stick with me for the next 70 years." It was just one of the many times throughout his life when Bennett's capacity for friendship moved his career along.

"Years later I did an album called *Just a Little Street Where Old Friends Meet* that fit Astoria perfectly. These days I am in Astoria quite often as my wife Susan and I decided to start a non-profit to support arts education in public high schools... We named it after Frank Sinatra and it is right next to the Kaufman Astoria Studios. Now we are celebrating 20 years of exploring the arts and we partner with over 40 public high schools in New York City and Los Angeles." Bennett recalls when he first met Sinatra and told him about getting butterflies before a performance. Sinatra told him being nervous is a good thing, that it shows that you care and the audience appreciates that. Sinatra was later known to call Bennett his favorite singer.

"Duke Ellington loved my mother and he would often come over to our house. It was Duke who really encouraged me to take my painting seriously. He said it was better to have two creative outlets so you don't get burned out... Duke was one of the most spiritual people I have ever met. His philosophy was that 'God is love.' I did a portrait of him that is now a part of the permanent collection of the Smithsonian's National Portrait Gallery. Of all the paintings I have done that is my favorite."

The conversation just keeps flowing easily. Mention a name and Bennett responds. Art Tatum? "I focused on the piano playing and the way he would build a song and the way he would have it start slow and then end dramatically. In fact, the style I used in my own singing initially went against the grain of pop

singers of the time who would sing in one sweet line and not waver to change the dynamics of their vocals."

k.d. lang? "I heard k.d. sing and I knew I wanted to work with her. Her voice is right there with Ella Fitzgerald and Judy Garland. Like Fred Astaire's dancing she makes her singing, which is quite extraordinary, seem effortless." Lena Horne? "I learned pretty much everything about consummate dedication and being professional when I toured with her on and off for about four years in the early '70s. When we started working together in 1972, she had suffered the passing of her husband, son and long-time manager. Yet she never missed a performance and was always spot-on perfect."

"I know when the news came out that Lady Gaga was going to record with me it seemed incongruous but I could tell by listening to her piano playing on her pop records that she was a very good musician... We were both booked to perform at the Robin Hood Gala. She sang 'Orange Colored Sky' and it was clear to me she had a jazz soul... When we recorded 'Lady is a Tramp' for the *Duets* album, what impressed me so much about her was before she left she shook hands with each and every person at the studio and thanked them... Every once in a while the phone will ring and it will be Lady to say hello and to tell me she was just listening to one of my records. I just love her."

Bennett's current best-selling recording is *Love Is Here To Stay* with Diana Krall. He recalls, "I first met Diana about 20 years ago. We were both performing at the Montréal Jazz Festival. During my set she was in the audience and I asked if she would come onstage and play 'They Can't Take That Away from Me' while I sang it. From there we connected and we decided to tour together. From time to time she came and recorded a duet with me and we would always say let's do an album together. So the time was right for us to get into the studio and we loved the idea of celebrating George and Ira Gershwin. We set the song list and we came into the studio and had the Bill Charlap Trio with us, which made it easy to just sing the songs and keep it very spontaneous and let it happen. The album is really like a musical conversation between the two of us. It came about very naturally... And Bill Charlap and Peter [Washington] and Kenny [Washington] are the best. If we wanted to change the tempo in the next take Bill and the guys were right there with us. It's the way I like to record. You keep it very spontaneous and as close to live performance as possible."

The 1975 and 1976 duet recordings with pianist Bill Evans are cited as being among Bennett's very best. Bennett says, "Truth and beauty. That is what Bill told me was his artistic philosophy and what he tried to capture in his music. It resonated so strongly with me when he said that I took that on myself. Those sessions we did together were magic. I knew that we were doing something special so I remember telling them to just keep the tape rolling. But back in those days you ran out of tape so it's a shame and they didn't record all our rehearsals as well. We both decided to keep the sessions very small so it was just myself, Bill's manager Helen Keane and the recording engineer. We lost Bill way too

soon. I remember asking him how his addiction to drugs got started. He said he wished 'his arm had gotten broken instead of sticking the needle in the first time.' We made those albums when I was on hiatus with Columbia Records and they turned out to be the two that every critic I know says are their favorite."

Fitting in with "truth and beauty" was certainly Bennett's longtime piano accompanist, Ralph Sharon. Bennett says, "He had such a knack for picking the right material and, of course, he found my signature song, 'I Left My Heart in San Francisco'. It was Ralph who really encouraged me in the early '50s for jazz-influenced records as the record company kept having me do ballads. Back in the '40s I fell in love with jazz music and when I got signed with Columbia it was the beginning of many battles with Mitch Miller. He didn't want me to sing anything but strictly pop songs. He wasn't a huge fan of jazz but in 1954 he finally relented and let me do a full jazz album. *Cloud 7* was one of the first 12-inch long-playing records that Columbia was just beginning to release then. I got to work with the brilliant Chuck Wayne and he did all the arrangements with me. Although the album wasn't a smash hit like some of the pop records I had done, it was a watershed project for me and it allowed me to begin the journey of bridging between popular standards and jazz. A few years later Miles Davis told me the version I recorded of 'The Music Plays On' from that album was one of his favorites."

"I remember Mitch forcing me to sing a song, 'In the Middle of An Island', which I didn't want to record. I gave in and it became a Top Ten single. After that Ralph and I pushed for more jazz and we got to do *The Beat of My Heart*. We assembled an incredible list of artists including Al Cohn, Jo Jones, Chico Hamilton, Bill Exiner and Candido. It really made a statement. In fact, Mitch Miller came to one of the sessions and he didn't say a word. I don't know if it was because he hated it or he had to admit we had something going on. I do know that near the end of his life he called my son and manager Danny and said to him, 'You know your dad was right about sticking with jazz.' ❖

For more information, visit [tonybennett.com](http://tonybennett.com). Bennett is at Radio City Music Hall Apr. 13th and honored as part of the Jazz Foundation of America's Great Night in Harlem at the Apollo Theater Apr. 4th. See Calendar.

#### Recommended Listening:

- Count Basie/Tony Bennett—*Basie Swings/Bennett Sings* (Roulette, 1958)
- Tony Bennett—*When Lights Are Low* (Columbia Legacy-RPM, 1964)
- Tony Bennett—*Sings 10 Rodgers & Hart Songs/More Great Rodgers & Hart* (Improv, 1973)
- Tony Bennett/Bill Evans—*Together Again* (Improv-Concord, 1976)
- Tony Bennett—*MTV Unplugged* (Columbia Legacy-RPM, 1994)
- Tony Bennett/Diana Krall—*Love Is Here To Stay* (Verve/Columbia, 2017)



Photo: Michael DiVito

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**"Machito, Bauzá, & Graciela:  
Creating a Genre that Endures"**  
Sat | May 4 | 3:30pm | Repertory Theater  
Loren Schoenberg, moderator  
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# BILLY KAYE

BY RUSS MUSTO

“A gig is a gig is a gig. That was the expression they used to say,” Billy Kaye remembers and at 86 the drummer has had more than his share. Kaye was born Willie King Seaberry on Nov. 25th, 1932 in Wilson, North Carolina. One of the memories of his early childhood in the southern tobacco town was of the player piano in the home of his grandmother. “I used to fool around with that when I was allowed to. It was no big deal; it wasn’t really even a thing about playing music, it was just about something to play with,” he recalls. Later, when he was sent to Philadelphia to live with an aunt while his parents got settled in New York, he was exposed to the music of the black church. “Some of my cousins were like holy-roller-type persons and I used to go to church with them and I heard the piano there, but it still wasn’t that interesting,” he remembers.

“The music thing started when I moved back with my folks in New York around 1942. My interest in music got started in public school. It was in the 4th or 5th grade at PS 41 in Brooklyn. We had a music appreciation thing going on with a teacher. I guess it was about culture and whatever. Certain days of the week we would have to listen and just imagine what we were hearing when we heard this music and then we had to identify whose music it was. It was classical music; other music wasn’t allowed in school back then. We had to learn that and we had to figure out in our mind what did that represent, what were they doing, the stories that were in the music.” He goes on, “I decided some time in the upper grades—in junior high—that I wanted to do music. I wanted to play the drums, but my father said you can’t just go and play something you don’t know about. He said I had to learn how to play music first, so I had to take piano

lessons for a long time. And I got really involved in the music. I learned all about the music and stuff, but it still didn’t blot out the drums that I wanted to do. I used to go listen to Papa Jo [Jones] when I did a little cutting classes back in high school. He’s the one who chased me out of the Paramount Theatre one day. He came up from backstage one day and he yelled at me, ‘Every damn time I come here I see you sitting out there. Don’t you go to school? If I knew who your parents were I’d whip your butt and take you home to your parents and have them whip your butt.’ I guess he was what you’d call my mentor.”

Kaye enlisted in the Air Force in 1950 and began playing drums seriously. Stationed in Tripoli, on his three-day passes he would travel to Germany where he would play with young Europeans, including tenor saxophonist Hans Koller and pianist Jutta Hipp. When he returned to the U.S. it was Hipp who ran into him on the street and suggested that he bring a snare drum up to a club in Harlem and sit in with pianist Cecil Young. That led to him getting the gig in the place where Billie Holiday would regularly sit in. Kaye credits Lady Day with helping him get himself together when he was sickened after taking a sniff of something offered to him. “That was the first and last time,” he says of his experience with drugs.

The gig with Young sent Kaye on his way. He began playing regularly while holding down various day jobs that helped him support his growing family. He had already made a name for himself working with Illinois Jacquet and others when one night he encountered the Baroness Pannonica de Koenigswarter. “She had seen me playing around in different places. When I finished the gig I was crossing the street and her car eased up on me and I looked in and she said to me in that accent, ‘Get in.’ She was going down to pick up Monk and that’s when she introduced me.” The drummer became friends with the iconic pianist and eventually joined his quartet for a stint.

Kaye’s style was a perfect fit for the burgeoning organ craze of the early ‘60s. A friendship with Columbia Records producer John Hammond led to a slot with George Benson and an appearance on the guitarist’s *Cookbook* album with organ player Lonnie Smith and

baritone saxophonist Ronnie Cuber. After that a 20-year tenure with alto saxophonist Lou Donaldson ensued. Kaye recalls, “We used to pull a B3 organ behind the station wagon. We’d drive from New York to Texas and back with stops in between.” When not with Donaldson he performed and recorded with other saxophonists like Stanley Turrentine and Hank Crawford.

Meanwhile Kaye had started leading his own groups. “The first gig I did with my group was in Atlantic City, when Atlantic City was really just buzzin’ with music. Houston Person, myself and Fran Gaddeson. She was a helluva saxophone player out of Lionel Hampton’s band, but she turned into a hell of an organ player. We did Atlantic City for about three years, every season Atlantic City, Atlantic City, Atlantic City.” The same group also had a six-month residency at the Monterey Club in New Haven.

These days Kaye continues to stay busy leading his own groups. He heads a band with pianist Jack Glottman, bassist Don Pate and either Caroline Davis or Roxy Coss on alto and tenor saxophone, respectively, which kicks off the Monday night jam sessions at Fat Cat. Meanwhile during the day he brings a trio with Pate and Ruben Phillips on piano into assisted living residences, as part of his long association with the Jazz Foundation of America. He’s also getting ready to record his own date. Recalling his days touring with the likes of Leon Thomas and Eddie Jefferson he has started scatting. He says with a laugh, “Yeah, we’ll call it The Drummer Scats or The Drummer Sings. However they want to call it.” ♦

Kaye is at Fat Cat Mondays. See Calendar.

#### Recommended Listening:

- George Benson — *The George Benson Cookbook* (Columbia, 1966)
- Stanley Turrentine — *Sugar* (CTI, 1970)
- Wilbert Longmire — *The Way We Were* (Astra, 1975)
- Hank Crawford/Calvin Newborn — *Centerpiece* (Buddah, 1978)
- Nellie McKay — *Get Away From Me* (Columbia, 2004)
- Federico Bonifazi (featuring Philip Harper) — *E 74th St* (SteepleChase, 2014/2016)

## LEST WE FORGET



# DON SHIRLEY

BY MARK KERESMAN

Don Shirley, who died six years go this month at 86, was a pianist who strode between the jazz and classical worlds. But in the first half of the 20th century opportunities in the latter sphere for an African-American musician were limited. Shirley established himself as a soloist leading small groups, performing a mélange of classical, jazz, gospel, show tunes and pop music of the day. He achieved a measure of mainstream success: his recording of “Water Boy” reached number 40 on Billboard’s Top 100 chart. Shirley was also a composer, writing symphonies, concertos for piano and cello, string quartets and a one-act opera and recorded albums for Cadence, Columbia and Atlantic, often in duo with bassist Richard Davis, another player who early on was denied roles in classical orchestras because of his race.

Shirley was born Jan. 29th, 1927 in Pensacola, Florida to Jamaican immigrants and learned piano (and organ later) at age two. In 1945, Shirley was

featured soloist with the Boston Pops Orchestra; a year later, the London Philharmonic Orchestra performed one of his compositions. It’s easy to see why Shirley’s version of “Water Boy” was a hit. After the dramatic cello intro, Shirley’s thick piano chords are laced with gospel feeling; at about the halfway point Shirley kicks things into a higher gear with vigorous, nearly percussive playing of the jubilant traditional melody. Shirley wanted a career in classical music, but was dissuaded by none other than impresario Sol Hurok, who said that white audiences of the times would not accept him. So, Shirley developed his own genre—a winning blend of American popular music, jazz, and European classical.

In 2018 a portion of Shirley’s life was dramatized, somewhat controversially, in the hit movie *Green Book*, named for the guidebook for African-Americans traveling by car in the Jim Crow South. Setting: NYC 1962 and Shirley (Mahershala Ali) is embarking on a tour of Midwestern and Southern states. Anthony “Tony Lip” Vallelonga (Viggo Mortensen), an Italian-American bouncer, is hired to be his driver and bodyguard. This is a “road movie” with two very different travelers. Shirley is imperious, haughty and distant, Vallelonga is a street guy, good-hearted despite racist tendencies. Initially the men do not get along—Vallelonga, however, has great respect for Shirley’s talent. *Green Book* details how this trip impacts each character—Vallelonga gets his horizons widened by

seeing up-close the racism Shirley endures (which increasingly disgusts him) while Shirley gets off his high-horse a bit and learns to enjoy life (when the two encounter each other for the first time in Shirley’s apartment, Shirley sits before Tony on a throne.) Ali received an Oscar for Best Actor and *Green Book* for Best Picture of the year. Some say the movie is yet another “white savior” movie, something of a *Driving Miss Daisy* in reverse. This writer thinks that is a lot of hooley. Vallelonga was hired to be a bodyguard as well as driver and both characters save each other from the people they were before their travels began. Furthermore, one of the screenwriters, Nick Vallelonga, son of real-life Tony Lip, maintains Don Shirley “approved what I put in and didn’t put in.”

This movie is an education for modern audiences—new generations are exposed to the grandeur of Shirley’s music and the atrocious bigotry of those days. Pianist/soundtrack composer Kris Bowers worked closely with and taught Ali piano and even stood in for close-ups on the keyboard scenes. Two thumbs up. ♦

#### Recommended Listening:

- Don Shirley — *Tonal Expressions* (Cadence 1954)
- Don Shirley — *Piano Perspectives* (Cadence, 1955)
- Don Shirley Duo — *Improvisations* (Cadence, 1956)
- Don Shirley — *Piano* (Audio Fidelity, 1958)
- Don Shirley — *Pianist Extraordinary* (Cadence, 1960)
- Don Shirley Trio — *In Concert* (Columbia, 1968)



# DRIFF

BY ERIC WENDELL

“Free improvisers these days can have many different reference points or come from different parts of the musical horizon. Some people come from a world that doesn’t include any jazz reference or any jazz training and they make great music...but that’s not the point.” So says pianist Pandelis Karayorgis, co-founder, alongside saxophonist Jorrit Dijkstra, of Boston-based Driff Records. Since 2012, Driff Records has served as the entity for their musical output, existing in a world where technology and seemingly limitless creativity have served artist-led jazz labels.

With 16 CD releases and two digital downloads, Driff showcases the adventures of Dijkstra and Karayorgis and the different endeavors to which their minds are privy. With the label “transatlantic improvised music” serving as the masthead of their carefully curated music, Driff showcases a shared passion for ever-evolving jazz traditions.

Karayorgis states, “It’s not a record label in the true sense because it only covers projects that Jorrit and I are involved in. So we don’t take outside projects.” While their collaborations are the heart of the label, their projects show a wide range of what modern improvisatory practices are capable of achieving. For Karayorgis, his work leading trios and quintets showcases a piano style that is swift and adept to any and all moments. Dijkstra’s solo and duo recordings show a penchant for the technological, easily applying

different electronic textures into the jazz language.

The idea of starting a record label may appear vast, but to Dijkstra and Karayorgis it was more of a practical means to take control of their musical destinies. According to Dijkstra, “we had a bunch of releases and then we were kind of tired of shopping around for labels and then labels not getting back to us for a year and then stuck with these recordings that we want to release.”

The genesis of their creative outputs began in their native homelands of Greece and The Netherlands. Karayorgis spent his formative years studying classical music and was introduced to jazz via his older brother’s copy of Oscar Peterson’s *Night Train*. After studying economics and performing in local bands, Karayorgis ventured to the United States to earn his undergraduate and graduate degree at the New England Conservatory. Dijkstra made a name for himself in Amsterdam’s free jazz/improv scene in the ‘80s. After attending a jazz workshop in Banff, Canada in the ‘90s, where he first performed with Canadian and American jazz musicians, he too made his way to Boston on a Fulbright Scholarship to study at the New England Conservatory.

Driff’s first release was *1000 Words*, a duo release with Dijkstra and trombonist Jeb Bishop. In his review for *The Squid’s Ear*, critic Paul Serralheiro remarked that the pieces and performances were, “delivered by instrumentalists with masterly skills who think as well on their feet as they do with their pens.”

From that initial release, Driff has slowly shown Dijkstra and Karayorgis as two distinct musical personalities who have consistently grown more ambitious. The cornerstone of Driff is *The Whammies*, which comprises Dijkstra, Karayorgis, Bishop, violist/

violinist Mary Oliver, bassists Nate McBride and Jason Roebke and drummer Han Bennink. The group’s first release was 2012’s *The Music of Steve Lacy* where the collective tackled the music of the late legendary soprano saxophonist. The group followed up with two subsequent releases also dedicated to Lacy, the third volume receiving considerable praise, reviewer Mark Corroto writing, “This third edition emphasizes individual players and their distinctive approaches to music making and improvisation.”

The design of the releases is indicative of the modern, forward-thinking materials on the albums themselves. Dijkstra said, “I think the style is twofold. It’s the music and it’s the design. We decided to have on every cover a kind of an analog piece of art as a cover. And until then we did with the digital with all the titles and everything. Right. So the basic design concept is that it’s an analog piece of art. Like a real painting or a real collage or something you know.”

As with any artist-led label, economic concerns in the current musical climate are at the forefront. Dijkstra reflects this by saying, “selling these things [CDs] is just really a nightmare. That’s also the reason why in the last couple of years we haven’t released much.” Economic concerns or not, 2019 is planning to be a productive year for Dijkstra and Karayorgis. On the docket is a release from their group Cut Out, completed by Bishop, McBride and drummer Luther Gray.

Driff is two players who have taken the steering wheel with Karayorgis seeing Driff as “part of a growing number of musicians who are taking control of their music and releasing their own music.”

For more information, visit [driffrecords.com](http://driffrecords.com)



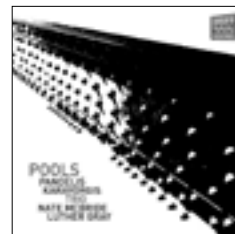
*The Music of Steve Lacy Vol. 3, Live*  
The Whammies



*Matchbox*  
Dijkstra/Karayorgis/McBride/Newton



*Cliff*  
Pandelis Karayorgis Trio



*Pools*  
Pandelis Karayorgis Trio



*Linger*  
Delbecq/Dijkstra/Hollenbeck

## VOXNEWS

# FOREVER VOICES

BY SUZANNE LORGE

Singer/pianist **Bob Dorough** (1923-2018) is best known for his work for the children’s TV show *Schoolhouse Rock!*. Under his direction, millions of children learned about conjunctions, the magic number three, how a bill becomes a law and the preamble to the Constitution (a personal favorite). But fewer know that Dorough collaborated with many jazz greats like trumpeter Miles Davis, singer Blossom Dearie and pianist/composer Dave Frishberg (they wrote the satirical “I’m Hip” together) and that he recorded for various labels, even turning out three (magic) albums for Blue Note Records in the late ‘90s.

In 2014, at 91, Dorough recorded *But For Now*, an album with Michael Hornstein (alto saxophone) and Tony Marino (bass). Recorded live, without overdubs, the album contains all of Dorough’s usual humor and swing and recalls an earlier sound—spontaneous, unbridled and warm. The song list revisits several chestnuts by other composers (“Girl from Ipanema”, “The Shadow of Your Smile” and “Take Five”), but the title cut is one of Dorough’s own and the only self-penned tune on the album. It’s a love song that he wrote decades ago for his wife, Corine, who died in 1986. Enja

released *But For Now*, Dorough’s final recording, just last year, a month or so after his death. And this month the National Endowment for the Arts honors Dorough posthumously with the Jazz Master Award. That’s a noun, you know—a person, place, or thing.

Another belated launch: **Giacomo Gates** recently released a four-track record that he cut in 2005. *G8S* (9th Note Records), short as it is, encapsulates all that’s great about Gates’ singing. He nails each groove with aplomb. He solos as easily as he breathes. He chooses intriguing arrangements and monster players. He tempers blazing-fast tempos (“Come Along With Me”) with moderate swing tunes (“Hungry Man”) and the occasional gooey ballad (“Why Try To Change Me Now”). The most intriguing thing about this recording, though, is how much Gates of 14 years ago sounds like Gates of today. His is a forever voice.

On *Mingus’ Sounds of Love* (Leo), singer **Maggie Nicols** takes Charles Mingus’ dazzling compositions a step further. Eschewing any chordal instruments, Nicols’ accompaniment is a trumpet-alto saxophone duo in close harmony, overlaid on thudding drum lines. The emphasis lands on Mingus’ provocative lyrics—which Nicols uses as a jumping off point for extemporaneous spoken word, shrieks and atonal improvs. The performances are wildly imaginative, almost alarming—and quite funny at times (especially “Weird Nightmare” and “Mingus Cat-Alog/Pussy Cat Dues”). One straight, rollicking blues tune—“Nostalgia

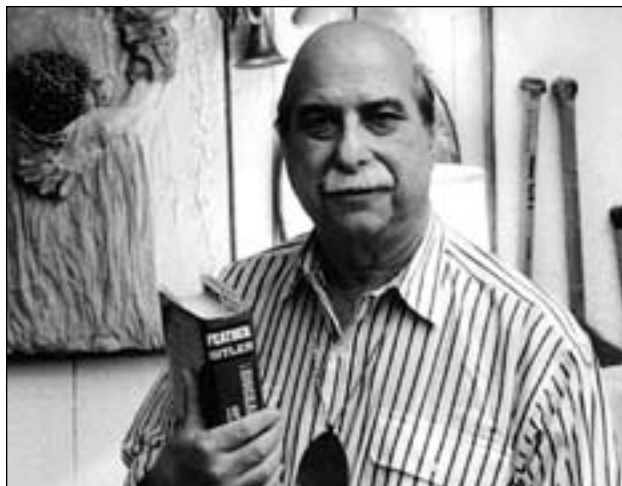
In Times Square”—shows off the group’s more conventional side, with coordinated riffs and ample solos. Just this side of scary great.

Juggernaut singer **Paul Jost** reprises some tunes from his first Jazz at Lincoln Center appearance on *Simple Life* (PJ Music). Last May, as a guest on vibraphonist Joe Locke’s week-long gig at Dizzy’s Club, the two powered through “Caravan” and “If I Only Had A Brain”, two of Jost’s signature tunes. These appear on the new record—Locke as a sideman this time—in a natural evolution of their onstage collaborations of the last few years. Besides Locke, the record features Jost’s regular rhythm section: pianist Jim Ridl, bassist Dean Johnson and drummer Tim Horner, the musicians responsible for introducing Jost and Locke to each other to begin with. The album isn’t all amazing scats and power vocals though. Jost’s version of “Shenandoah”, with his mournful harmonic solo, is a heartbreaker. Jost is at 55Bar (Apr. 24th).

Super gigs: **Tony Bennett**, 92, takes to the stage at Radio City Music Hall (Apr. 13th) as part of his multicity “I Left My Heart” tour. There are two places to hear Jazz Master **Sheila Jordan**, 90, this month: Birdland (Apr. 17th-20th) and Local 802 (Apr. 2nd), in “Keeping Jazz Alive: A Workshop on Contemporary Vocal Improv”, with fellow warbler **Theo Bleckmann**. **Tuck & Patti**, the long-time guitar-voice duo, will be at Iridium (Apr. 30th-May 1st) and rising star **Veronica Swift** sings at Jazz Standard (Apr. 4th-7th). ❖

# IRA GITLER

BY ANDREY HENKIN



Ira Gitler, the Dean of the jazz critics' school who co-authored *The Biographical Encyclopedia of Jazz* with Leonard Feather, wrote liner notes in the hundreds and several books on music and was an editor of *DownBeat*, died Feb. 23rd at 90.

Gitler was born Dec. 18th, 1928 in Brooklyn, NY. His much older brother Monroe exposed him to the swing music of the time and even had the young Gitler tag along to concerts. When he was a teenager, he made the trek into Manhattan and the famed clubs lining 52nd Street. As he recounted to Dr. Michael C. Woods of Hamilton College in 1995 for a filmed archival interview: "The first piece of writing that I ever did on jazz that was published was in my high school newspaper about Dizzy Gillespie at the Spotlight Club...They hit me like a revelation and I became really a fanatic about them. I tried to convert everyone I met."

Soon he was more than a fan. He went to work for the recently-founded Prestige Records in a number of administrative roles and on Aug. 14th, 1951 attended a recording session by saxophonist Zoot Sims, resulting in his first set of liner notes. He would go on to pen more notes for virtually every major label and artist well into the new millennium, defining a critical terminology still used by most jazz writers today ("Sheets of sound"...that's one of his).

Gitler had a stint as the editor of *DownBeat* in the '60s and worked under, and eventually alongside, legendary critic Feather on the latter's *Biographical Encyclopedia of Jazz* series (the last edition was published in 2007). Speaking to Dr. Woods about the importance of younger musicians being aware of history, Gitler said, "It's like a plant. If you cut it back, it's the same plant but it might grow with a different configuration. And I think that's what happened. When you go back to those roots of this music and all the giants, so you're really in essence cutting it back and then it's going to grow again in a new way and who knows what it's going to lead to this time."

Gitler went on to contribute jazz criticism for *JazzTimes*, *Modern Drummer*, *The New York Times*, *San Francisco Chronicle*, *Village Voice*, *Playboy* and *New York Magazine* and wrote books on bebop in the '40s (as well as his other love, hockey), resulting in Lifetime Achievement Awards from the New Jersey Jazz Society and Jazz Journalists Association and an NEA Jazz Masters Fellowship in 2017.

Explaining his philosophy as both a fan and a scholar to Dr. Woods, Gitler was characteristically straightforward: "I think the thing to do is keep your ears open and listen, listen as much as you can. And the more you listen, the more knowledgeable you become and the more sophisticated in your listening and you're able to make judgments and comparisons and also to understand your taste."



**ED BICKERT** (Nov. 29th, 1932–Feb. 28th, 2019) The Canadian guitarist made albums from the mid '70s onwards for PM, Sackville, Concord, Innovation, Unisson and ArtistShare to go along with sideman credits since the late '50s with Moe Koffman, Ron Collier, Peter Appleyard, Rob McConnell, Gene Lees, Paul Desmond, Don Thompson, Rosemary Clooney, Frank Rosolino, Benny Carter, Sammy Nestico and many others. Bickert died Feb. 28th at 86.



**ETHEL ENNIS** (Nov. 28th, 1932–Feb. 17th, 2019) The soul-jazz vocalist toured Europe with Benny Goodman in 1958, sang the National Anthem at Richard Nixon's second inauguration at the request of Spiro Agnew and had albums on Jubilee, Capitol, RCA Victor, BASF, EnE, Hildner Productions and Savoy Jazz. Ennis died Feb. 17th at 86.



**ANDRÉ FRANCIS** (Jun. 6th, 1925–Feb. 12th, 2019) The French radio DJ introduced the Miles Davis Quintet before their 1963 Antibes appearance, led a brief compilation series of American artists for Le Chant Du Monde and produced albums for Shandar, Disques Festival, Enja, Palm and L'Escargot. Francis died Feb. 12th at 93.



**CONNIE JONES** (Mar. 22nd, 1934–Feb. 13th, 2019) The trumpeter was in Jack Teagarden's group in the early '60s, recorded under Billy Maxted, Pete Fountain and Bucky Pizzarelli and made two albums, one with his Crescent City Jazz Band and the other in partnership with Dick Sudhalter. Jones died Feb. 13th at 84.



**KIYOSHI KOYAMA** (Feb. 12th, 1936–Feb. 3rd, 2019) This editor of Japanese jazz magazine *Swing Journal* (1962-79, 1990-93) produced Japanese issues of albums on MPS, Verve, Mercury and EmArcy as well as Japanese labels like Next Wave and authored liner notes for Japanese reissues of American and European albums and indigenous releases on various Japanese labels. Koyama died Feb. 3rd at 82.



**KEN NORDINE** (Apr. 13th, 1920–Feb. 16th, 2019) The host of the *Word Jazz* program on Chicago's WBEZ for 40 years got his start doing voiceover work, then moved into reading poetry with jazz players during the Beat Era, most notably a series of collaborations with Fred Katz for Dot Records, then albums for FM, Philips, Snail and Asphodel. Nordine died Feb. 16th at 98.



**ANDRÉ PREVIN** (Apr. 6th, 1929–Feb. 28th, 2019) The German-born, longtime U.S. resident pianist/composer started recording as a teenager for RCA Victor, had further releases on MGM, Contemporary, Metrojazz, Columbia, Capitol, Angel, Telarc, Deutsche Grammophon and many other labels to go along with parallel careers conducting the classical music in which he had trained as a youth and composing music for film, leading to a discography numbering in the hundreds and Lifetime Achievement Awards from the Grammys, Kennedy Center, London Symphony Orchestra and Gramophone Classic FM, Austrian and German Crosses of Merit, Glenn Gould Prize and a knighthood in Great Britain. Previn died Feb. 28th at 89.



**FRANK PULLARA** (1938–Feb. 12th, 2019) The bassist was a member of The Boys From Rochester, a group that included fellow Rochesterians Chuck and Gap Mangione, Steve Gadd and Joe Romano and made a 1989 album for Feels So Good Records, reuniting the bassist with the Mangione brothers after a 1961 Riverside album by The Jazz Brothers, which included Sal Nistico from nearby Syracuse. Pullara died Feb. 12th at 81.



**JANUSZ SKOWRON** (May 23, 1957–Feb. 28th, 2019) The Polish keyboard player was a founding member of the jazz-rock band String Connection, which was active from 1982 onwards, worked with countrymen like Kazimierz Jonkisz, Tomasz Stańko, Zbigniew Jaremko, Witold E. Szczurek and Zbigniew Namysłowski and was part of the International Quintet with Bill Evans, David Gilmore, Krzysztof Zawadzki and Victor Bailey. Skowron died Feb. 18th at 61.



**WILLIE THOMAS** (Feb. 13th, 1931–Feb. 16th, 2019) The trumpeter got his start in the late '50s with Al Belletto, appeared on most of the albums of Walter Perkins' MJT+3 in the '50s, was part of Woody Herman's Herd in the late '50s-early '60s, participated in several large ensemble recordings by Slide Hampton and Bill Barron during the '60s, made a couple of albums in partnership with Bunky Green in the '80s and wrote instructional books for Alfred Publishing. Thomas died Feb. 16th at 88. ♦



## KARIN KROG & GEORGIE FAME

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(INTERVIEW CONTINUED FROM PAGE 6)

that time I started doing a lot of record dates. I got very busy as a performer and arranger. I started to work on music for films. I was doing what I needed to do to support the family, but also still playing some straightahead and continuing with Jeremy and The Satyrs. They had made one record for Reprise. I toured with them and then the band backed folksinger Tim Hardin for a while. Tim was quite a character. His harmonic sense was much better than most folksingers—"Misty Roses" was almost like a Jobim samba, harmonically. When Tim was on, it was lovely. It was either total disaster and chaos, or exquisite.

**TNYCJR:** You played on *Tim Hardin 3*, the live one.

**MM:** Right and then Tim moved to Woodstock. I moved there too, around 1968 or 1969. We'd all play at a club called the Joyous Lake and everyone went through there. It was an amazing musical experience in Woodstock then. White Elephant was the jam band I formed around that time. I was producing and arranging a lot of sessions then and befriended a lot of the engineers and owners of studios. So when the studios were dark, I'd bring in the session guys. We'd just jam on a groove, D minor for half an hour. There's a double album of those sessions that's been out for a while. Some days there'd be a few guys there, sometimes 25. And we were also partying pretty hard.

**TNYCJR:** Steps grew out of White Elephant?

**MM:** A few groups came out of that: Dreams, Ars Nova and Steps. There was a group with Tony Levin, Steve Gadd and Warren Bernhardt called L'Image and we

started playing together. David Spinozza joined later. Out of that came Steps, which was originally the Mike Mainieri Quintet. There was a young Japanese journalist who loved the acoustic band and she asked if we could record for Nippon Columbia. I couldn't do that under my own name because I was signed to Warner Brothers. We recorded two Steps albums while we were in Tokyo. *Smokin' in the Pit* [1980] was only released in Japan, but it went gold. And then we did *Step by Step*. We toured in Japan and we became famous there—shows with 5,000 people. It was close to a rock and roll reception we got. A year later we made another album live at Seventh Avenue South, the Brecker Brothers' club. And that was the end of the Steps group.

**TNYCJR:** You were working with rock groups but also jazz sessions. You move easily between these worlds.

**MM:** I loved all that music. And I approached it differently. If I had remained a straightahead bebop musician and stayed on the road, I would have had a very different career. Maybe more prolific in terms of recordings and continuity. But I've raised eight children and the road didn't appeal to me. Going to the city and getting calls for dates was much better. But I wouldn't know whether I'd be working on a commercial or a film score. Some of the work was crap—commercials for underarm deodorant paid the bills. And then I'd get a call to be on a Wes Montgomery session. It was a challenge. Paul Desmond one day and Paul Simon the next. I didn't try to impose my bebop style on the pop musicians—I knew instinctively what they wanted. And I love lyrics and storytelling as much as I love improvising with someone like Desmond.

**TNYCJR:** Talk about starting NYC Records.

**MM:** With a partner I built a recording studio in the mid '80s that we closed in 1992. I walked away with a demo tape of a Steps Ahead album [eventually called *Yin-Yang*] that I wanted to place with a record company. I heard about a conference for independent labels, of which there were many at the time. While at that event I hooked up with a European label that wanted to do a six-album deal with me and made a similar deal for Japanese distribution. NYC put out my own albums, by my wife, singer-songwriter Dee Carstensen, and by George Garzone, Rachel Z, Luciana Souza, Steps Ahead and others, including a special project recorded in Europe with the late saxophonist Charlie Mariano, who had become a good friend, and Dieter Ilg on bass. There are more than 40 records. There's also a recording of guitarists playing Beatles songs. We couldn't get much traction with that one because the stores wouldn't stock it in the Beatles section, and nobody could find it in "Various Artists". The label is somewhat inactive now, because all the music is on Youtube. ❖

For more information, visit [nycrecords.com](http://nycrecords.com). Mainieri is at Blue Note Apr. 29th. See Calendar.

#### Recommended Listening:

- Buddy Rich—*Playtime* (Argo, 1960)
- Mike Mainieri—*Journey Through An Electric Tube* (Solid State, 1968)
- Warren Bernhardt/Michael Brecker/Randy Brecker/Mike Mainieri—*Blue Montreux/Blue Montreux II* (Arista, 1978)
- Steps—*Paradox (Live at Seventh Avenue South)* (Better Days, 1981)
- Mike Mainieri—*An American Diary* (NYC, 1994)
- Mike Mainieri—*Crescent (featuring Charlie Mariano, Dieter Ilg)* (NYC, 2010)

# Mulberry 147

April 6 **Vitali Imereli**  
April 7 **Peter Lin & the Lintet**  
April 13 **Dave Fields**  
April 14 **Kate Baker**  
April 20 **Burr Johnson**  
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**Come What May**  
Joshua Redman Quartet (Nonesuch)  
by Tyran Grillo

*Come What May* is the third round for saxophonist Joshua Redman, pianist Aaron Goldberg, bassist Reuben Rogers and drummer Gregory Hutchinson. Like its predecessors, the album presents a spectrum of tunes, working at an even deeper level of maturity. Given that their last studio effort was recorded in 2000, it makes sense that the band should have taken a giant leap in intuition, but such a process is easier said than done and more than a mere consequence of sharing the road and the stage together.

Although varicolored from a thematic standpoint, these seven Redman originals partake of a binding confidence reflective of a conscious willingness to treat medium as message. The title cut and its follower, "How We Do", are the front and back of the band's aural business card. In both, Redman and Rogers define and unravel a genuine compositional voice, which resonates through the bandleader's willingness to explore every idea to its logical end. Goldberg and Hutchinson, for their part, shine in the power walk that is "I'll Go Mine", crossing every 't' without a hint of intrusion. These four musicians, whether at their quietest ("Vast") or most forthright ("Stagger Bear"), would need to expend unfathomable effort not to let their two-plus decades of camaraderie show through. Indeed, "DGAF" sounds like a bunch of old friends finishing each other's sentences.

That same spirit is reflected in the engineering, which allows every instrument to occupy its own space. While at first this effect feels jarring (there is none of that sense of movement through space only a live experience can articulate), it ultimately leaves it up to the quartet to bridge the gaps between them. The end result is best described as a laid-back adventure, one that is smooth yet grounded enough to withstand the force of expectation.

For more information, visit [nonesuch.com](http://nonesuch.com). This project is at Blue Note Apr. 2nd-7th. See Calendar.



**What's Next?**  
Friends & Neighbors (Clean Feed)  
by Stuart Broomer

This is the fourth CD by this Norwegian quintet since 2011, accomplished without a single shift in personnel. Named for an Ornette Coleman record, the quintet consists of tenor saxophonist/bass clarinetist André Roligheten, trumpeter Thomas Johansson, pianist Oscar Grönberg, bassist Jon Rune Strøm and drummer Tollef Østvang. The affinity to the advanced jazz of the '60s is broader than the Coleman-inspired band name would imply, though true to its inclusive spirit, stretching from Coleman to the mid '60s Blue Note school of Wayne Shorter and Andrew Hill.

Three members split the composing duties.

Roligheten composed four of the eight pieces and opener "Influx" immediately suggests, along with a couple of other Blue Notes, Shorter's modal moody, luminously somber *Night Dreamer* session from 1964. Except for a brief and fading piano trio episode at the conclusion, it's otherwise free of improvisation, sign of a composer's significance here, as well as a willingness to go in a direction opposite to the expected. While Roligheten's "Reflection" also suggests the modal reverie, Strøm's "WLB", his only composition, stands out for its aggression. It has contrasting themes, one percussive and repetitive, the other leaping and erratic, the two combining to launch the set's most intense solos.

But even that's done with a certain degree of decorum, the group often turning to that element of dual structure, like the contrasting tonal elements in Grönberg's "Kubrick's Rude". Further on, his "Thorleif's Blues" has a certain Monk-ish cast to it, fueling the feeling that the group are moderates inspired by radicals.

The members are all strong players but good listeners too. Like friends and neighbors, their greatest strength is their empathy. It's there in the way they're attuned to one another's nuances, the way that dialogues arise with a fluid naturalness and the coherent feel that develops on each piece, composition and improvisation blurring together. These are the qualities of a band playing together for a long time and that values what familiarity makes possible. It's definitely worth hearing.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). This band is at ShapeShifter Lab Apr. 2nd. See Calendar.



**Future Memories**  
Yotam Silberstein (Jazz and People)  
by Elliott Simon

Guitarist Yotam Silberstein is from Israel and came of age in New York City but his music leans heavily on Brazilian and Argentinian musical forms. His uniqueness, in a crowded field of modern guitarists, is a distillation of disparate influences into a fresh sound. The result is a very listenable jazz format, which also includes the occasional Middle Eastern and Spanish tinges, blues and bop. *Future Memories* is his sixth release as a leader. Six original compositions as well as four others showcase an approach that, aside from a few infrequent brushes with new-age voices, stakes out its own territory.

Vitor Gonçalves rotates among piano, accordion and percussion on five tunes and his playing stands up admirably to Silberstein. He shines on the title cut, which otherwise intentionally blends Middle Eastern and South American melancholia. Rounding out the band are Glenn Zaleski on piano and Fender Rhodes, bassist John Patitucci, percussionist Daniel Dor and Andre Mehari on synthesizer for three tracks. "Matcha" is a much livelier jaunt, which turns into a forum for Silberstein and Zaleski's nimbleness, before "Wind On the Lake" paints a beautifully tranquil guitar/synthesizer portrait. "Night Walk" profits from a lovely chordal and lightly percussive stroll while "A Picture of Yafo" is likewise elegantly understated, primarily due to Patitucci's gorgeous fretless bass, in its portrayal of the Israeli city.

Silberstein has an affinity for *capricho*, a quick paced musical style that emphasizes technical prowess,

and composer Hamilton de Holanda's "Capricho de Donga" and "Capricho de Espanha" are included. The former includes brisk yet breezy piano/guitar interplay regrettably devolving into improvisational noodling while the latter is a crisp rendering showcasing Silberstein's excellent touch. "Impedimento" is the band's take on the genre while "Choro Negro", written by Paulinho de Viola, gracefully closes out the session as a lovely guitar/piano duet. Silberstein is a multifaceted guitarist and *Future Memories* presents his many sides in an inclusive setting.

For more information, visit [jazzandpeople.com](http://jazzandpeople.com). This project is at Dizzy's Club Apr. 2nd-3rd. See Calendar.



- RECOMMENDED NEW RELEASES**
- Stephan Crump/Ingrid Laubrock/Cory Smythe—*Channels* (Intakt)
  - Larry Grenadier—*The Gleaners* (ECM)
  - Alexandra Grimal/Jozef Dumoulin/Dré Pallemarts/Nelson Veras—*Heliopolis* (Ovni)
  - Chuck Israels Nextet—*Bass Intentions* (Soulpatch Music)
  - Julian Lage—*Love Hurts* (Mack Avenue)
  - Dave Scott—*In Search Of Hipness* (SteepleChase)
  - John Swana/Tim Motzer/Doug Hirlinger—*Channels* (1K)
  - Simon Toldam Trio—*Omhu* (ILK Music)
  - Gilles Torrent—*Jazz Inspiration, Vol. 3* (Altrisuoni)
  - Dwight Trible—*Mothership* (Gearbox)
- Laurence Donohue-Greene, Managing Editor

- The Comet Is Coming—*Trust in the Life Force of the Deep Mystery* (Impulse!)
  - Peter Evans/Sam Pluta—*Two Live Sets* (Carrier)
  - GGRIL—*Façons* (Circum-Disc)
  - Green Dome—*Thinking in Stitches* (Case Study)
  - Kuzu—*Hiljaissus* (Aerophonic/Astral Spirits)
  - Maurice Louca—*Elephantine* (Northern-Spy)
  - Marilyn Mazur—*Shamania* (RareNoise)
  - Mopcut—*Accelerated Frames of Reference* (Trost)
  - Akira Sakata Chikamorchi/Masahiko Satoh—*Proton Pump* (Family Vineyard)
  - Logan Strosahl Spec Ops—*Sure* (Sunnyside)
- Andrey Henkin, Editorial Director





**Insidious Anthem**  
**Chicago Edge Ensemble (Trost)**  
**Stroboscope**  
**The Bridge Sessions 09 (The Bridge Sessions)**  
 by Steven Loewy

These outstanding recordings share the explosive machinations of saxophonist Mars Williams but embrace different strategies within the rubric of free jazz.

*Insidious Anthem* employs a small-band sound reflecting the taut arrangements of leader and electric guitarist Dan Phillips, whose skills as a writer rival his improvisational talent. His pieces support close harmonies for saxophone and Jeb Bishop's trombone but instead of solos sandwiched between melody, Phillips intersperses each piece with tightly wound lines that shift surreptitiously, resulting in a relaxed feel with a propulsive energy fueled by drummer Hamid Drake. Players weave in and out, particularly the written thrusts of Williams and Bishop on "Upstream Brotherhood", featuring Phillips in a horn-like solo and Williams in an uncharacteristically conservative excursion. Bishop is in typically good form, his focused postbopish lines propelling forward with immaculate energy. Drake plays hard, undergirding with fiery dynamism. On "Curbside Memorial", Phillips surprises by slowing the pace and relying on drums to give the semblance of propulsion while the closing title track revels in deliberate drawn-out complexity, contrasting with the somewhat mundane, yet appropriately compelling winds. Hard to label, but surprisingly accessible, this album is a testament to Phillips' choice of quality partners to perform his challenging compositions. Relaxed and well-rehearsed, the small group packs a strong punch.

*Stroboscope* is an equally winning recording but very different. The first of the two tracks, simply entitled "Stroboscope #1", is a free-wheeling jam session, beginning gently and quickly morphing to a deliciously intense exercise in powerful, unencumbered blowing, reminiscent of the fiery free expression of Borbetomagus and the Paul Flaherty Sextet, and impresses with a gigantic sound that belies the small size of the group. Saxophonists Williams and Larry Ochs are in their element, melding delectably, guitarists Julien Desprez and Mathieu Sourisseau push forward with unabated noise and twisted permutations and drummer Samuel Silvante pounds and interjects relentlessly. Ochs and Williams rise splendidly above

the fray, with a surprisingly diverse palette. "Stroboscope #1" and much longer "Stroboscope #2" are each treasure troves of dense frenzied blowing but on the latter, there are instances when the pace slows, only to return to an even greater level of screeching and wailing. Silvante is pleasurably implacable, but so are the saxophones and, for that matter, the guitarists too. When the roller coaster ride is over, you feel satisfyingly drained and, depending on the strength of your stomach, ready for more.

For more information, visit [trost.at](http://trost.at) and [acrossthebridges.org](http://acrossthebridges.org). Mars Williams is at 244 Rehearsal Studios Apr. 3rd. See Calendar.



**Again**  
**The Thing (Trost)**  
**New Japanese Noise | New Brazilian Funk**  
**Paal Nilssen-Love (PNL)**  
 by Mark Keresman

There is something special about Norway's avant garde jazz scene, particularly a willingness to ignore genre barriers. Three new releases feature drummer Paal Nilssen-Love, who's made quite a career collaborating with American (notably Ken Vandermark) and European musicians (John Butcher, Peter Brötzmann) as well as being a leader.

The Thing is a long-running trio with Swedish saxophonist Mats Gustafsson and fellow Norwegian bassist Ingebrigt Håker Flaten. *Again* is a bracing collection of cathartic free squall, borne by potent rhythmic patterns. "Sur Face" has Gustafsson honking his guts out over an ostinato and churning rhythms before evolving into a mournful dirge; the flexible, elemental clatter raises the proceedings to an ecstatic/ritualistic level. The ghostly, Albert Ayler-ish lament "Decision in Paradise" features a guest shot from American free jazz legend Joe McPhee on trumpet. This track is sparse and spacious, McPhee making with rippling waves and darting phrasing. Throughout Nilssen-Love is fierce, his drumming propulsive and interactive, with hints of rock-like dynamics.

The next albums have similar cover art and related concepts—both were recorded live in 2018 and find Nilssen-Love improvising with musicians mostly from Japan and Brazil, respectively (Brazilian guitarist Kiko Dinucci appearing on both). *New Japanese Noise* is closer to tactics of the Japanese noise scene of Merzbow and K.K. Null and more extreme USA noise-meisters Borbetomagus, Painkiller and rockers Sonic Youth in their free excursions. Nilssen-Love, Dinucci, Akira Sakata (alto saxophone, clarinet, voice) and Kohei Gomi and Toshiji Mikawa (electronics) dispense with melody, harmony and rhythms, generating a full-bore, mostly brutal sonic assault with occasional passages of chilled-out lyrical respite courtesy of Sakata.

Despite the title, *New Brazilian Funk* doesn't have much funk except for Dinucci's line of jagged electric guitar riffs in "The Fruit of the Lemon" and the electric bass of Felipe Zenicola. What it has is an approach that falls between the above two albums—a free-for-all yet with more ebb and flow, identifiable rhythm(s) and an urgent impetus driving the wailing skronk of Norwegian alto saxophonist Frode Gjerstad. Paulinho Bicolor's voice-like cuica provides Brazilian undertones and the ensemble playing has a punk-jazz feel.

On all three discs Nilssen-Love is a perfect team player, taking almost no solos, the spark plug that drives these sonic engines, supporting and stimulating the international cast of players.

For more information, visit [trost.at](http://trost.at) and [paalnilssen-love.com](http://paalnilssen-love.com). Nilssen-Love is at 244 Rehearsal Studios Apr. 3rd. See Calendar.

## UNEARTHED GEM



**Tokyo 1975 | Espace Cardin 1977**  
**Dexter Gordon Quartet (Elemental Music)**  
 by Scott Yanow

When he arrived in Tokyo in 1975, tenor saxophonist Dexter Gordon (who died 19 years ago this month at 67) was nearing one of the crossroads of his life. The following year he would end a 14-year stay in Europe, moving back to the U.S. and playing before surprisingly large and appreciative crowds. Gordon, still just 52 in 1975, already had a colorful life, which included being the first bebop tenor, having legendary saxophone battles with Wardell Gray and Lucky Thompson in Los Angeles, surviving and kicking a drug habit in the '50s, making classic albums for Blue Note and flourishing in Europe, where he made a series of very rewarding recordings for the SteepleChase label. Still ahead of him was his U.S. "comeback", signing with Columbia and ending his career by getting an Academy Award nomination for his role in the film *Round Midnight*.

While there are many classic Gordon albums, it is gratifying that the Elemental Music label has come out with two live CDs of previously unreleased music. *Tokyo 1975* finds Gordon very much in prime form at Yubin Chikin Hall. The bulk of the set is comprised of four selections with the trio that Gordon often played with in Copenhagen: pianist Kenny Drew, bassist Niels-Henning Ørsted Pedersen and drummer Albert "Tootie" Heath. Gordon is explosive on his "Fried Bananas", swinging during a medium-tempo take of Henry Mancini-Johnny Mercer's "Days Of Wine And Roses", warm on Erroll Garner-Johnny Burke's "Misty" (check out his cadenza) and takes a vocal on a rollicking version of Billy Eckstine-Earl Hines' "Jelly Jelly" that is quite joyful and delights the audience. The CD also includes an exciting 14-minute version of Thelonious Monk's "Rhythm-A-Ning" from 1973 with the same trio other than Norwegian Espen Rud on drums (his second recorded appearance with Gordon) and a 1977 rendition of Dedette Lee Hill-Willard Robison's "Old Folks" with pianist Ronnie Mathews, bassist Stafford James and drummer Louis Hayes.

Nearly as strong is *Espace Cardin 1977*, which was recorded in Paris two years later at the titular venue. It is historically significant because this is the only recording that exists of the great tenor playing with the early bebop pianist Al Haig who is in excellent shape; they are joined by bassist Pierre Michelot and an assertive Kenny Clarke on drums. The set begins with a solid medium-tempo Gordon blues, "Sticky Wicket". Gordon was an early inspiration to John Coltrane who returned the favor by later influencing him; Gordon occasionally played soprano during the '70s but, as he shows on another original, "A La Modal", the spirit might have been there but not the tone. He makes up for it with excellent versions of Johnny Green-Edward Heyman-Robert Sour-Frank Eyton's "Body And Soul" (which utilizes the Coltrane chord changes), uptempo original minor blues "Antabus" and a hard-driving reading of Sonny Rollins' "Oleo". The program concludes with Haig and the trio stretching out on Monk's "Round Midnight". Get both of these CDs.

For more information, visit [elemental-music.com](http://elemental-music.com)

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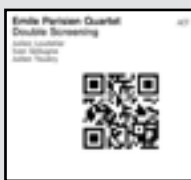
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## GLOBE UNITY



### Reflejo

Andrew Raffo Dewar/John Hughes/Chad Popple  
(pfMENTUM)

### Double Screening

Émile Parisien Quartet (ACT Music)

Three Stories About Rain Sunlight and the Hidden Soil  
Paul Rogers/Olaf Rupp/Frank Paul Schubert  
(Relative Pitch)

by Tom Greenland

The soprano saxophone, championed by Sidney Bechet, Steve Lacy and John Coltrane, proves particularly apposite in the avant garde arena, where players like Andrew Raffo Dewar, Émile Parisien and Frank Paul Schubert adeptly exploit its possibilities.

Born in Argentina, raised in Minnesota, Dewar is a professor of interdisciplinary arts in Tuscaloosa. *Reflejo*, recorded in Hamburg with local bassist John Hughes and drummer/vibraphonist Chad Popple, includes Dewar's three-part title piece and four improvisations. The first two parts of the composition fuse iridescent vibraphone clusters and deep bass 'footsteps' or multiphonic drones with (mostly) clean-toned, thematic soprano; the third punctuates new sections with cued 'chords' and short sharp pauses. On the improvised pieces, instrument timbres overlap to a great degree: Hughes favoring bowed, highly compressed tones; Popple coaxing similar sounds from the trapset; Dewar, rarely overblowing, coloring melodic lines with laconic gargles and growls. The final improvisation is especially successful, the highlight of a set notable for its chamber-like ambiance.

*Double Screening* is the Émile Parisien Quartet's fifth CD (the second for ACT) since forming in 2004, maintaining the same pianist (Julien Touéry) and bassist (Ivan Gélugne), though Julien Loutelier replaces original drummer Sylvain Darrifourcq here. The group is a dream come true for those who want to have their postmodern bop and eat free improv too. The theme, as the title and tracks imply, is life in the socio-digital age, but the instruments are acoustic, the co-soloing relentlessly intense. 14 short pieces, several direct segues, ranging from hyper- to hypoactive (mostly the former), feature the leader's cool sustained tone and chameleonic piano, often partially prepared, while bass and drums fill in complementary and/or contradictory parts. On "Malware Invasion", Parisien's tenor horn style exemplifies high-octane freebop while "Daddy Long Legs" is a paragon of madcap interactivity.

*Three Stories About Rain Sunlight and the Hidden Soil*, recorded and mixed by Berlin guitarist Olaf Rupp, is comprised of three lengthy (the first lasts over half an hour) group improvisations. The presence of veteran English seven-string bassist Paul Rogers and saxophonist Frank Paul Schubert (also from Berlin) insures that these ambitious outings sustain interest. Indeed the album is notable for its tiered textures, modulated emotions and capacity to reward repeated listening. Rupp, who holds his guitar upright, like a pipa, using similar techniques, hovers in the middle register, often mimicking snare drum chatter with clicking fingers. Schubert pushes perpetually forward like a horn or siren—legato, light but fully formed. Rogers roams above and below him, vigorous, leading without dominating.

For more information, visit [pfmentum.com](http://pfmentum.com), [actmusic.com](http://actmusic.com) and [relativepitchrecords.com](http://relativepitchrecords.com)



### All About That Basie Count Basie Orchestra (Concord Jazz) by Alex Henderson

Jazz lost one of its most influential bandleaders when Count Basie died at 79 of pancreatic cancer 35 years ago this month. The Basie "ghost orchestra" remains active under the direction of trumpeter Scotty Barnhart, who makes sure that *All About That Basie* is faithful to the classic Basie sound even with songs he never recorded.

Barnhart oversees an allstar lineup of guests ranging from trumpeter Jon Faddis and trombonist Wycliffe Gordon to singers Carmen Bradford and Kurt Elling and vocal group Take 6. Some material is from Basie's '30s-50s heyday but a surprising amount of attention is paid to pop-rock and R&B material: Adele's 2015 hit "Hello" reimagined as easygoing mid '40s instrumental swing; a bluesy interpretation of Leonard Cohen's "Hallelujah"; Stevie Wonder featured on harmonica for his own "My Cherie Amour"; and Faddis taking center stage on The Champs' "Tequila", which receives a Latin jazz makeover.

While about 40% of the album will disappoint purists (though Basie recorded an entire album of songs by The Beatles), the classic repertoire isn't ignored. Vernon Duke's "April in Paris" recalls Basie's famous 1955 arrangement but with a twist: Joey DeFrancesco prominent on organ. Bradford's performance on Fats Waller's "Honeysuckle Rose" is typical of the gritty female singers Basie employed in the '40s-50s while Jamie Davis' big-voiced baritone on Basie's "Sent for You Yesterday" recalls soulful Basie vocalists like Jimmy Rushing and Joe Williams. Elling pays homage to Basie's work with Frank Sinatra on Rube Bloom's "Don't Worry 'Bout Me". While tribute bands aren't the same as the real thing, Barnhart does a good job keeping the Basie sound alive and takes risks in the process.

For more information, visit [concordmusicgroup.com](http://concordmusicgroup.com). This band is at Apollo Theater Apr. 4th as part of the Jazz Foundation of America's Great Night in Harlem. See Calendar.



### Open Sesame Joe Fiedler (s/r) by Kurt Gottschalk

Joe Fiedler's talents as an arranger should be apparent to anyone who's listened to half a song of his. He has a talent for reflecting traditions without mimicking them. With early jobs ranging from Broadway to Cecil Taylor's big band, Fiedler gets the combined values of following your muse and putting in the hours. His past arrangements of Willie Colon, Don Van Vliet, Albert Mangelsdorff and Sun Ra (as well as his own tunes) demonstrate his in-the-pocket inventiveness.

For the last decade-plus, Fiedler has also been doing musical arrangements for the Sesame Workshop (formerly known as the Children's Television Workshop), first for the rebooted series *Electric Company* and subsequently for the ever-popular *Sesame Street*. His worlds now collide quite happily on *Open Sesame*, 15 arrangements of songs from the show for a jazz

quintet with a frontline of him on trombone, trumpeter Steven Bernstein and saxophonist Jeff Lederer, the necessarily tight and driving rhythm section made up of bassist Sean Conly and drummer Michael Sarin.

Hearing new treatments "Somebody Come and Play", "People in Your Neighborhood", "Pinball Number Count" and "Rubber Duckie" (as well as latter-day classic "Put Down the Duckie") is fun for most anyone of the generations who grew up with the tunes, but Fiedler's record isn't just vamping-on-themes. It isn't played for novelty or laughs. He's neither angling for iconoclasm nor pandering to listening children. He's clearly considered how he wants to approach the music, showing understanding of and respect for what the show was when it premiered in 1969. The fictional (but very NYC) neighborhood has always been urban and multi-racial (even so far as to have blue and purple residents). *Sesame Street* was, of course, an idealized haven for respect and understanding, but there was grit beneath the surface, a funkiness reflective of the times—and seriously, what's funkier than a monster in a garbage can and an enormous talking canary?

Heavy bass, at times fuzzier than the Cookie Monster, is prominent throughout this thoroughly enjoyable album. Drums, especially the bite of the hi-hat, suggest the proto-disco vibes that were in the air in New York and on the street where Gordon, Susan and Bob lived and Mr. Hooper kept shop. The horn solos are there to raise the energy of the song, not to challenge it. It's not a kids record but it's a record kids will likely love and people who used to be kids as well. Perfect for anyone who likes a little extra Grover in their Grover Washington.

For more information, visit [joefiedler.com](http://joefiedler.com). This project is at The Jazz Gallery Apr. 5th. See Calendar.



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**Dizzy Con Clave (Live From Dizzy's Club Coca-Cola)**  
**Carlos Henriquez (RodBros Music)**  
 by Joel Roberts

Bronx-born bassist Carlos Henriquez has been a force on the Latin jazz scene for more than two decades ever since he performed with legends like Tito Puente, Eddie Palmieri and Celia Cruz as a teenager. A Wynton Marsalis protégé and longtime member of Marsalis' quintet and the Jazz at Lincoln Center Orchestra, Henriquez made a stellar debut as a leader in 2016 with *The Bronx Pyramid*, a celebration of his New York City and Puerto Rican roots. His new release is a celebration of another sort, saluting the Latin side of Dizzy Gillespie, the trumpet master who pioneered the fusion of AfroCuban rhythms with the hot sounds of modern jazz back in the '40s.

Recorded live at the Lincoln Center venue named in Gillespie's honor, the album features Henriquez leading an allstar octet of Latin and mainstream players led by a formidable frontline of tenor saxophonist Melissa Aldana, trumpeters Mike Rodriguez and Terrell Stafford and trombonist Marshall Gilkes. The hard-grooving rhythm section is Henriquez, pianist Manuel Valera, conguero-vocalist Anthony Almonte and drummer Obed Calvaire.

The set focuses almost entirely on favorites from the Gillespie songbook, including transformative fare like "A Night in Tunisia", "Manteca" and "Tin Tin Deo", which helped set the course for the emerging Latin jazz idiom. While the material is familiar, what sets this recording apart, aside from the overall excellence of the octet's musicianship, is the energy, vitality and originality of Henriquez' arrangements, infusing bebop standards like "Groovin' High" and "Bebop", for example, with an infectious, danceable Salsa flavor.

This is a festive, joyful album, entirely in keeping with Gillespie's irrepressible spirit, serving both as a reminder of his genius and an encouraging sign that his legacy is being carried on by artists like Carlos Henriquez.

For more information, visit [rodbrosmusic.com](http://rodbrosmusic.com). Henriquez is at Rose Theater Apr. 5th-6th, 17th and 25th-27th, all with the Jazz at Lincoln Center Orchestra. See Calendar.



**Ricordare**  
**Carlos Franzetti (Sunnyside)**  
**On The Brink of a Lovely Song**  
**Christina von Bülow (Storyville)**  
 by Donald Elfman

Eliot Zigmund is a musician's musician. The drummer has played with many of jazz' biggest names, including Bill Evans, Stan Getz, Art Pepper and Michel Petrucciani, and his time and taste have made him the perfect accompanist and more.

Pianist Carlos Franzetti beautifully blends the elements of his native Argentinian music with 'romantic' music from many sources on *Ricordare*, a collection of chestnuts, film tunes and Franzetti originals. This is the deep vein in which players like

Zigmund and bassist David Finck thrive. The standards include a harmonically rich reading of Irish ballad "Danny Boy", in which piano is agonizingly sweet yet lifted by the rhythm section in what feels like a Latin dance, and a swingingly different "When You Wish Upon A Star" (written by Leigh Harline and Ned Washington for Walt Disney's 1940 adaptation of *Pinocchio*). Other film music is presented via selections from *Diva*, *A Man and a Woman* and the less well-known *A Pure Formality*, the tunes beautifully showcasing Franzetti's delicate feeling for melody and space. And finally, there are the glorious originals: Zigmund immediately lifts "B.A. Express", originally composed for a French fusion group; Franzetti wrote "Allison's Dance" for his classical pianist wife (who produced this recording); and "Sausalito" is a gentle bossa-ish tribute to Franzetti's hero, composer/arranger Clare Fischer. The disparate music works because of the interplay among Franzetti and his understanding rhythm partners.

Zigmund is the perfect drummer for the delicate shadings achieved by alto saxophonist Christina von Bülow, who got her inspiration, teaching and support from Lee Konitz. With the eminently musical bassist Palle Danielsson and some subtle and melodic guitar work from her son, Pelle von Bülow, the saxophonist unassumingly explores standards and originals on *On The Brink of a Lovely Song*. For a wonderful example of the nuance, Paul Weston's "I Should Care" opens the album with a quiet band: the leader introduces the theme as a waltz with her exquisite tone and Konitz-like approach; Zigmund is on brushes throughout and engages the stillness of the vibe; Danielsson also takes a lovely and peaceful solo. There are smart and breathtaking versions of several other standards: Jimmy McHugh's intimate "Don't Blame Me", complemented by simple understanding from Danielsson and Zigmund; a slightly darker and uptempo take on Cole Porter's "I Love Paris", Zigmund out-front with a smoking pulse; and sublime version of the Gershwins' "I Loves You Porgy", on which son gracefully accompanies mother. And there's the sterling performance, led off by Danielsson, of Jimmy Rowles' modern classic "The Peacocks", Zigmund subdued but ever salient and all the players equally restrained. "Just Too Very" and "Of a Lovely Song" are based on jazz "standards"—the former on "Out of Nowhere" and latter "All The Things You Are". These tunes, like everything here, reflect an emphasis on melody and the great benefits of interplay.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com) and [storyvillerecords.com](http://storyvillerecords.com). Eliot Zigmund is at Smalls Apr. 5th-6th. See Calendar.



**Swirl**  
**Michael Wolff Trio (Sunnyside)**  
 by Marco Cangiano

This is Michael Wolff's very welcome return to the trio format after his 2017 solo release *Zenith* and his full recovery from cancer. Wolff, along with bassist Ben Allison and drummer Allan Mednard, has produced a well-balanced, relaxed and enjoyable recording. His confidence and maturity are almost tangible, much as his contributions as a composer.

The atmosphere is warm and cozy, thanks to the Yamaha Piano Salon in Manhattan where the album was recorded in front of a small and extremely well-

behaved audience—cheers and applause can be heard only at the start and the end of each piece. Allison and Mednard are very congenial equal partners for Wolff's at-times spare piano style. The former in particular blends very well with Wolff's rhythmic anticipation while providing a number of tasteful solos.

The program starts with "Allison", jointly written by Wolff and Allison, a folksy and bouncy tune, which features supple drumming. Wolff is definitely a two-handed pianist, with a brilliant technique he rarely has to show off. Most of his tunes present pleasant yet not fully memorable melodies. Among these are the ballad-like "Jennie" and "Goodbye Too Late", this last one dedicated to Wolff's father. "Metairie" is possibly the album's most complex piece, with hidden echoes of Monk's angularity. "Tough Ashkenazi", based on a conversation with fellow pianist Fred Hersch, is as blues as it can be, showing another aspect of Wolff's broad and somewhat eclectic influences.

Of the two standards, Matt Dennis-Earl Brent's "Angel Eyes" gets a dramatic and essential reading, whereas Richard Rodgers-Lorenz Hart's "I Didn't Know What Time It Was" is characterized by a rhythmic variety that sounds somewhat artificial, not always succeeding in reaching the core essence of the piece. Allison's own contribution, "The Detective's Wife" is an intriguing tune building slowly along a repeated pattern. Finally, the title track is delicate and uplifting, delivering the melody after rhapsodic piano swirls beautifully supported by bass and drums. This is a tight trio performance, as the final round of applause rightly demonstrates.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Wolff is at Knickerbocker Bar & Grill Apr. 5th-6th and Birdland Theater Apr. 19th-20th. See Calendar.

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#### *Glimpses*

Keith Oxman (Capri)

*On The Corner Live! The Music of Miles Davis*

Various Artists (Ear Up!)

*Outside The Soiree*

Erin McDougald (Miles High)

by Scott Yanow



#### *Duologue*

Alfredo Rodriguez/Pedrito Martinez (Mack Avenue)

by Tom Greenland

Throughout his career, Dave Liebman has recorded sessions for myriad labels as often as a sideman as a leader. A flexible improviser on tenor and soprano saxophones and flute, Liebman has excelled in settings ranging from fusion and postbop to avant garde jazz and from solo to big bands. His playing has been unpredictable except in its consistent excellence.

*Glimpses* finds Liebman with an excellent hardbop group comprised of Denver musicians led by tenor saxophonist Keith Oxman, who contributes four originals and displays an attractive tone and swinging style. Pianist Jeff Jenkins sounds a bit like McCoy Tyner (particularly on opener "Shai") and with stimulating support from bassist Ken Walker and drummer Todd Reid, this is a solid unit that feels like a working band. Highlights include quiet ballad "Lenny", advanced but swinging "Trane's Pal", a revival of the obscure Cedar Walton tune "Afreaka" and straightahead medium-tempo blues "Louminus" featuring the two tenors. In addition, Liebman is showcased during "In A Sentimental Mood" (a duet with Jenkins) and Oxman is excellent on his thoughtful ballad feature "I Sold My Heart To The Junkman".

During his period with Miles Davis (1972-74), Liebman was on several recordings, including the still-controversial *On The Corner*. Due to its cut-and-paste nature (with excerpts from jammed performances), absence of a personnel list on the original album and Davis electrifying and distorting his tone, *On The Corner* (Davis and Liebman with three keyboard players, guitar, electric bass, sitar, tabla, two drummers and percussion) has been either loved or hated by most listeners. *On The Corner Live* has Liebman (mostly on soprano) with a more conventional instrumentation comprised of reedplayer Jeff Coffin, keyboard player Chris Walters, guitarist James DaSilva, electric bassist Victor Wooten and drummer Chester Thompson. No one musician is listed as the leader but Liebman is the main voice, playing with intense passion throughout the avant-funk grooves. While the repertoire is not entirely from the studio album, the style of the funky fusion music is similar but now seems a lot more coherent, logical and safer.

Liebman is in a more supportive role as part of an octet (along with trumpeter Tom Harrell) assisting singer Erin McDougald on *Outside The Soirée*. A versatile singer from Chicago well worth discovering, McDougald expresses a wide variety of emotions, has an impressive range and swings at every tempo. She contributed the inventive arrangements, which often cast fresh light on familiar and offbeat songs. Heard along the way is a sensual rendition of Cole Porter's "Begin The Beguine", Yip Harburg-Jay Gorney's "Brother, Can You Spare A Dime" (which has been Latinized), a surprising uptempo take of Lionel Hampton-Sonny Burke's "Midnight Sun", a joyful (rather than wistful) version of Fran Landesman-Tommy Wolf's "Spring Can Really Hang You Up The Most" and a cooking medley of Vincent Rose-Harry Owens' "Linger Awhile" and Al Jolson-Buddy DeSylvia-Vincent Rose's "Avalon".

For more information, visit [caprirecords.com](http://caprirecords.com), [store.cdbaby.com](http://store.cdbaby.com), [cd/davidliebmanfriends](http://cd/davidliebmanfriends) and [mileshighrecords.com](http://mileshighrecords.com). Dave Liebman is at Jazz at Kitano Apr. 5th-6th. See Calendar.

Pianist Alfredo Rodriguez and percussionist Pedrito Martinez were both raised in Havana, the former in the city's prestigious conservatories, also playing pop music in his father's (also named Alfredo) television orchestra; the latter, almost a decade older, playing AfroCuban rumbas in the city's Cayo Hueso neighborhood. After working together on *The Invasion Parade*, Rodriguez' 2014 sophomore effort for Mack Avenue, the pair decided to explore their musical chemistry on *Duologue*, produced, as with all of Rodriguez' albums, by mentor Quincy Jones.

Rodriguez' electrifying technique is precise but fluid, his through-composed *montuno* figures, often doubled or tripled in the right hand, are delicate but driving, his solo lines intricately ornamented, never overplayed. Martinez concentrates on congas and cymbals, adding (or overdubbing) bits of cajón, bongos, batá drums, timbales and shakers. Jones' hand is heard in the artfully mixed tracks, which pose acoustic piano and hand drums front and center, layered by various percussion sounds judiciously spread about the soundscape, with sparse keyboard bass parts in the background and overdubbed Fender Rhodes solos. Martinez' smooth vocal style graces the originals "Africa", "Estamos Llegando", "Cosas del Amor", "Flor", "Jardín Soñador", "Mariposa" and "Yo Volveré", mostly diatonic pieces with a few harmonic surprises. Three covers have more flair: a rhythmically nuanced instrumental version of Michael Jackson's "Thriller"; "El Punto Cubano", an homage to singer/composer Celina González; and "Super Mario Bros 3", the catchy theme from the popular video game and a perfect vehicle for Rodriguez' quicksilver touch.

The duo sounds most convincing when staying close to the architecture of the song, fleshing it out with deft ornamentation and nimble, animated percussion; less so as composers or during Rodriguez' more harmonically adventurous moments, when episodic gestures overwhelm the narrative thread. While the production may add a certain clarity and gloss, these guys don't require any tricky mixing to generate significant energy.

For more information, visit [mackavenue.com](http://mackavenue.com). Rodriguez is at Miller Theatre Apr. 6th. Martinez is at Rockwood Music Hall Stage 2 Apr. 21st. See Calendar.



#### *échos la nuit*

Michaël Attias (Out of Your Head)

by Eric Wendell

The solo saxophone record: a merit badge earned when a musician chooses to let their voice be known. On *échos la nuit*, saxophonist Michaël Attias flips the script in a subtle way by performing on saxophone and piano...sometimes at the same time.

How and why? How? Attias' left hand on the

saxophone and his right on the piano. Why? As a means of in-the-moment composition, stretching a musical instance in the present tense. The result is a series of pieces that at best showcase the forward-thinking approach of Attias' musical output and some that feel more like exercises.

Attias begins the album with "Echoes 1: Mauve", taking his time developing a musical theme while supporting said theme on the piano. This is further evident on the album's fourth track, "Autumn 1", where it is hard to fathom that there is only one person producing this wide variety of sounds. This is Attias at his best, proving that there is more than just intellect behind the album. While the saxophone/piano duet is what ultimately stands out, the solo saxophone material still carries the most weight. Attias is beyond adept at taking a phrase and slowly developing it into a pure experience. The one-two punch that is "Circles" and "Rue Oberkampf" are perfect examples; both use time, space and extended techniques to explore what a solo saxophone is truly capable of achieving.

The second track "Trinité" shows cracks in the album's concept. Attias, at times, plunkers at the piano while trying to deliver a phrase in harmony with the saxophone. It doesn't quite work and demonstrates some of the limitations of the idea. More successful of the saxophone/piano combinations is "Wrong Notes", its brief flurry impressive but ultimately too short at 1:22 for full growth.

*échos la nuit* somewhat shackles Attias the saxophonist. One can only hope for a duet with an equally matched sparring partner on piano.

For more information, visit [outofyourheadrecords.com](http://outofyourheadrecords.com). This project is at Greenwich House Music School Apr. 6th. See Calendar.

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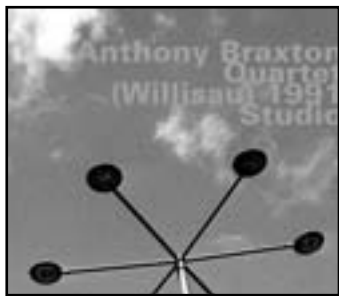
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**Quartet (Willisau) 1991 Studio**  
**Anthony Braxton (hatOLOGY)**  
 by Phil Freeman

Graham Lock's *Forces In Motion* is one of the greatest books ever written about a creative musician. He spent several weeks traveling with Anthony Braxton on tour in England, interviewing every member of the band and watching the shows. In the process, he assembled a keenly observed document of life on the road, how improvised music grows and adapts to circumstances and, more broadly, how Braxton and his cohorts do what they do. It was reissued in 2018 and anyone with an interest in Braxton's work should read it.

The band from *Forces In Motion*—pianist Marilyn Crispell, bassist Mark Dresser and drummer Gerry Hemingway—made no studio recordings during its initial lifespan. Concerts in London, Birmingham and Coventry, all discussed in the book, were released as two-CD sets, but for some reason, whenever Braxton, Crispell and Hemingway entered the studio together in the '80s, John Lindberg was on bass, not Dresser. This particular configuration didn't record until 1991, when they made a four-CD set, two studio discs and two live discs, which has now been split in two. (The live material will be reissued separately later this year.)

The ten studio tracks, some of which are single

compositions and some combinations of up to four pieces, are often complex and there does not always seem to be a through-line for the listener to follow; the players are reacting to each other and moment after individual moment may be suffused with great beauty, but it's sometimes hard to tell why a given piece begins where it does, goes where it goes or ends where it ends.

This isn't always the case, of course. "No. 40B" starts out as a slightly thorny bebop number and though it eventually goes pretty far out, Crispell always seems to be providing an anchor. And in "No. 23C + 32 + 105B (+30)", the transition from the first section to the wandering melody (played on flute, with the piano shadowing) of the second is crystal clear. Still, it's always an option just to lie back (literally or figuratively) and just let the music wash over you.

For more information, visit [hathut.com](http://hathut.com). A Braxton tribute led by Ingrid Laubrock is at *Happy lucky* no.1 Apr. 6th. See Calendar.



**Wild Man Conspiracy & Chris Cheek (Red Piano)**  
 by George Kanzler

Wild Man Conspiracy is a rewardingly innovative trio based in Holland comprised of Dutch musicians Gerard Kleijn (trumpet) and Joost Kesselaar (drums), plus Argentinian guitarist Guillermo Celano. American tenor saxophonist Chris Cheek was with them on tour when this album was recorded at the Bimhuis in Amsterdam. It's not so much the mix of electronics and acoustics that is so innovative as much as the uses to which that mix is put. This quartet, through ingenuity, strong melodic sense and sure grasp of form, creates a small group analog to the electronic-acoustic large ensemble mix championed by Gil Evans' Monday Night Band at Sweet Basil, fashioning remarkably rich, intricate ensemble textures with only four instruments.

The album kicks off with a title and tune evoking Beatles-era rock, "Strawberry Jam", taken at a cantering rock-swing tempo and contrasting the poppy melody sections with flagrantly effects-centered solos and trades from trumpet, saxophone and guitar. Longer tracks fall into two categories: multi-sectional suite-like pieces "The Other" and "Parcelas Desiguales [Unequal Parts]" or extended, cinematic ones such as "Victor" and "No More Tango", which evolve settings and backgrounds for long improvised solos. The former stands out as a showcase for Kleijn, his open-horn solo an extended highlight ushering in a heated-up ensemble behind a testifying, climactic tenor solo (with and without effects). Cheek's "Blues Cruise" is the most lyrical track, with a dreamy tenor solo matched in suavity by Celano's solo turn. Kleijn's "No More Tango" (a title play on "No More Blues") pairs wafting trumpet lines with saxophone effects soloing over tango-like paradiddles, fading out in a long, amorphous passage. Two tracks eschew solos completely for very different collective ensemble sounds: Celano's "Volver" evokes Spanish cinema and actress Penelope Cruz with a mix of horns, voices and hand drumming while his "The Adventures of Evil Pancake and Friends" begins as a joyous cacophony, resolving into swirls of horns, guitar riffs and emphatic drums. Most gratifyingly, each track is utterly unique.

For more information, visit [redpianorecords.com](http://redpianorecords.com). Cheek is at Rockwood Music Hall Stage 1 Apr. 8th with Henry Hey, Halyard's Apr. 9th with Jochen Rueckert and Smalls Apr. 24th with Matt Pavolka. See Calendar.

# PNL

## RECORDS



## FIRST HALF OF 2019

PAAL NILSSEN-LOVE / KEN VANDERMARK:  
*SCREEN OFF* [CD] PNL041

PAAL NILSSEN-LOVE:  
*NEW BRAZILIAN FUNK* [CD] PNL042

PAAL NILSSEN-LOVE:  
*NEW JAPANESE NOISE* [CD] PNL043

HOLMLANDER / ÄLEKLINT / NILSSEN-LOVE:  
*FISK & STEEL* [CD] PNL044

ARASHI: *JIKAN* [CD] PNL045

JOE MCPHEE / PAAL NILSSEN-LOVE:  
*SONG FOR THE BIG CHIEF* [CD] PNL045

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**Songs of Freedom**  
**Ulysses Owens, Jr. (Resilience Music Alliance)**  
 by Thomas Conrad

If you were around for the '60s, you remember that there was optimism, even innocence, to all that famous revolutionary fervor. But today, 50 years on, injustice remains. What is gone is the optimism and the innocence.

For *Songs of Freedom*, drummer Ulysses Owens, Jr. gathered some defining songs from the '60s in the hope of shedding light on our own dark era. Four strong vocalists perform: Theo Bleckmann, René Marie, Alicia Olatuja and Joanna Majoko. They are backed by a deft, efficient quartet: Allyn Johnson (keyboards), David Rosenthal (guitars), Reuben Rogers (bass) and Owens.

Most pieces are composed by or associated with Nina Simone, Abbey Lincoln or Joni Mitchell. There are protest songs like "Mississippi Goddam" and "Driva' Man" (both proclaimed by Marie with exuberant defiance) and songs of aspiration like "Freedom Day", a rapid-fire recitation by Majoko, driven hard by Johnson and Owens. Benard Ighner's "Everything Must Change" has saccharine lyrics but Olatuja sings it with quiet dignity and makes its message of acceptance credible. Mitchell's tunes are included (in Owens' words) "to bring more of a love element to this fight." "Both Sides Now" belongs because of its insight into such matters as

illusion and faith. Olatuja's complex voice, operatic or soulful or matter-of-fact, makes a solemn testament from Mitchell's subtle song. The best moments come from Bleckmann, his unique, ethereal vocal instrument set free upon "Balm in Gilead", which becomes a slow, passionate ascent toward affirmation. His voice, with or without words, is embedded in the orchestral textures of the keyboards, creating a choir of pure sound.

The current trend to forego liner notes on jazz CDs is misguided. The interesting backstory to this project is provided only in press materials, which the public never sees. One tune is out of order in the confusing track listing, which omits several drum/spoken word interludes. The care taken with the music was not taken with its packaging.

For more information, visit [resiliencemusic.com](http://resiliencemusic.com). Owens is at *Village Vanguard* Apr. 9th-14th with Steve Wilson and *Smalls* Apr. 19th-20th with Michael Dease. See Calendar.



**Everybody Gets the Blues**  
**Eric Reed (Smoke Sessions)**  
 by Russ Musto

The latest effort by Eric Reed finds the pianist returning to his musical roots in the African-American church. The opening title track gets right to the heart of the matter,

Reed at a measured pace, exuding emotional sensitivity. Accompanied by Mike Gurrola's slow walking bass and McClenty Hunter's driving brushwork, Reed expresses the simultaneously downtrodden and uplifting facets that give the blues its appeal.

Alto saxophonist Tim Green joins the trio on Reed's cleverly titled "Cedar Waltzin'", the first of several pieces showing the influence of pianist Cedar Walton; this segues into a cha-cha-cha-ing tag of Stevie Wonder's "Don't You Worry 'Bout A Thing". Reed moves to Fender Rhodes for a reharmonized arrangement of "Naima", giving the beautiful John Coltrane ballad (the first take of which featured Walton) a slightly altered character underscoring its dreamy romanticism. A funky piano vamp over Hunter's back-beat introduces "Martha's Prize", a straightahead take on the Walton classic, ending with Reed quoting Roy Hargrove's "Strasbourg/St. Denis" on the outgoing vamp.

On a medley of John Lennon-Paul McCartney's "Yesterday" and Jerome Kern-Otto Harbach's "Yesterdays", the trio gives the disparate pieces a shared hymnal quality. The originality of Reed's arrangement of Freddie Hubbard's "Up Jumped Spring" (which also originally included Walton) offers listeners a refreshing view of one of jazz' most often performed waltzes; Green's pure tone mines the piece's beautiful appealing melody for all its emotional worth. The saxophonist lays out on "Dear Bud", a lyrical ballad fêting pianist Bud Powell's often unheralded tender side, then returns for the pastoral tranquility of "New Morning". The date closes with pianist James Williams' "Road Life", a rhythm changes excursion with each player taking turns showing his mettle.

For more information, visit [smokesessionsrecords.com](http://smokesessionsrecords.com). This project is at *Smoke* Apr. 11th-13th. See Calendar.

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**blues PEOPLE**  
**Logan Richardson (Ropeadope)**  
 by George Grella

"I like to do blues as a reflection on a period, or a period past and present in black people's lives. Because it is the complete negative, or the other side, the secular side of the religious music we had in our church."

That's how Logan Richardson's new album begins, with the leader speaking over a background of heavy-duty thrash music. What comes after—hip-hop and prog-rock beats, dense guitar riffs that bring together Gary Clark, Jr. with King Crimson, the long arcs of Richardson's soaring alto saxophone lines—touches on the blues but is much more the grander, all-encompassing second statement, music that is secular and sunk deep into rock as can be.

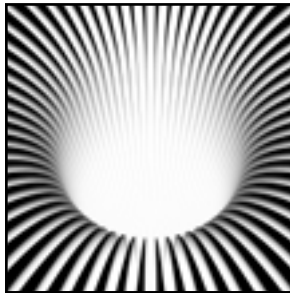
Call him a jazz musician, but this is definitely a rock record and a great one. There are some updates of roots music via the country blues of "Country Boy", with its quantized digital stutters, but the most prominent feature is the paired guitars of Justus West and Igor Osypov, who shred, wail and riff with a combination of high energy and perceptive musicality, playing off each other in compelling dialogues, as Richardson surveys the action from the heights.

Literally so—he is pitched consistently above the

range of the rest of the band and the production ensconces him in a cloud of reverb. He's sonically separated in the mix, but is so clearly playing with the musicians that it sounds like he's looking over their shoulders, or else maybe he's the ghost of the blues, listening to how it all sounds in the 21st century.

There are quiet, acoustic stretches, like the opening to "Black Brown and Yellow". That track's opening vocals are the weak moment on the album, but then it's all heavy metal riffs, graceful melodies and powerful beats. Despite the quasi-manifesto, there's no concept here, the musicians aren't arguing about anything except how finely they can play.

For more information, visit [ropeadope.com](http://ropeadope.com). This project is at Harlem Stage Gatehouse Apr. 12th. See Calendar.



**The Terror End of Beauty**  
**Harriet Tubman (Sunnyside)**  
 by John Pietaro

Harriet Tubman transcends time, place and genre, traversing their own stratosphere of improvisation and resistance, its sound based as much on the rock power trio as jazz' postmodern piano-less model. But guitarist Brandon Ross, bassist Melvin Gibbs and drummer JT Lewis are undeniably of the latter even if operating in

the sphere of the former. Jimi Hendrix, Albert Ayler, Mahavishnu Orchestra, Ornette Coleman (not just Prime Time), Robert Fripp, Pete Cosey, even post-punk band Television all seem to inform Harriet Tubman's textural journey. But it's the texture of the times, indeed, the struggle lived, which begets *The Terror End of Beauty*.

The album opens with "Farther Unknown", a work based on the multi-rhythmic music in the Gullah/Geechee tradition. As Lewis soars in a funky, shifting 12/8, Gibbs laces multiple odd-time signatures while the long-held notes of Ross' melody scream aloft of the rotating pistons. Then the next cut is a dub-based work with amplifiers that might possibly go up to 11. The band is quite unpredictable, all part of the charm.

Stand-out pieces include the melodic, moving title piece and "The Green Book Blues", which recalls the underground Yellow Pages African-Americans relied upon traveling across country. The presence of a hyper blues is pervasive here and Gibbs' bassline feels drenched in both Latin jazz and exploratory reggae. And then midway through, his paint-peeling fuzz bass only ignites the music and the environment. Listen here for Ross' entirely new take on whatever 'blues rock' is. Lewis speaks, instrumentally, on "Drumption", with chops that are so refined yet just as caustic and expressive at the same time. Bob Marley's "Redemption Song" is portrayed as a deeply evocative 6:17 sound painting of sorts, the rendition based on the arrangement Ross created for work with Cassandra Wilson. Unfortunately, the vocal version isn't here and as masterful as Harriet Tubman is, the trio utterly exudes brilliance with Wilson or, as in 2017's *Araminta*, Wadada Leo Smith. In any case, Harriet Tubman is a rare gift.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). Brandon Ross and JT Lewis are at The Jazz Gallery Apr. 12th. See Calendar.

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## ANAT FORT TRIO COLOUR

SSC 1548 - IN STORES 4/5/19

Not long after establishing herself in New York City, Fort found a musical partnership in the rhythmic duo of German drummer Roland Schneider and bassist Gary Wang. Producing an album for the first time in 15 years, Fort chose to highlight the expressive range of the trio in a much freer approach than that of their past few releases. **Colour** shines a new light on the trio for listeners, fully incorporating Fort's pop and rock inspirations and opening ears to the full potential of the trio's dynamic breadth on a program of original compositions by Fort.



## MIHO HAZAMA DANCER IN NOWHERE

SSC 1546 - IN STORES NOW

Hailed by veteran jazz journalist Dan Ouellette as "a vital young artist who is delivering a singular style of music steeped in a variety of idioms," composer and bandleader Miho Hazama leads her boundlessly creative 13-piece m\_unit in its third triumphant offering, *Dancing in Nowhere*. "Her music is complex, teeming with unexpected twists and jolting turns as well as pockets of frenzy that lead into wonder," remarked Ouellette, assessing a growing body of work that includes the 2013 m\_unit debut *Journey to Journey* and the 2015 follow-up *Time River*.

CD release concert @JAZZ STANDARD  
on April 17



## BEN MONDER DAY AFTER DAY

SSC 1549 - IN STORES 4/12/19

2 CD set / solo & trio (with Matt Brewer & Ted Poor)

The idea of presenting a collection of arrangements of other composers' works had long been a goal for Monder, but one that until now had not been realized. In 2014, he was awarded a grant from The Shifting Foundation, and saw this as an opportunity to finally pursue this vision. For a few months he sequestered himself in an apartment in Saugerties, New York, and began the process of writing the arrangements that would ultimately find their way onto this release. Most of the selections are tunes dear to his heart, many taken from records he listened to in childhood.



## GREG REITAN WEST 60TH

SSC 1542 - IN STORES 4/19/19

It was during an October 2017 appearance at New York's Dizzy's Club Coca-Cola that the spark for Reitan's new recording, *West 60th*, was ignited. Inspired by the dramatic view of the city during soundcheck from the venue's perch atop Columbus Circle, Reitan wrote the waltz of the same name in his hotel room. The song became the centerpiece of his new album with longtime collaborators, bassist Jack Daro and drummer Dean Koba.



www.sunnysiderecords.com

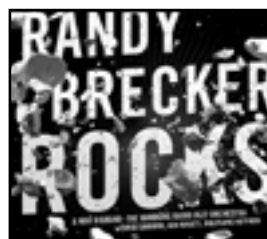


## The Saint Petersburg Sessions John Marshall (with the Jazz Classic Trio) (Organic Music) by Ken Dryden

Trumpeter John Marshall, a native New Yorker, played in a number of bands early on, including stints with Mel Lewis and Buddy Rich. In 1992, he moved to Europe to take a full time position with the state-run WDR Big Band in Germany, which had perks like great pay, health insurance and a good pension. After reaching the mandatory retirement age in 2017, Marshall has continued to freelance around Europe, with occasional return visits to the United States. The trumpeter was very pleased with the trio that accompanied him during trips to Russia: pianist Andrey Zimovets, bassist Nickolai Zatolochnyi and drummer Egor Kryukovskikh. When Marshall planned a return visit in 2017, he scheduled two weeks of gigs, followed by two days of rehearsals before going into the studio.

Marshall's setlist shows a lot of thought: standards, jazz classics, overlooked works and originals, both familiar ground for the band and something to challenge them. Marshall's "11th And 1st" reveals a seasoned performer playing a twisting bop theme with an expressive tone while leaving plenty of space. "Down" is a lesser-known Miles Davis piece and the group relishes this easygoing blues, played in a laid-back manner with subtle phrasing. There are plenty of fireworks on Dizzy Gillespie's "Dizzy Atmosphere", with muted horn fueled by strong drumming. Marshall has been devoting more time to singing in recent years and his heartfelt vocals are heard on several chestnuts, including "But Beautiful" and "Let's Get Lost".

For more information, visit [organicmusic.de](http://organicmusic.de). Marshall is at *The 75 Club* at Bogardus Mansion Apr. 11th, *Smalls* Apr. 12th-13th, *Little Branch* Apr. 18th and *The Django* at Roxy Hotel Apr. 20th. See Calendar.



## Together Randy Brecker/Mats Holmquist with UMO Jazz Orchestra (MAMA Foundation) Rocks Randy Brecker (Piloo) by Jim Motavalli

These CDs owe their existence to European governments subsidizing jazz, including jazz orchestras, the latter having the funding for projects rarely undertaken here by anyone other than Jazz at Lincoln Center.

Recordings with visiting American soloists have a long history and trumpet master Randy Brecker is on speed-dial. *Together* features both the arrangements and compositions of Swede Mats Holmquist, who has also been involved with projects including Dave Liebman and Dick Oatts and has a degree from the University of North Texas, which specializes in just this kind of music. The program is rounded out with three Chick Corea numbers and a lovely treatment of the Jay Livingston-Ray Evans standard "Never Let Me Go". This is traditional big band fare, but of a superior

type—superbly recorded in Finland, too. Brecker excels in a larger context—his solo on "Never Let Me Go", for instance, stays necessarily close to the melody and is sensitively lifted aloft by Holmquist's arrangement. "One Million Circumstances" is a standout Holmquist composition, with a waiting-for-the-moment theme featuring pianist Seppo Kantonen as well as Brecker at thoughtful midtempo; his high notes peak just as the band does. "Windows", one of Corea's best tunes, is introduced by the invaluable Kantonen, then Brecker states the melody, weaving in and out of an expansive, tasteful arrangement. Brecker picks up his flugelhorn for Holmquist's "Always Young". Nothing revolutionary here, just timeless and dreamy big-band music.

*Rocks* was recorded with the NDR Big Band/Hamburg Radio Jazz Orchestra and features Brecker's own music—some from his fusion recordings. "Above and Below", for instance, features Vladyslav Sendekki's wailing synthesizer. Corea is invoked here, too, but in this case the electric warrior. It's tight but occasionally blaring. The title piece, recorded by the Brecker Brothers in 1974, closely follows the original, a period piece sounding a bit dated. It should be mentioned that a vigorous David Sanborn is along for the ride on alto and tenor/soprano saxophonist Ada Rovatti is strong on tracks like "Adina" and "Above and Below". *Rocks* is also a strong album, but more uneven than *Together*. If you loved the Brecker Brothers, you'll be in heaven. Just on the basis of these two releases, it's clear that Brecker (who sounds glorious throughout) is a national treasure who should be subsidized by our government.

For more information, visit [summitrecords.com/genre/mama-records-2](http://summitrecords.com/genre/mama-records-2) and [piloorecords.com](http://piloorecords.com). Brecker is at *ShapeShifter Lab* Apr. 14th and *Dizzy's Club* Apr. 15th. See Calendar.

## MIA ZABELKA NEW YORK CONCERTS APRIL 2019

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**Emanon**  
Wayne Shorter (Blue Note)  
by Annie Murnighan

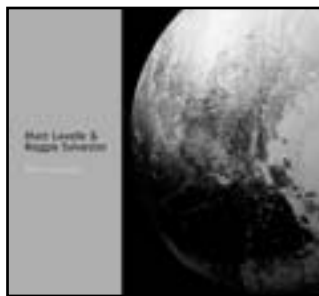
Though he's been a pillar of the jazz world since the late '50s, when he rose to fame playing with the likes of Art Blakey and then Miles Davis, saxophonist Wayne Shorter has clearly not lost his drive to stretch the boundaries of the genre. With a title borrowed from Dizzy Gillespie, an original graphic novel and three discs of material new and old, *Emanon* is an epic statement on the nature of the universe. As bassist Esperanza Spalding writes in her introduction to the accompanying comic, Shorter seeks to uncover the "subtle waves emanating from [the] unseen dimensions" that ripple beneath our everyday reality. At 85, the jazz legend is by no means interested in simply going through the motions.

The album is just over two hours of music, the first disc of which features the Orpheus Chamber Orchestra, accompaniment well suited to the project's sprawling ambitions. It's an epic, glittering performance, which feels strikingly cinematic, even without the accompanying graphic novel illustrated by Randy Duburke with text by screenwriter Maria Sly in collaboration with Shorter. The graphic novel is set on Ypnos, a surrogate Earth where inhabitants live a "life of degradation", sleepwalking through their world, numb to the freedom and agency robbed of them by the powers that be. Though the four pieces that make up the suite are only loosely connected to the comic's plot, there are moments when the artwork and mood of the music run in parallel.

Discs Two and Three, live performances of the Wayne Shorter Quartet in London, provide a comparatively sparse perspective of the pieces. Longtime fans of Shorter will be glad to hear echoes of his past as it intersects and overlaps with a classical sensibility, blurring the line between composition and improvisation. Stripped of the grandiosity of the orchestral accompaniment, both the pieces and the dynamics among group members have space to demonstrate their enthralling chemistry. Though the orchestral version speaks to the suite's cinematic side, the quartet on its own feels more organic, more subtly evocative of both the atmosphere of the comic and the exploratory character who brought it into being.

There's one moment towards the end of "Lost and Orbits Medley" that illustrates this intoxicating sense of experimentation. As drummer Brian Blade builds a textural rhythmic atmosphere behind pianist Danilo Pérez' rising harmony, it feels as though the energy is winding down. However, before it can settle completely, Shorter inserts a short wail. Blade immediately picks up the gauntlet with a dramatic cymbal crash while Pérez' careful chordal movements begin to careen frantically. The tension mounts to a moment of pure ecstasy, the push and pull between players guided by Shorter yet fueled by their wordless communication and improvisatory instinct. "The Three Marias" builds on this energy, moving from a murky disquiet to an impassioned standoff between frenetic soprano saxophone and sharp bursts of harmony from piano. The medley evokes the derelict society of Ypnos in the creeping interplay among the musicians, creating a distinct sense of apprehension and anxiety, but it's perhaps less important than the pleasure of just how well these musicians bounce off of one another.

For more information, visit [bluenote.com](http://bluenote.com). A Shorter tribute led by Christine Tobin and Phil Robson is at Irish Arts Center Apr. 18th. See Calendar.



**Retrograde**  
Matt Lavelle/Reggie Sylvester (ESP-Disk)  
by John Sharpe

*Retrograde* presents multi-instrumentalist Matt Lavelle in duet with drummer Reggie Sylvester, his colleague from the quartet of the late Bern Nix, guitarist with Ornette Coleman's Prime Time. The duo take their inspiration from John Coltrane's *Interstellar Space*, naming their improvisations after those planets of the Solar System not covered on that classic, as well as throwing in the Sun and the Earth for good measure. Not that the music resembles anything like Coltrane, rarely seeking the same level of intensity. Rather, Lavelle takes the underlying spiritual search as a starting point for considered personal exploration.

Lavelle may be unique in doubling on trumpet and alto clarinet and he splits his time evenly between both, also supplementing Sylvester's kit work with the Brazilian cuica drum. On trumpet and flugelhorn he has a melodic inclination, in his best moments recalling the late Roy Campbell, Jr. One of those arrives on "Mercury", which he begins with repeated licks until Sylvester kicks in. An orderly drummer who fits snugly into the lineage of Ed Blackwell and Denis Charles, Sylvester works off of Lavelle's initial motif and accentuates it when the trumpeter shifts up a gear part-way in to fine effect.

The opening "Uranus", with Lavelle on flugelhorn, proves another high spot. He sets out a warm melody, which Sylvester supports with polyrhythmic pulsation, before the pair exchange flurries and jabs. For "The Sun" Lavelle straps on the alto clarinet, crying with gruff overtones and later extemporizing a bluesy lyricism in the lower register. He sounds similarly soulful on trumpet once again for "Earth" and that feeling grows when Sylvester slides comfortably in behind with a relaxed brushed groove, maintaining a steady beat throughout, which he puts through its paces until the end, once Lavelle drops out.

For more information, visit [espdisk.com](http://espdisk.com). This project is at Michiko Studios Apr. 20th. See Calendar.

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This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.



***I Ain't Got Nothin' But The Blues*  
Yuval Amihai (Fresh Sound-New Talent)  
by Anna Steegmann**

Guitarist Yuval Amihai has always loved jazz trios, above all Keith Jarrett's trio recordings and fellow guitarist Pat Metheny's first album, the latter inspiring him to take up his instrument. This is Amihai's third album as a leader and first with the Barcelona-based Fresh Sound label after a pair of self-released albums from 2015 and 2012. He introduces a trio with bassist Damien Varaillon and drummer Gautier Garrigue he formed after his move from Israel to Paris 12 years ago and is joined for three tracks by trumpeter Hermon Mehari and tenor saxophonist Amit Friedman.

Besides the Duke Ellington-Don George title track we find standards like Cole Porter's "Love for Sale", Jimmy Van Heusen-Johnny Burke's "Polka Dots and Moonbeams", Richard Rodgers-Lorenz Hart's "You Are Too Beautiful" and his take on his idol Jarrett's "So Tender". In his compositions "Old New Song", "Eviator" and "Yuli" his dexterous playing is at its most tender and heartfelt. Amihai is fond of the blues, to him "one of the deepest connections between the instrument and jazz music."

His guitar is at the core of all tracks, while the other instruments support and nourish, except for

"Love for Sale", "Eviatar" and "Yuli" where the trio expands to a quintet with Mehari and Friedman. Both horns take center stage, they alternate, carry the melody together, then take improvisational flights.

The entire album can be considered background music in the best sense of the word, a wonderful soundtrack to accompany a romantic dinner. The music doesn't show off and force itself on the listener. The masterful melodies, delicate airy phrasing and warm sound are lyrical and timeless. Simplicity and sincerity rule. The earnest emotional tone slowly but surely gets under the listener's skin.

Amihai has won prestigious awards and jazz competitions in France and Belgium. He recently relocated to New York City. If you have a chance to catch him live, bring a date.

*For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com). Amihai is at Bistro Jules Apr. 25th. See Calendar.*



***The Mouser*  
Tomeka Reid/Filippo Monico (Relative Pitch)  
by Ivana Ng**

*The Mouser*, an intimate session between Chicagoan-now-New-York-based cellist Tomeka Reid and Italian drummer Filippo Monico (who has worked with

Giorgio Gaslini, Mario Schiano and others since the early '70s) recorded in Milan, Italy, is unstructured play at its best. Imaginative and daring, the two dive into the margins and depths of the cello and drums to uncover a much richer instrumentation and aural palette than one would expect from a duo.

"Let's play," Monico says earnestly on the first track. He and Reid have a natural rapport immediately apparent from the very first note. Their interplay is cerebral yet joyful. "Without Recourse" begins with a flurry of horn-like squeaks and squeals followed by acoustic plucking and guttural tones. Then Reid's melodic sensibility gives way to Monico's gentle brush strokes and soft vocals.

They dive into a more solemn soundscape in "Walk Within the Eye of the Storm". Distinct and forcefully plucked cello lines snake through the low-register shakes and whistles of the drums. They explore still more novel sounds and tones while weaving harmonic grooves and abstract improvisation in the title track. It's only about three-quarters through the recording, in "Wefting Through a Starry Sky", that Reid and Monico return to the sounds more typically associated with their instruments. Cello flows between classical themes and avant-jazz motifs while percussion build in heat. The momentum continues to build in broad strokes and dramatic tremolos in "Intimations of Things to Come", the final track of the 40-minute recording. It's all climax and intensity until the very end, leaving us stunned by what Reid and Monico are able to achieve together in this brief but imaginative set of tracks.

*For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Reid is at Happy Lucky no.1 Apr. 19th-20th with Dave Douglas and The Jazz Gallery Apr. 26th. See Calendar.*

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**The Django Experiment IV**  
**Stephane Wrembel (Water is Life)**  
 by Andrey Henkin

As Charles Dickens wrote *A Tale of Two Cities*, this is a tale of two albums or, rather, one album with two very distinct personalities so maybe it's more like Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde*...okay, enough with the British literary analogies.

French guitarist Stephane Wrembel stands out in a very crowded field of guitarists working in the Django Reinhardt milieu, which is as significant to Gallic plectrists as John Coltrane is to American tenor saxophonists. Wrembel was born in the same city where Reinhardt died in 1953 and spent years absorbing the aesthetic of post-Reinhardt practitioners. But his is a different approach, informed as much by the modern education he received at Berklee, about as far away from the leafy grandeur of Fontainebleau as you can get. Since the mid Aughts in New York, Wrembel has been combining traditional Gypsy swing with his own originals, plying this mélange in the Francophile environs of Brooklyn's Barbès. In 2017 Wrembel made his mission more explicit with *The Django Experiment*, wherein his disparate influences are brought to the fore.

While the lineup of Wrembel and Thor Jensen (guitars), Nick Driscoll (saxophone and clarinet),

Ari Folman-Cohen (bass) and Nick Anderson (drums) has stayed constant, the concept has evolved remarkably in a short space of time. The band's debut was mostly Reinhardt tunes, the second volume included more Wrembel originals and third iteration included songs by Reinhardt's bandmates, relatives and contemporaries. For the fourth release, the aforementioned musical schizophrenia comes into play: there are tunes associated with Reinhardt's last period (1947-53) and the third go-around for his most famous piece "Nuages", yet included is a song first recorded just shy of six years after Reinhardt's death: Mongo Santamaria's "Afro Blue". That that piece takes up over 20% of the running time of the album and comes from a vastly different tradition—the AfroCuban jazz championed by Dizzy Gillespie and Chano Pozo—shows that Wrembel is not just an experimenter in name only.

Before speaking further of the main course that is "Afro Blue", let's nibble on the album's appetizers, or shall we call them hors d'oeuvres? These are as genial as can be, as true of and exuberant in the Gypsy jazz/early Swing tradition. You'll wish you had more toes to tap. Some are songs for playing around the caravan fire—"Topsy", "I'll See You In My Dreams", "All Of Me", "Petriarka"—alternating with ones more for moonlight serenades, like "Valse Pour Jeanette", "Ou Es-tu Mon Amour?", "Nuages" and "Les Deux Guitares".

None of this prepares for "Afro Blue". Even the sound of the recording moves away from the slightly dusty feel of the other pieces. Best known for its readings by Coltrane from 1963-66, Wrembel and Company's version is as stirring, perhaps even more so. The aching beauty of the theme is especially emphasized and then Wrembel takes a massive, exploratory solo reaching anthemic proportions that can hardly be believed, followed by a reboot and a similar journey by Driscoll on soprano. Wrembel frankly could stop here but let's hope he doesn't.

For more information, visit [stephanewrembel.com](http://stephanewrembel.com). Wrembel is at Town Hall Apr. 27th as part of *Django A Gogo 2019* and *Barbès Sundays*. See *Calendar* and *Regular Engagements*.



**Groupcomposing**

Misha Mengelberg, Peter Brötzmann, Evan Parker,  
 Peter Bennink, Paul Rutherford, Derek Bailey,  
 Han Bennink (ICP-Corbett vs. Dempsey)

**The London Concert**

Derek Bailey/Evan Parker (Incus-OTOROKU)

by Robert Iannapolo

Saxophonist Evan Parker, who turns 75 this month, was among the prime players in the early British free jazz scene with drummer John Stevens' Spontaneous Music Ensemble in 1966. By 1967, collaboration among European free jazz players was blossoming and Parker and Stevens were at the forefront.

By 1970, the European interchange was in full flow and Parker and British guitarist Derek Bailey were among the participants on the Dutch Instant Composers Pool's *Groupcomposing*. Pianist Misha Mengelberg and drummer Han Bennink were the guiding forces behind this group and are joined by Peter Bennink (Han's brother on alto saxophone and bagpipes), British trombonist Paul Rutherford and German saxophonist Peter Brötzmann. "Groupcomposing 1" is an intense, nearly 19-minute barrage with all players seemingly never coming up for air, an assault on the senses and all the better for it. Although aurally dense, attentive listening can pick out each instrumentalist even in the tutti sections. One can hear Parker's characteristic

fluttering phrases in the mass but it's Brötzmann's bray that dominates while Mengelberg's style is full of splayed, jagged phrases. One of the joys of this set is hearing Bennink play on his full drum kit with added percussion, a hallmark of his earlier style and always introducing an unexpected textural element into the music. The abrupt cut ending of this first piece is well-placed. "Groupcomposing 2" is much different, much more spacious, and shows that this music was about more than relentless free blowing. The format makes use of Mengelberg/Bennink duets, which form the basis of much that ensues on this track. There are several extended quiet, portentous interludes, which accrue to a group climax in the final five minutes before concluding with a perfect, natural ending. *Groupcomposing* is an excellent illustration of the state of European free jazz in 1970.

By 1975, Parker and Bailey had become prime exponents of a British style of free improvisation. Even back in the early Spontaneous Music Ensemble days, a more conversational approach was their aesthetic, rather than free jazz blowouts. *The London Concert* is an apex for these two with Parker carving out snaky convoluted lines, harmonic distortion and single-tone drones on his saxophones and Bailey doing the same on his guitar. At the point of this concert they seemed completely attuned to each other and it's evident all over this recording. The original release contained edited portions of the concert. Parker rereleased it in its entirety on his Psi label in 2005 and now Otoroku has reissued it in its original edited format as vinyl only. It's as fine a document of the British approach to free improvisation as there is.

For more information, visit [corbettvsdempsey.com](http://corbettvsdempsey.com) and [cafeoto.co.uk/shop](http://cafeoto.co.uk/shop)

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**Imaginary Friends**  
**Ralph Alessi (ECM)**  
by Tyran Grillo

*Imaginary Friends* marks an ECM threepeat for trumpeter Ralph Alessi. His connectivity with Ravi Coltrane (mostly on tenor saxophone), pianist Andy Milne, bassist Drew Gress and drummer Mark Ferber glows throughout nine originals, of which “Iram Issela” is the heartfelt introduction. Dedicated to Alessi’s daughter (the title is her name spelled backward), it meshes trumpet and piano without a hint of coercion. Coltrane lays low, letting the waves carry him where they will. Alessi’s friendship with him, going back to their student days at the California Institute of the Arts, resonates, as well as in the title track and “Oxide”, one of Alessi’s most exquisite compositions.

Their horns seem to have minds of their own. As free to roam as they are to harmonize, either can take the helm at any given moment, leading to exciting listening. Reflective turns like “Pittance” are all about the trumpet’s emotive powers while “Improper Authorities” allows Coltrane enough room to pave a highway over the rhythm section’s solid roadbed. “Melee” is another compositional masterstroke, which recalls the jigsaw approach of labelmate Tim Berne yet takes on fresh distinction by dint of a calligraphic soprano. All of this and more funnel into “Good Boy”, a tender quietus.

Most impressive is the relentless spirit of invention. With an average track length of about seven minutes, each tune is a feast for the ears. Indeed, there’s something downright edible about this session, scrumptious from first bite to last and in that proverbial sense dishes out one of the most savory records of the year so far.

For more information, visit [ecmrecords.com](http://ecmrecords.com). Alessi is at Greenwich House Music School Apr. 20th with Andy Milne. See Calendar.



**Amarcord Nina Rota**  
**Various Artists (Hannibal-Corbett vs. Dempsey)**  
by Stuart Broomer

Released in 1981, *Amarcord Nina Rota* was the first of producer Hal Willner’s remarkable series of tributes to composers as varied as Monk, Mingus, Kurt Weill and the Disney soundtrack creators, each disc a compilation of interpretations by a broad swath of musicians, though usually possessed of an almost *de rigueur* hipness, stretching from Sun Ra to Lou Reed.

*Amarcord Nina Rota* is not only the first: it might also be the best, in part because it’s in effect service music, adaptable because it’s previously adapted. All the music here came from soundtracks for Federico Fellini’s films written by Nina Rota (who died 40 years ago this month) and the music and films are so tightly knit it’s impossible to separate their qualities. From a whimsically stately pageant to a dream-like ardor, director and composer created magical states of mind, illuminating their subject matter.

Several of Willner’s collaborators enhance those

moods by amplifying and emphasizing those piquant melodies and sly rhythms. Willner chose some fine solo performers, most notably Jaki Byard, whose unaccompanied piano opens and closes the set with themes from *Amarcord* and *La Strada*. The former has Byard recycling much of jazz piano history—blues, boogie and stride—to transpose and capture the original’s spirit; the latter is a warm, reflective send-off. For their part, vibraphonist Dave Samuels and guitarist Bill Frisell bring a glittering lyricism to their respective treatments of themes from *Juliet of the Spirits*. While soprano saxophonist Steve Lacy’s sometimes keening, sometimes sculptural renderings of pieces from *Roma* won’t invoke their origins, they have a crystalline quality all their own.

Two of the band tracks are superb. Carla Bley’s 8½ is effervescent and broadly comic, its melodies charged by the energized variations of trombonist Gary Valente and tenor saxophonist Gary Windo. Muhal Richard Abrams, leading “Notturmo” in a *La Dolce Vita* medley, creates a subtly expansive mood piece with a band including Harmon-muted trumpeter Claudio Roditi and pianist Amina Claudine Myers in particularly fine turns. A medley of early film themes (all pre-*La Dolce Vita*) arranged and conducted by William Fischer swings effortlessly and has an exuberant outburst from tenor saxophonist George Adams, a definite sound of the times. For music from *Satyricon*, composer David Amram plays guitar, penny whistle, double ocarina, shanai and claves, virtually overwhelming his band, save for French horn player Sharon Freeman who manages a brief simulation of a ram’s horn.

As fine as the individual moments are, the cumulative impact of Rota’s work and its resilience carries the recording and that’s a credit to Willner’s vision.

For more information, visit [corbettvsdempsey.com](http://corbettvsdempsey.com)



**Pay For It On The Other Side**  
**Pete McCann (McCannic Music)**  
by Elliott Simon

*Pay For It On The Other Side* is as much a paean to NYC with its George Washington Bridge cover and city-based musicians as it is to guitarist Pete McCann’s influences, which include jazz, rock, blues, funk and R&B. For his third CD in a row he is joined by alto saxophonist John O’Gallagher, keyboard player Henry Hey, bassist Matt Clohesy and drummer Mark Ferber. They more than meet the demands of a program that is rhythmically, harmonically and stylistically complex.

The title cut and “Cookout” are the release’s traditional swingers and showcase each member in boppish milieus. “Mud Flap” is unapologetically greasy as Hey’s Hammond B3 organ implores McCann’s scorching blues licks. “Nikhil”, a tribute to sitar player Nikhil Banerjee, is the most creative track, McCann and O’Gallagher navigating major and minor modes with incendiary lines bolstered by pounding bass and broad percussive work. The intensity does not abate until “Yonder” supplies the chill with mellow acoustic flavor. Similarly, the elegantly structured “Indemnity” follows the soaring transcendental electricity and soulfulness of “Polygons”.

McCann, Clohesy and Hey are comfortable with both the electric and acoustic versions of their instruments and switch off throughout. Hey is especially facile with these changeovers and plays clavinet, pianet and accordion in addition to piano and organ. While

“Is April Okay?” meanders a bit and never really answers its titular question, “Floor Three” is a delightfully unsettling place. Pianet and angular guitar create a disquieting environment that powerful alto successfully blows away. Closer “Conventional Wisdom” belies its complexity with funky clavinet and cutting guitar. It would have been easy for McCann to produce an all-star blow-fest long on chops and low on creativity. *Pay For It On The Other Side* is long on both.

For more information, visit [petemccann.com](http://petemccann.com). McCann is at Bar Bayeux Apr. 3rd, North Square Lounge Apr. 14th with Roz Corral and Bar Next Door Apr. 15th with Jocelyn Medina and Apr. 19th as a leader. See Calendar.

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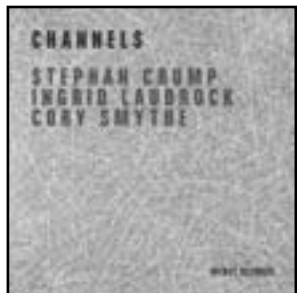
**On A Misty Night**  
**Karin Krog & Georgie Fame (Odin)**  
by Mark Keresman

This album, a hybrid of three sessions made about a decade apart, has four things in common—singers Karin Krog (from Norway) and Georgie Fame (from England) and songs written by the great arranger/pianist Tadd Dameron arranged by Per Husby (from Norway, who turns 70 this month). Krog is one of the greatest European jazz singers ever, with her clear, slightly dusky-toned warble; Fame established himself in the UK's '60s jazz and rhythm & blues scene, scoring hit singles on both sides of the Atlantic ("The Ballad of Bonnie and Clyde") with a dry, sly voice (with a slight drawl) deeply influenced by one of the coolest cats ever, Mose Allison.

The program finds Krog and Fame singing separately and together. Perhaps the best-known song herein, "If You Could See Me Now", is all Krog. Her pensive voice glides elegantly over a luxurious, slightly ornate arrangement rich with overtones of Nelson Riddle and Neal Hefti. "Accentuate the Bass" is a hard-swinging bit of large band bebop. Near the end Fame comes in, darting and thrusting like an instrumentalist, singing the virtues of an urgent, on-the-money bassline. "That's the Way It Goes" is a duet, exchanging verses, she smooth and honeyed (yet slightly weary), he in contrast resigned yet drolly vying for another chance. On the other end of the emotional spectrum is "Dig It", where the two trade off lighthearted, jive-y entreaties and asides in the manner of Anita O'Day and Roy Eldridge duets with the Gene Krupa big band, the group following suit with curt, blithe solos.

Krog, Fame, Husby and company are a relatively rare synthesis—old-school-ish jazz singing but free of retro baggage and thoughtful and modernist soloing with robust Hefti/Count Basie/Woody Herman-type orchestrated swing and witty arrangements. This, hepcats, is a (jazz) party waiting to happen.

For more information, visit [odinrecords.com](http://odinrecords.com)



**Channels**  
**Stephan Crump/Ingrid Laubrock/Cory Smythe (Intakt)**  
by Steven Loewy

Recorded at the 2017 Unerhört! festival in Zurich, Switzerland, this wonderfully understated, egoless freely improvised chamber trio presents four pieces, on which the players stretch comfortably to reflect on the group's closely fused sound while consistently anticipating each other's moves.

Stephan Crump (bass), Ingrid Laubrock (soprano and tenor saxophones) and Cory Smythe (piano) integrate their playing into a cohesive aesthetic, though there are moments for individual solos. On the opening "Fluvium", a gentle interaction leads to a lovely, full-toned bass solo, followed by a more aggressive soprano, after which piano followed by bass join in, resulting in

continual and often subtle changes in tempo, volume and timbre. Along the way, there is impressively rapid-fire piano underscored by anchoring bass and purposely pinched tenor, but almost always the feel of individuals subordinated to the whole.

The tracks, though seemingly unrelated, offer the appearance of a suite, almost as though they are continuing episodes in an enthralling independent TV series, where one wonders where the next episode will lead. There are so many changes throughout that one can only touch on the highlights. "Benthos" opens with a modestly appealing bass solo, followed by intense soprano and compelling piano surprises, with jabs, thrusts and wide range framing the jagged edges of the soprano's kissing, breathy sounds and responses among the many joys. "Medium" is anything but, as it opens with intense bursts of tenor, underscored by affectionately winding piano, after which bass prepares the groundwork for piano and saxophone solos, ending with a gentle, flowing contribution from Crump. The closing "Presence" opens with barely audible bass, joined by murmured saxophone and plucked piano and eventually rises to intense piano and bass overlaid by a lengthy, distinguished tenor solo rising and falling in volume, ending with fitting delicacy.

For more information, visit [intaktrec.ch](http://intaktrec.ch). This project is at The Jazz Gallery Apr. 13th. See Calendar.



**Myths and Morals**  
**Chad Taylor (Ears & Eyes)**  
by Kurt Gottschalk

Chad Taylor has just about everything you'd want in a drummer. He's ever inventive, always on the move and never in the way. His steadfast playing is exciting when given strict attention and strongly felt when one's ear is focused elsewhere in an ensemble. Opportunities to hear his attentive dynamics are numerous. The in-demand drummer has worked with Fred Anderson, David Boykin, Nicole Mitchell, Cooper-Moore, Aruán Ortiz, Marc Ribot, Matana Roberts, Steve Swell and Ken Vandermark, to name a bit more than a few.

The same qualities are present, more or less, on *Myths and Morals*, his first solo recording. The seven-track LP wavers between demonstrations of Taylor as a solid drummer and more intriguing creations using electronic beds (seemingly triggered by the percussion). In that regard, the record comes closest to the various iterations of the Chicago Underground ensemble in its mix of ambience and groove.

The digital download includes a bonus track recorded with multi-instrumentalist, producer and fellow Chicagoan Elliot Bergman (of the pop-leaning bands Wild Belle and Nomo). The processed beats and fixed-groove mbira provide a welcome added dimension to the album and make grabbing the download (included with the LP purchase on Bandcamp) worth the clicks. But even without that brief coda (the track is less than two minutes), the best cuts bookend the disc. The opening "Arcadia"—for which an animated video can be found on YouTube—floats along with metallic reverberations and a grounding pulse like a minimalist rave. The closer, "Island of the Blessed", is similarly meditative, where a repeated figure is elaborated from below with simple, struck melodies. At seven and nine minutes, respectively, they're the two longest tracks on the

album, sandwiching tracks that contain impressive playing but can sound a bit like he's waiting for the band to show up.

Solo drum records are a tricky affair and drumkit records especially so. The typical set—a labor-saving 19th century compression of the orchestral percussion section—has a fairly limited range, even in the hands of such masters as Andrew Cyrille and Milford Graves. But presumably anyone buying a solo drum record knows what they're in for. For those listeners, pleasant surprises await.

For more information, visit [earsandeyesrecords.com](http://earsandeyesrecords.com). Taylor is at The Stone at The New School Apr. 11th. See Calendar.

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**Live: SFJAZZ Center 2017**  
**SFJAZZ Collective (SFJAZZ)**  
 by Joel Roberts

SFJAZZ Collective can perhaps be described as a smaller, looser, more freewheeling West Coast version of New York's Jazz at Lincoln Center Orchestra: an octet (only alto saxophonist Miguel Zenón has been with the group since its inception in 2004) with institutional backing dedicated to original compositions and reinterpretations of the work of major jazz (and some pop) figures in a decidedly modernist vein.

Its latest release is a live recording pairing new material written by current members of the Collective (Zenon, tenor saxophonist David Sanchez, trumpeter Sean Jones, trombonist Robin Eubanks, vibraphonist Warren Wolf, pianist Edward Simon, bassist Matt Penman and drummer Obed Calvaire) with tunes by Ornette Coleman, Thelonious Monk and Stevie Wonder arranged by past and present Collective members.

Among the originals, Wolf's funky "Give the Drummer Some" showcases Calvaire's percussion prowess while Calvaire contributes the soothing, vaguely Beatles-esque "Soundless Odyssey". Simon's "Venezuela Unida" is a powerful dedication to his troubled homeland while Eubanks' rousing, polyrhythmic "Perseverance" serves as a springboard

for explosive solos by the trombonist and Sanchez.

The group really kicks into gear on the Monk tunes, with a funk-fueled reading of "Bye-Ya" and raucous, spirited romp through "Criss Cross". That energy and joy continues on a trio of Coleman's iconoclastic tunes with Jones in the fore on a furiously paced "When Will the Blues Leave". The music of Wonder provides a fittingly jubilant finale with Penman leading the way on a soaring take on the classic "Superstition".

If that's not enough, the album (at least its physical version) also includes a bonus DVD documenting a 2016 performance of four classic Miles Davis tunes. It's a revealing snapshot of the Collective at work and a further testament to its success at combining respect for the past with an eye on the future.

For more information, visit [sfjazz.org](http://sfjazz.org). This band is at Jazz Standard Apr. 9th-14th. See Calendar.



**In Common**  
**Walter Smith III/Matthew Stevens/Joel Ross/  
 Harish Raghavan/Marcus Gilmore (Whirlwind)**  
 by Marco Cangiano

*In Common* features a new quintet executing a modern and challenging set of collectively penned originals.

The musicians are individually among the most gifted of their generation: Walter Smith III (tenor saxophone), Matthew Stevens (guitar), Joel Ross (vibraphone), Harish Raghavan (bass) and Marcus Gilmore (drums). Smith has a very personal style, reminiscent at times of Joe Henderson in the ability to take his time until he figures out what the next note will be, while Ross has been redefining the vibraphone over the past couple of years. The short program—just over 37 minutes—consists of ten pieces, with a mildly sombre atmosphere, such brevity suiting Smith and Stevens' solos in particular, where less is definitely more.

The CD starts off with "Freevive", a tight conversation between Smith and Stevens, followed by the melancholic "Unsung" with pensive solos by Stevens, Ross and Smith. "YINZ" proceeds in a similar fashion, but this time Smith, Stevens and Ross have a three-way conversation. "Forward" is serene, almost minimalistic in its simplicity, yet executed with heartfelt emotion by Smith and Ross, later joined by Stevens and Raghavan—the drums are left out. "Baron" picks up the pace and "About 360" is more in the postbop camp, with an understated solo by Stevens complemented by Raghavan and Gilmore. "Unconditional Love" is dedicated to the late Geri Allen and features Smith's most compelling statement. Among the other pieces, "ACE" has a classical-like structure, with a music box effect at the start followed by Smith's stating of the melody and Ross' marimba. "Reprise" is a quiet duet between Smith and Stevens, wrapping on a gentle note a very successful debut for this stellar group.

For more information, visit [whirlwindrecordings.com](http://whirlwindrecordings.com). Smith and Gilmore are at Village Vanguard Apr. 23rd-28th with Gerald Clayton. Raghavan is at The Jazz Gallery Apr. 30th-May 1st. See Calendar.

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*Pithecanthropus Erectus*  
Charles Mingus (Atlantic-Speakers Corner)  
by Scott Yanow

Charles Mingus was at the crossroads of his career when he went into the studio on Jan. 30th, 1956 to make his first album for the Atlantic label. Recognized as one of the major bassists to emerge during the bebop years, the then-33-year old Mingus had worked previously with many of the who's who of jazz including Louis Armstrong, Lionel Hampton, Duke Ellington, Red Norvo, Charlie Parker and Bud Powell.

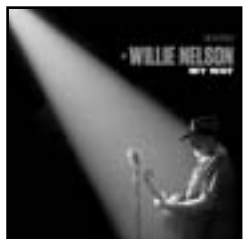
However, he wanted to be more than just a bassist and one of his main goals was to express his emotions and thoughts through his music. At first Mingus was involved in what could be termed Third Stream music, writing adventurous works as influenced by modern classical as by jazz, leading to music that was often dry and missing a key element in his life: soul. By the time he made his Atlantic debut, he was trying a different and much more successful approach—and demonstrating his originals to musicians rather than giving them written arrangements—resulting in his first classic album.

Utilizing a quintet, Mingus begins the set with the title track, a ten-minute work that sought to depict the rise and fall of man. Along with some conventional swinging and boppish solos from saxophonists Jackie McLean (alto) and J.R. Monterose (tenor), the episodic work has some short free-form sections (a bit revolutionary for the time) where Mingus pushes his sidemen to express themselves fully.

The bassist displays some of his humor on the Gershwins' "A Foggy Day", which has the horn players imitating a traffic jam, foghorn and other various sounds Mingus heard in San Francisco. The brief "Profile Of Jackie" is a melancholy ballad featuring its dedicatee. Closing "Love Chant", nearly 15 minutes, has a romantic theme, gets cooking and demonstrates that love is not only expressed in one mood.

*Pithecanthropus Erectus*, the beginning of a remarkably creative decade for Mingus, has been reissued on LP by the audiophile Speakers Corner label. In any format, the music is timeless and essential.

For more information, visit [speakerscornerrecords.com](http://speakerscornerrecords.com). The Mingus Big Band is at Jazz Standard Mondays. See Regular Engagements.



*My Way* (Willie Nelson Sings Sinatra)  
Willie Nelson (Legacy)

*Pick Up My Pieces* (Gabrielle Stravelli Sings Willie Nelson)  
Gabrielle Stravelli (s/r)  
by George Kanzler



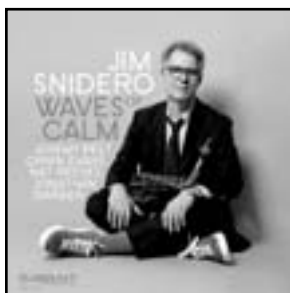
This pair of albums presents different aspects of Willie Nelson, the legendary country troubadour. *My Way* brings us Nelson the singer paying tribute to another legend of American music, Frank Sinatra. *Pick Up My Pieces* is singer Gabrielle Stravelli's swing, jazz and cabaret interpretations of songs recorded, written or both by Nelson. That his songs lend themselves to jazz interpretation is not surprising, as Nelson himself has

performed and recorded with jazz artists (most notably Wynton Marsalis), nor is it remarkable for Nelson to sing Sinatra, as he has done pop standards throughout his over half-century career. The most glaring contrast between these two albums is not the repertoire but the voices. Nelson is, to put it mildly, laid-back; the jazz singer he resembles most is Chet Baker. Nelson doesn't emote. His delivery, enhanced by impeccable musical phrasing, is laconic, understated. Stravelli engages songs emotionally, with dramatic flair and a voice that can growl or mock, whisper or soar.

The contrast can be heard on the two singers' approach to ballad standards. Two of the most familiar ones Nelson does are George and Ira Gershwin's "A Foggy Day" and Richard Rodgers-Lorenz Hart's "Blue Moon". Stravelli sings one of Nelson's favorites, Hoagy Carmichael-Mitchell Parish's "Stardust". The latter begins with Stravelli singing the verse a cappella in rich tones, joined by piano, bass and brushed drums for the chorus, Scott Robinson's breathy tenor saxophone coming in with obbligati, all at a slow tempo crawl. It's a spare, sumptuous version, jazz cabaret at its finest. Nelson turns both ballad standards into uptempo swingers, "A Foggy Day" more in the Sinatra-Billy May style; "Blue Moon" given a Count Basie sheen. Two songs that portray the singer as a spurned lover offer more variances. Nelson, singing to a slowly swinging heartbeat tempo, sounds wistful, even resigned, on Alec Wilder's "I'll Be Around". One of Nelson's hits, "Always On My Mind", is delivered with fraught emotion by Stravelli, singing with spare piano accompaniment in a Barbra Streisand mode.

Nelson, who turns 86 this month, has fun with the swing songs on *My Way* and brings a wry perspective to such songs as Ervin Drake's "It Was A Very Good Year", Carolyn Leigh-Johnny Richards' "Young At Heart" and the Paul Anka title song. His "way", unlike Sinatra's, is one of stoic resignation and a soupçon of regret. His voice doesn't rise in defiance at the end; it stays tonally soft, almost frail. Stravelli displays a chameleon-like vocal range as she turns some of Nelson's songs into swingers and bop romps. A high point of her album is a tour de force medley of three Nelson songs, "Karma Medley: Little Old Fashioned Karma/Blame It On the Times/Nobody Slides, My Friend". It ranges from straight out swing to New Orleans second line to country, with interludes of inspired scat singing. The album is also remarkable for the range of Willie Nelson material it should expose to jazz listeners.

For more information, visit [legacyrecordings.com](http://legacyrecordings.com) and [gabriellestravelli.com](http://gabriellestravelli.com). Stravelli's project is at Birdland Apr. 7th. See Calendar.



*Waves of Calm*  
Jim Snidero (Savant)  
by Thomas Conrad

Over the last 12 years, on the Savant label, Jim Snidero has quietly compiled one of the strongest alto saxophone discographies in new millennium jazz. Snidero's albums always have a reason to exist. *Waves of Calm* is a meditation upon a life passage, a crossing. Snidero's father Mirco lost his battle with Parkinson's disease three months after this album was recorded.

The program contains five Snidero originals that touch varied aspects of this journey. The opening title track has an aura of peace and acceptance. Over Orrin Evans' piano counterline (in octaves, without chords),

alto floats free, toward the mercy of release. "Dad Song" is a joyful memory, perhaps returning to a time when Snidero's father was at full strength. "Truth" pushes hard. It faces truth head-on. Jeremy Pelt (who plays trumpet on four tracks) and Snidero take passionate, sweeping solos over the fierce staccatos of drummer Jonathan Barber. "Visions" portrays the disturbing hallucinations sometimes caused by Parkinson's disease. Because Snidero is such a lyrical player, with such a sensuous sound, when extremity causes his tone to fray, it means more.

There are also three standard ballads shedding outside light on the album's story. Like most modern jazz musicians, Snidero usually prefers to record his own compositions, even though he is a world-class interpreter of classic material. Jule Styne-Sammy Cahn's "I Fall in Love too Easily" is relatively straightforward, except for the fresh implications contained in Snidero's rich, complex saxophone sound, as he lingers over the melody. The other two ballads, Irving King-Ted Shapiro's "If I Had You" and Willard Robison-Dedette Lee Hill's "Old Folks", already exist in definitive alto saxophone versions by Sonny Stitt. But Stitt attacked the songs and inundated them in virtuoso variations. Snidero plays them half as fast, with twice the heartbreak.

Given Snidero's preoccupation and achievement with instrumental tone, he needs to record in the best studios. The problem is that the great studios, like Systems Two and Bennett, keep going out of business. One still defying the odds is Red Rock Recording, in Saylorsburg, Pennsylvania. Engineer Kent Heckman captures all the instruments with fullness and clarity.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Snidero is at Smalls Apr. 25th. See Calendar.



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**Black Lion**  
Dezron Douglas (Black Lion)  
by Russ Musto

Bassist Dezron Douglas has proven himself to be a most capable bandleader with considerable abilities as a composer. Mentored by Jackie McLean, he came up through the saxophonist's Artists Collective where he received training emphasizing the arts and culture of the African Diaspora. The original music on this six-track EP, performed by his Black Lion Sextet, several members of which share his Hartford, Connecticut background, reflects the strength and diversity stemming from McLean and the Collective's guidance.

The band with trumpeter Josh Evans, alto saxophonist Lummie Spann, tenor saxophonist Stacy Dillard, keyboard player Willerm Delisfort and drummer Jeremy "Bean" Clemons gets things started with potent "Soulris". It begins with a dark solo bass introduction before swirling organ enters to provide solid underpinning for the kaleidoscopic blowing of the horns, after which Delisfort moves over to piano for a swinging solo over walking bass, then switching back to organ for a reprise of the powerful theme. David Bryant replaces Delisfort in the piano chair on "Negroidius Maximum"; this funky outing, dedicated to Douglas' Cyrus Chestnut Trio bandmate Neal Smith, recalls the soul of James Brown and modal sophistication of Eddie Harris in a feature for Dillard.

Bryant remains for "Bottoms Out", an anthem on which he shares solo duties with Dillard, Spann and Clemons. Delisfort returns and Douglas switches to electric bass on "Alexis", a dedication to harpist Brandee Younger. Organ and electric bass are at the heart of "Great Provider", a reggae piece reflecting the bandleader's Caribbean heritage and featuring wailing alto. Bryant returns on piano and Douglas is back on acoustic bass for the concluding "Uhuru Vibration", which, like the opening "Soulris", begins with a solo bass introduction giving way to the lyrical theme and potent soloing by Dillard, Bryant and Clemons, closing with the horns' collectively blown exit.

For more information, visit [dezrondouglas.com](http://dezrondouglas.com). Douglas is at Irish Arts Center Apr. 18th as part of a Wayne Shorter tribute and Smalls Apr. 22nd with Joe Dyson. See Calendar.



**Lucky To Be Me**  
Sheila Jordan Quartet (aBeat)  
by George Grella

The first thing to note about this release from Sheila Jordan, a live set in Italy, is it was recorded just a week before her 88th birthday. Age is more than a number and is especially meaningful for a singer—growing older affects the vocal chords, just like any other part of the body. But it has had little effect on Jordan, mainly curtailing sustained notes. Long-held notes were never a major part of Jordan's style to begin with and when heard on albums like her Blue Note debut, *Portrait of*

*Sheila*, or her superb *Lost and Found* (Muse, 1989), they stand out for their drama. Mainly Jordan has been a sweetly lyrical communicator, with a bright sound that makes her understatement and the touch of the blues she carries subtler than with most singers. That bright sound is still there, she is sweet and warm as always. And for a singer who has always been full of life, her vitality is just as substantial as ever—now there might even be more of it.

As she talks with the audience in between numbers, Jordan turns the concert into an autobiography told via music. She connects songs to her home ("Autumn in New York"), her Native American heritage ("Spirit of the Queen" and "Queen Aliquippa") and the life-changing effect Charlie Parker had on her ("The Bird" and "Confirmation"). "Dat Dere" has been in her repertoire for over 50 years and it's remarkable to hear how fresh it remains. She's also one of the few singers who handles Fran Landesman-Tommy Wolf's exquisite "The Ballad of the Sad Young Men" with a poignancy that looks back to what one can imagine were more innocent times. The accompanying Italian trio is not close to her level, but Jordan provides more than enough pleasure.

For more information, visit [abeatrecords.com](http://abeatrecords.com). Jordan is at Local 802 Apr. 2nd and Birdland Theater Apr. 17th-20th. See Calendar.



**Hold 'em Joe**  
Stephen Riley (SteepleChase)  
by Ken Dryden

Sonny Rollins introduced the idea of a saxophonist in a trio setting with bass and drums. This puts extra pressure on the soloist but offers freedom for exploration as well. While some players choose to follow this route occasionally, Stephen Riley has taken this path on several of his recordings for SteepleChase and who better to accompany him than bassist Jay Anderson and drummer Adam Nussbaum, two veterans with extensive experience in such a setting.

The songs are drawn from several decades, starting with the all but forgotten Ted Fio Rito '20s pop tune "I Never Knew", which is more commonly heard in swing arrangements. Riley explores it in depth and engages in a playful exchange with Nussbaum, quoting numerous songs and familiar riffs. The pensive cadence of his whispered take of Richard Rodgers-Lorenz Hart's "Where Or When" has Anderson simulating someone pacing as if waiting for a positive response.

One can't help think of Rollins listening to the upbeat treatment of Harry Belafonte's title calypso, which brings to mind the jazz master's "St. Thomas". Nussbaum and Anderson provide an inventive rhythmic backing for the saxophonist's light-hearted setting of Dizzy Gillespie's "Woody 'N' You". The leader's lush, deliberate interpretation of Carl Fischer's "You've Changed" is a masterpiece of understatement and should be required listening to show students how to play a ballad. While Johnny Mercer's "I'm An Old Cowhand" was forever associated with Rollins after his famous recording on *Way Out West*, Riley puts his own humorous stamp on it with his soft yet breezy arrangement. No matter what group Riley puts together for a record date, he merits top marks every time.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Riley is at Smalls Apr. 17th. See Calendar.



**Weave**  
Amu (Libra)  
**Kikoeru (Tribute to Masaya Kimura)**  
Satoko Fujii Orchestra Tokyo (Libra)  
**Ninety-Nine Years**  
Satoko Fujii Orchestra Berlin (Libra)  
by Annie Murnighan

In October of 2018, pianist Satoko Fujii turned 60 years old. Remarkably, the number of releases for which she's acted as leader or co-leader has long since surpassed her number of years on earth. In celebration of her milestone birthday, Fujii released 12 albums in 2018—one for each month of the year.

Fujii's work possesses a magnetism that draws disjunct elements together, enchanting the listener and stretching the limits of what music can mean. This is very evident on 3 of the aforementioned 12 releases: *Weave*, her project with the group Amu, comprised of trumpeter Natsuki Tamura, drummer Takashi Itani and percussive dancer Mizuki Wildenhahn; *Kikoeru*, a project from the Satoko Fujii Orchestra Tokyo; and *Ninety-Nine Years* with the Satoko Fujii Orchestra Berlin.

On *Weave*, Fujii commands the group with a sense of possession and intent, setting the score over the unsettling textures of the other improvisors. Drums echo like a ball bounced on the floor of a reverberating hall, playing off the sound of the dancer's feet hitting the ground beneath the unsettling lament of trumpet, which sounds eerily like the muffled sounds of the human voice. Fujii's deft improvisations pull it all together with striking and sorrowful harmonies. Sounds fall between the familiar and the uncanny; what could be the clink or patter of everyday objects is rendered peculiar and enchanting. Fujii's ability to hold back before intervening with strikingly assured improvisations is crucial in creating this spellbinding effect, particularly on "Ubega", as pianist and drummer wait just long enough before joining in to create a fascinating tension between 'sound' and 'music'.

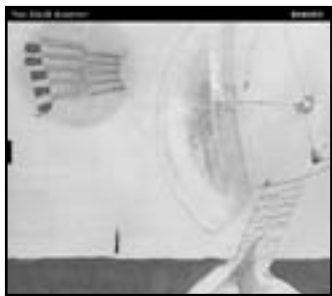
*Kikoeru*, which translates as "can hear", is a tribute to late tenor saxophonist Masaya Kimura and Orchestra Tokyo veteran and marks the final release in Fujii's 12-month spree. The big band, which Fujii has led for the past 21 years, proves fully capable of achieving its conductor's goal of "keeping the energy", with a set of boisterous and diverse tunes once again highlighting Fujii's unlimited inquisitiveness, from the stilted march of "Amadare" to rock-imbuéd stomp of "Neppa" and "Stop and Go" (the latter composed by Tamura).

Though she herself doesn't play on *Ninety-Nine Years*, her compositional voice remains at the forefront. Like *Weave* and *Kikoeru*, the album finds Fujii shifting dramatically between silence and noise, employing extra-musical sounds to create textural landscapes over which her melodies dart and veer. While "Unexpected Incident" once again finds Fujii exploring her fascination as it opens with extended bursts of unsettled percussion before the horns launch into a stilted and antagonistic melody, "Follow the Idea" provides a perfect encapsulation of Fujii's aspirations as it moves dramatically from moments of quiet lamentation to frantic explosions of sound.

Fujii's belief that "listeners cannot have fun with music that musicians do not enjoy making" shines through even the most ominous of atmospheres. She remains deeply curious about the nature of sound and music, where the two diverge and the magic that can be created when they are allowed to work in tandem.

For more information, visit [librarecords.com](http://librarecords.com). Fujii is at The Stone at The New School Apr. 30th-May 4th. See Calendar.





**Bamako**  
**The OGJB Quartet (TUM)**  
by John Sharpe

Having debuted as The OGJB Quartet to some acclaim at the 2016 Winter Jazzfest, saxophonist Oliver Lake, cornet player Graham Haynes, bassist Joe Fonda and drummer Barry Altschul hit the studio not long after to create *Bamako*. Each brought charts to the date, with the session being rounded out by two collective improvs. But more importantly they also brought their A-game, resulting in a rewarding and multifaceted set.

Both Fonda and Altschul can swing with the best, but their greatest asset is the ability to inject that movement into unrestricted discourse. The four-way interaction thus enabled is one of the group's notable strengths. Lake slaloms between the registers, mixing staccato phrases, anguished squeals, honeyed fragments and lacerating skronk while Haynes presents a less angular foil, his buzzing darting lines revealing a downbeat melodic sensibility. Both together are incendiary. All that and more is displayed on Fonda's anthemic opener "Listen To Dr. Cornel West", where after the theme the band expands into the wide-open spaces and the horns excite with their cutting interplay.

In a change of pace, Haynes' title track finds its author on dousn'gouni and Altschul on mbira in a loping West African-sounding groove, which features a recitation from Lake. Altschul's "Be Out S'Cool" shifts between tight angles and loose contours, providing stimulating material exploited in sequential horn solos. Thereafter they deliver involved and compelling music with an organic quality. Placed at the end of the program, the two improvs seem a natural outgrowth of the territory the band explores once the heads are out of the way. "OGJB #2" is paradoxically more restrained than many of the compositions, although four minutes in, it seems a switch has been flicked as the tempo, density and attitude takes a decisive turn towards the red. Similarly, the closing "OGJB #1" thrives on conversational interchange with extemporized unisons, testament to the combined experience at hand in this cracking outfit.

For more information, visit [tumrecords.com](http://tumrecords.com). This project is at Roulette Apr. 23rd. See Calendar.



**Spinning Song**  
**Duck Baker (Avant-Triple Point)**  
**Chit-Chatting With Herbie**  
**Lucas Gillan's Many Blessings (JeruJazz)**  
by George Kanzler

This year marks Herbie Nichols' centennial (born Jan. 3rd, 1919). He only recorded four albums—all trio dates—from 1955-57 and died in 1963 at 44 of leukemia. Obscure in his lifetime—if you were lucky you could catch him in the late '50s playing intermission piano for a Dixieland band at the Riviera, a club two blocks south of the Village Vanguard—Nichols' reputation has burgeoned, especially since the '90s, to the point where he is now recognized as one of modern jazz' preeminent

composers, often mentioned in conjunction with Thelonious Monk, with whom he shares some stylistic traits. Among them, to quote guitarist Duck Baker, are "harmonic sequences [that] have nothing to do with standards and normal swing/bop progressions" and "opaque clouds of gentle dissonance".

Baker, who styles himself "a fingerpicker who has expanded a folk guitar approach to include jazz", originally recorded *Spinning Song* in 1995 and Triple Point has reissued the LP to coincide with the centennial. Chicago drummer Lucas Gillan also is honoring the centennial with his quartet Many Blessings in a track-by-track reimagining of Nichols' 1956 Blue Note LP *Herbie Nichols Trio on Chit-Chatting With Herbie*. Neither of these albums includes piano—the instrument Nichols played—as Baker's is a solo guitar album and Many Blessings a quartet of tenor saxophone, trumpet, bass and drums, each highlighting different aspects of Nichols' compositions. Baker reveals how singular the melodies are, how episodic and engaging; also how awkwardly some of the progressions fall on the guitar, i.e., "2300 Skidoo". Gillan's arrangements stress how potentially orchestral the music is, with its contrasting strains and voicings. And Many Blessings also proves that Nichols' music is fertile ground for improvisation.

The albums only share three tunes and contrasting them is illuminating. Baker turns his title track toward the folk music of his fingerpicking style, emphasizing melodic unity. Gillan, who takes cues throughout his album from Nichols' highly impressionistic liner notes for the LP (he also wrote poetry), presents "Spinning Song"'s contrasting themes of triumph and the blues, even repeating the closing two-bar phrase Nichols verbalized as "That's life". Baker brings out all the melodic/harmonic nuances in "House Party Starting" while Gillan's chart attempts to recreate the sounds of an actual house party as described by Nichols. "Lady Sings the Blues", the title Billie Holiday gave it after adding lyrics to Nichols' "Serenade", is delivered as a bluesy ballad akin to Holiday's version by Baker while Many Blessings does a version closer to Nichols' original mid-uptempo one, Gillan dividing the main melody between saxophone and trumpet. Both of these albums are important additions to the growing library of Herbie Nichols music.

For more information, visit [triplepointrecords.com](http://triplepointrecords.com) and [jerujazzrecords.com](http://jerujazzrecords.com)



**Dancer in Nowhere**  
**Miho Hazama (Sunnyside)**  
by George Grella

Miho Hazama's previous two albums on Sunnyside, *Time River* and *The Monk, Live at the Bimhuis* (with the Metropole Orkest Big Band) seemed to have paved the way for her excellent new album. Where her forms were not always fully realized on *Time River* and abstractions of Monk's rhythms did not always work hand in hand with the harmonies, all the parts on *Dancer in Nowhere* come together. Each piece of music is a seamless and unerring machine.

Her machine is a complex one. Her writing is heavily polyphonic, using changing meters and tempos and multi-sectional structures that leave song form far behind while never eschewing the pleasures of a good phrase or harmonic resolution. Something like "The Cyclic Number" is a superb big band composition—the sonic weight and the orchestral

colors are there, but that's built into the sheer number of musicians. Hazama takes what's at her disposal and weaves patterns that replace standard homophony. In the past she has stuck with melody and harmony. The counterpoint on *Dancer in Nowhere*, the way lines flow together and cross each other to create temporary islands of resolution, is exciting; one wants to chase after the music.

And still she has her way with a melody—take note of the floating, dream-like line that opens "Somnambulant", as well as her orchestration using Kavita Shah's pure, silvery voice to uncanny effect. Shah is just one member of an ensemble full of strong players who contribute solos that fit right into Hazama's writing, furthering both the composer's ideas and the players' individuality.

She has named John Williams as an influence, and rearranges his "Olympic Fanfare and Theme" here, but she has none of Williams' safe blandness. One admires the creativity here and the style. There's nothing splashy, no egocentric technical gesture to embellish Hazama's compositional bona fides. The surface quality is smooth and sophisticated, the layers underneath are multi-hued and go deep.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). This project is at Jazz Standard Apr. 17th. See Calendar.



**Live at Van Gelder's**  
**Ben Paterson (Cellar Live)**  
by Ken Dryden

It is doubtful that any recording studio has witnessed the making of as many seminal jazz albums as the late Rudy Van Gelder's studio in Englewood Cliffs, New Jersey. Upon Van Gelder's death, it was willed to his longtime assistant, Maureen Sickler, who runs it together with her husband, trumpeter Don Sickler.

Van Gelder was known for his business-like approach to operations and it is hard to imagine a private party taking place with 35 invited guests seated at tables with wine in his studio, but that is how this live recording was made.

Ben Paterson, who won last year's Ellis Marsalis International Jazz Piano Competition, is also an accomplished organ player and he invited guitarist Ed Cherry and drummer Jason Tiemann to join him for this live recording. One of the first things that stands out about the setlist is it doesn't focus completely on the usual tunes one would expect on an organ-led session.

The opener is Ray Brown's "F.S.R." (For Sonny Rollins), Paterson's wide-ranging sound on the keyboard making one think that the late Jimmy Smith had returned for one last date. Wayne Shorter's "Edda" is an unjust obscurity, though Cherry recorded it for one of his CDs a few years ago and it wouldn't be surprising if he suggested it to the leader. Grant Green's "Green Jeans" is more typical fare for an organ trio date—it proves to be a strong showcase for Cherry's soulful sound—and Jack McDuff's "The Vibrator" is pure unadulterated funk. Benny Golson's "I Remember Clifford", written as a tribute to the late trumpeter shortly after his untimely death, has long been a favorite of instrumentalists and this spacious, understated interpretation ranks with the best of them.

For more information, visit [cellarlive.com](http://cellarlive.com). Paterson is at The Players Club Apr. 28th as part of the Gotham Jazz Festival and Mezzrow Apr. 29th. See Calendar.



**Dodecahedron**  
**The Rempis/Daisy Duo & Guests (Aerophonic)**  
*Throw Tomatoes*  
**Dave Rempis/Matt Piet/Tim Daisy (Astral Spirits)**  
*The Early Bird Gets*  
**Dave Rempis/Brandon Lopez/Ryan Packard**  
**(Aerophonic)**  
 by John Sharpe

One advantage of artist-run endeavors is a fleetness of foot not often possible when fitting into other labels' schedules. Saxophonist Dave Rempis makes full use of this benefit with his Aerophonic imprint to issue what become regular bulletins of his current activities and to tie them in with the resultant tours in which he crisscrosses the country. The three discs here present ongoing concerns of varied vintage, two of them on Rempis' own label. Each offers superior servings of propulsive free jazz peppered by Rempis' virtuosic unfurling lines, replete with emotional edge supplied by judicious overblowing and pitch bending.

It's not surprising that Rempis has such a strong connection with drummer Tim Daisy as their collaboration stretches back to 2003 when both were fixtures in the legendary Vandermark 5 (V5). The double-CD package *Dodecahedron* is the third album to document their continuing partnership, but this time while the first disc showcases the pair alone, on the second they add guests for a series of trios. As a twosome they traverse summits, plateaus and valleys, inventing the complex geography as they go. Such is their expertise that they achieve an expressively engaging and satisfying whole that bears up to repeated spins. There's a hypnotic quality to the outstanding "Eikosi", which moves from clipped dialogue into coruscating tenor kept aloft by buoyant drum patterns. Six varied contributors, including the keyboards of Jim Baker, bassoon and electronics of Katie Young and vibraphonist Jason Adasiewicz, pose different challenges but keep the interest high. "DRS I" with trombonist Steve Swell is a highlight, the jostling interplay moving between short solo and duet sections full of concentration and space, from loud to quiet and sparse to dense, all within the span of 12 minutes. Other notable cuts include "DLHR I" with cellist Fred Lonberg Holm, another accomplice from the V5, while on "DRZ" the electronics of Aaron Zarzutski promote a more open timbral exchange.

Up-and-coming Chicago pianist Matt Piet joins the duo for *Throw Tomatoes*, the threesome's second release following *Hit The Ground Running* (Aerophonics, 2017). The two sidelong tracks are available on a cassette or as a download from Astral Spirits. They form a fluent outfit, mercurial in their responsiveness, taut without slack and incisive, so that each sound counts. Piet draws on the jazz tradition in his freewheeling adventures, prodding reiterated notes, delving into the innards and amplifying tension with his nagging figures. Rempis enjoys a special bond with the pianist, sometimes feeding off Piet's phrases to launch his own flights, as in "To Play Is The Thing", thereby increasing coherence and enhancing the listening experience. One thing you know about the pensive start to "The Thousand Natural Shocks" is that it won't last. So it proves as the tremendous outing recalls the classic Cecil Taylor Unit in energy as well as instrumentation. Indeed, at times Rempis' recognizably boppish attack even evokes Jimmy Lyons. Daisy encourages ambiguity by alternating between vigorous pulsation and tappy support. He also knows that when to play can have as much influence as what. When he stops he profoundly changes the dynamic. But the burning default can't be denied and with Piet's locomotive keyboard, airy

drums and Rempis turning rhapsodic, they conclude once more in full flow.

*The Early Bird Gets* constitutes the debut recording from a new band, completed by in-demand bassist Brandon Lopez and the drums and electronics of Ryan Packard. Rempis terms this the jazziest ensemble any of the three principals are involved in and you can see where he's coming from as "Crypto Vo Lans" quickly settles into a groove with Lopez loosely adhering to a riff and advancing some serious motion. Rempis embarks on one of his breathtakingly accomplished undulating outpourings, ducking in and out of the rhythmic weave. Later, Packard takes full advantage of Lopez' pulsing pizzicato to heap varied timbres, splashes and clatters atop the beat. But such jaunts are only part of the story on these seven collective cuts, recorded live in Chicago. Also well represented is the type of atmospheric tonal exploration found on "Archae Opteryx", constructed from exhalations, drones and understated electronics. Even here though the trio eventually broadens out into stilted ballad territory, aided by Lopez' brawny thwacks and Rempis' curdled alto. They hit their peak on "Yan Ornis" where, after slashing arco harmonics and thudding drums, Rempis unleashes a tirade of glossolalia. The album finishes as it started with more knotty interaction on "Gansus", Rempis echoing Packard's staccato, before vaulting into vinegary wails and turning increasingly unruly.

For more information, visit [aerophonicrocords.com](http://aerophonicrocords.com) and [monofonuspress.com/astral-spirits](http://monofonuspress.com/astral-spirits). Dave Rempis, Brandon Lopez and Ryan Packer are at 244 Rehearsal Studios Apr. 23rd. See Calendar.



**Scene From A Dream**  
**Dale Fielder (Clarion Jazz)**  
 by George Kanzler

At the behest of Geri Allen, with whom he shared an apartment at the time, saxophonist Dale Fielder (who is heard on alto here) secured funding for the 1983 recordings that make up the bulk of this CD. It was no seat-of-the-pants, impromptu session, but a fully planned and rehearsed showcase for Fielder and his quintet and, serendipitously, for the late pianist Allen, whose first recordings these were. Fielder contributed three originals, with Allen, bassist Michael Logan and drummer Greg Bufford contributing one each. Also participating in the session was percussionist Robert 'Bop' White. The LP length results are bolstered with two tracks from Fielder groups done in California later in his career.

Fielder acknowledges that it was Allen's death in 2017 that spurred him to resurrect this session and she is clearly the standout soloist. It is also a rare example of her singing voice, as she wordlessly harmonizes with Fielder in their one duo track, her rhapsodic original (which she never recorded again), "The Rain" (n.b., actually Track 6, as 5 and 6 are mixed up on the CD).

The approach adventurously embraces the jazz zeitgeist of the era, from the use of a coloristic percussionist, White, in a role similar to what Ralph MacDonald played at CTI Records, to exploring time signatures beyond 4/4. Fielder's "Night In Turquoise/Dance Over the Edge" is a complex opener incorporating recurring interludes of 7/4 and a verse in 11/4 surrounding a main section and solos in 4/4. Allen breaks out of block chords with a swinging two-handed bravura solo on Fielder's 5/4 "Fugue 1978" and both

she and Fielder spin off some of their best solo work on Logan's sprightly jazz waltz, the title selection. AfroLatin accents flavor Buford's "In My Youth", the session's most driving, uptempo track, Allen's solo suggesting she was familiar with Eddie Palmieri.

Fielder displays a more confident, aggressive alto voice on the two later tracks, "Leopard In The Night" from drummer Chuck McPherson's Jazz Disciples, a quartet he worked with in 1991, and "Thunderbirds", a Latin-tinged piece from his 2001 quintet album *The Hipster* (White again on percussion; Danny Grissett the notable piano soloist).

For more information, visit [www.scenefromadream.com](http://www.scenefromadream.com)

## IN PRINT



**Where Night and Day Become One:**  
**The French Poems: 1983-2017**  
**Steve Dalachinsky (great weather for MEDIA)**  
 by Kevin Canfield

In his new book, Steve Dalachinsky says he's the kind of "person who sees with his ears." If you've followed his career, you'll know this is true. A protean New York City poet who has authored many titles and won literary prizes on two continents, Dalachinsky is known for his jazz-themed works and readings: he has recorded with pianist Matthew Shipp and published a volume of poetry inspired by saxophonist Charles Gayle. His latest effort offers further evidence of a perceptive listener and resourceful stylist.

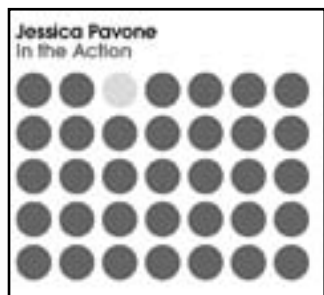
A spirited collection of poems written during his many spells in Paris, *Where Night and Day Become One* includes evocative nods to jazz legends, no-nonsense insights into the creative process and lots of offbeat ruminations on the French capital. This is shapeshifting free verse, challenging but often gratifying. Some of Dalachinsky's poems are rendered in dense blocks of text. Others are breezy, with just a word or two per line. Generally, these poems reject easy interpretation, their author confident that "what is useless to one person is necessary to another."

Haunting nightclubs, parks and museums, Dalachinsky daydreams about Billie Holiday, Charles Mingus and a Thelonious "monkish" pianist playing a "tune for forlorn lovers". In one poem, he considers Eric Dolphy's playing style; Dolphy begins "slowly on bass clarinet / then takes off", reaching for "the beautiful clouds / outside the window on rue picpus". Another poem is set in a bathroom at Charles de Gaulle Airport, where Dalachinsky hears a Louis Armstrong song. The incongruity is striking: Armstrong is "playing his solo as others piss & shit & / flush & wash".

Dalachinsky is often self-critical. His "journals... lack wisdom" and, sometimes, he regrets his lack of formal rigor: "a sestina once abandoned me / after two lines". But like his favorite musicians, he succeeds by putting in the hours. "the poem / does not write itself," he notes. "the strings must be plucked. scratched. bowed. stroked. brushed".

For more information, visit [greatweatherformedia.com](http://greatweatherformedia.com). Dalachinsky is at Max Fish Apr. 8th. See Calendar.





**In The Action**  
**Jessica Pavone (Relative Pitch)**  
by George Grella

This short (less than a half hour) recording from Jessica Pavone is something of a calling card for her skills and values as a violist and exploratory thinker. The four tracks are also an example of the fundamental, non-idiomatic avant garde; Pavone takes simple ideas and pushes them to the extremes of where logic dictates. The ideas on this record aren't so much musical ones as physical ones. Pavone is interested in working with the body's relationship with her viola, which produces a gorgeous tone but is awkward to hold and play.

The opening track, "Oscillatory Salt Transport", is the longest and also the most straightforward music. Pavone repeats a simple pattern, then adds in a double stop that is tuned achingly flat and there's a lovely release when she pulls the note up into tune. A solo acoustic drone piece, it succeeds on the focused intensity of her playing and the various timbres she produces.

That introduces the main body, so to speak, of the record, which is the sheer sound she gets out of the instrument. To the ears, she appears to be using close-mic'ing and distortion to create fuzzy, throbbing sounds at the edge of screaming like an electric guitar. There's a physicality for the listener in these timbres, not just in the hearing but in the sensation that they are coming more out of Pavone's body than the wooden cavity of her instrument.

The final three tracks, "and Maybe in the End", "Look Out - Look Out - look Out" and "In the Action", go deeper, step by step, into this luscious, haunting sound, which grows more and more like the crackly ambient texture of Tim Hecker. "Look Out - Look Out - look Out" is the sound of a machine, something like a helicopter crossed with a drill. The title track has Pavone playing bluegrass style music while simultaneously producing a sound like a revving motorcycle that fails to turn over.

For those who like their avant garde simple, direct and physical, this is a winner.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Pavone is at Brooklyn Conservatory of Music Apr. 28th. See Calendar.



**Playing With The Wind**  
**Misha Tsiganov (Criss Cross)**  
by Ken Dryden

Jazz fans in the U.S. tend to focus more on American-born artists, whether because they are exposed to more of them through jazz radio and press or believe that home-grown jazz musicians represent the very best in the genre. A native of Russia, pianist Misha Tsiganov wasn't planning to leave his homeland until a friend recorded a gig and sent it to Berklee College of Music,

producing an inquiry from none other than vibraphonist/professor Gary Burton. In 1991, Tsiganov came to the U.S. to study for two years before moving to New York to pursue his career. As on his two earlier Criss Cross Jazz CDs, Tsiganov draws from some of New York's first-call instrumentalists: trumpeter Alex Sipiagin (who also came from Russia to the U.S. a year earlier), tenor saxophonist Seamus Blake, bassist Matt Brewer and drummer Dan Weiss.

The diverse session includes several originals, two gems from Wayne Shorter's Blue Note period, a pair of standards and a reworking of Russian folk song as a nod to Tsiganov's roots. Original "Playing With The Wind" opens with an intense roller coaster vamp and intricate interplay between Blake and Sipiagin (on flugelhorn), shifting into a more deliberate tempo for their solo features. Brewer and Weiss dive head first into tackling Tsiganov's rhythmically demanding arrangement of Shorter's "Witch Hunt" from 1964's *Speak No Evil*, with strong solos by the leader, Sipiagin and Blake.

Miniature ballad "Dream Catcher" has the feeling of a lyrical standard and should be explored at greater length on a future recording. A dramatic recasting of the Arthur Hamilton warhorse "Cry Me A River" updates a song all too often tedious in the hands of less gifted artists. Only in Ray Noble's "The Very Thought Of You" does Tsiganov opt for a more traditional approach, highlighted by spacious piano chords and Sipiagin's sensitive muted horn.

For more information, visit [crisscrossjazz.com](http://crisscrossjazz.com). Tsiganov is at Russian Vodka Room Mondays-Tuesdays. See Regular Engagements.



**Live at the Bushwick Series**  
**Stephen Gauci/Sandy Ewen/Adam Lane/Kevin Shea**  
(Gaucimusic)  
by John Sharpe

There's an arresting consonance between the striking cover photo of street graffiti and the raw, edgy sound of tenor saxophonist Stephen Gauci's group captured on location on *Live at the Bushwick Series*. The quartet's regular 8 pm slot forms the cornerstone of Gauci's ongoing presentation at the Bushwick Public House. Initially a trio, completed by bassist Adam Lane and drummer Kevin Shea, the band became a foursome when Gauci encountered guitarist Sandy Ewen and recognized something in her unusual approach that would sidestep any inclination towards stock response.

The 38-minute disc contains three episodic collective inventions with Gauci as the dominant voice. He has become a remarkably original stylist, not so much in his exploitation of the honks, screeches and multiphonics that he contrasts with a gruff lower register, but more so in his phrasing, where he combines short bursts and repetitions into asymmetric lines spiced with lengthy pauses. Nonetheless, there's an inexorable sense of internal logic to his playing and in his reactions to changes in the level of dynamics in the group interaction.

Lane's deep muscular pizzicato provides the central thread around which each of the pieces hangs. He imparts momentum that leaves Shea free to act as a percussive colorist as opposed to timekeeper, throwing in clusters of metallic clangs and unlikely resonances. "Improvisation #1" starts and finishes with saxophone and bass in duet, reveling in intense high energy

between times. Unhinged guitar gives the discourse an even more distinctive character with an atomized sound of scribbles, scratches and thrum. Tenor squeals mingle with guitar scrapings in making "Improvisation #2" a cacophonous glory. However, on "Improvisation #3", the longest cut at 22 minutes, Gauci's long almost lyrical tones become a recurrent motif, tempering only slightly the juddering abrasion and lurching tumult that prevails for much of the duration. This is free jazz at its most bracing, blending improv and noise in singular fashion.

For more information, visit [gaucimusic.com](http://gaucimusic.com). This band is at Bushwick Public House Mondays. See Calendar.

## ON SCREEN



**Dialogues at Cafe Oto (A Film by Mark French)**  
**Trevor Watts, Vervan Weston, Peter Knight,**  
**Hannah Marshall, Alison Blunt (Hi4Head)**  
by Kurt Gottschalk

Streaming video and DVDs bring onto our screens and into our homes the chance to interact with a performance in ways an audio document doesn't afford. If you haven't had a chance to visit London's modest Café Oto—which over the last decade has become one of the world's premier venues for free improvisation—or witness the enormous sensitivity of pianist Vervan Weston, a DVD like *Dialogues at Café Oto* can give you the opportunity, collecting three performances (totaling a bit over an hour) by Weston and saxophonist Trevor Watts.

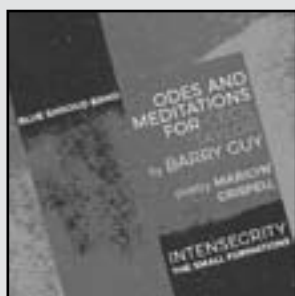
It's a perfectly serviceable entry into the long discography of either player, but it's the filmic aspect that makes it of interest. No doubt Watts and Weston played equally strong gigs the week before and the week after. But this time around we have the opportunity to sit in on the conversation. Also of note is the chance to check out the string players on the session. The younger Alison Blunt (violin) and Hannah Marshall (cello)—both of whom have played with the London Improvisers Orchestra and otherwise made their marks in the U.K. free music scene—are featured on the first two tracks. On the third, Watts and Weston are joined by Peter Knight on a solid-body "octave violin", strung to be tuned an octave lower than a traditional violin.

In the first half (running 45 minutes), Blunt and Marshall make for a tiny string orchestra. As a function of their familiarity with each other or just being a bit down in the mix (or likely a combination of both), the two fade to the back, behind the strong articulation of Watts and Weston. The 23-minute trio with Knight—a onetime member of the band Steeleye Span who is still better known in British folk circles than he is in the improv world—comes off more even-handed due to the rich voice of his instrument, often sounding closer to a cello than a violin, and the added benefit of being hard-wired.

The disc never quite finds its must-have moment, but perhaps it doesn't need to. It's music of the moment, even when preserved to disc, and will prove especially of value to those without the opportunity to witness the moment in the flesh.

For more information, visit [hi4headrecords.com](http://hi4headrecords.com)

## BOXED SET



*Odes and Meditations for Cecil Taylor/  
Integrity (The Small Formations)*  
Barry Guy Blue Shroud Band (Not Two)  
by John Sharpe

While there have been many tributes to Cecil Taylor, who died a year ago this month, there will be few as ambitious as this five-CD set from bassist Barry Guy's Blue Shroud Band (BSB). Strictly speaking Taylor is the dedicatee of only the multi-part work taking up the entirety of Disc 5 while the remaining CDs document the BSB in small formations. The music was recorded during the BSB's residency at the Krakow Jazz Autumn in November 2016. During the days leading up to the final concert of the written material, Guy, who turns 72 this month, rehearsed the band through his score while in the evenings they broke into smaller improvisatory subdivisions.

Taylor is but one of three pianists, all heroes to Guy, at least notionally involved. Marilyn Crispell wrote three short poems dedicated to Taylor, which Guy has used within the larger work, while the actual pianist is Catalan Agustí Fernández. Guy has

repurposed some of the music contained here from 1995's *Three Pieces For Orchestra* by his London Jazz Composers Orchestra. Preceding each of the original pieces he adds three "Meditations" in which Greek vocalist Savina Yannatou sings Crispell's texts against shimmering chamber music backdrops.

First of the main sections is "Owed to J.S.", a punning homage to drummer John Stevens providing one of the highlights. Staccato rhythms crisscross the ensemble while Yannatou vocalizes wordlessly. Cacophonous backing suddenly coalesces into a careening riff shifting in and out of synchrony before a slow moving melody opens up the piece for smaller improvising units. Notable among these is the duet between Julius Gabriel's rampaging overblown baritone saxophone and Swiss drummer Lucas Niggli's crisply articulated tumult. Whip-crack ensemble interjections increase the intensity even more, until the ensemble subsumes the whimpering saxophone and a countermelody predominates.

Fernández assumes even greater prominence during "Sleeping Furiously", uneasy but inward looking in the first part against a pensive orchestral chorus, but then more bombastic in the second where hammered tremolos ring out against gliding strings, evoking the title by suggesting something unwillingly tethered. The final "Strange Loops" is the most dense and daunting work, blending woozy swirls, jagged ostinatos, abrupt silences and sweeping orchestral phrases. It once again features Yannatou, whose vocal gymnastics encompass shrieks, whispers and yodels but also reprises the poems, lending a satisfying unity to the program.

The first four discs present groupings ranging from solos to nine-strong ensembles, unified by their

high quality yet varying dramatically in style, from the Baroque repertoire of violinist Maya Homburger to quick-fire improv exchange to all-out aural assault like that engendered by Fernández, Guy and Norwegian reedplayer Torben Snekkestad. The first disc starts with a wonderfully programmed sequence of solo pieces: circular breathed trumpet spluttering from Percy Pursglove; Homburger's stunning recital of H.I.F. Biber's "Passacaglia in G minor"; then another continuous line from Gabriel on baritone saxophone, which in its multiple strands manages both to echo the simultaneous string voicings of the Biber while contemplating stormier weather.

Fernández is involved in many of the most outstanding offerings. French violist Fanny Paccoud shines during a quicksilver duet with him, evolving from clanking dissonance to stately grandeur, while German alto saxophonist Michael Niesemann embarks on flights of fancy paced by piano's rumble and chime. Among the more unlikely yet successful combinations are a bottom-end extravaganza by Frenchman Michel Godard on tuba along with Guy and Spanish drummer Ramón López and a rambunctious trio for Guy and both drummers. Other peaks include an exciting blowout initiated by a rousing free jazz riff from Swiss saxophonist Jürg Wickihalder, along with Gabriel and López, and an extemporized off-kilter march from Irish guitarist Ben Dwyer, Godard and Niesemann that ultimately heads west.

Taylor once said that if he played bass he would play it like Guy. He would surely have appreciated how that singular style has been expanded to orchestral dimensions.

For more information, visit [nottwo.com](http://nottwo.com)

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## ON THIS DAY

by Andrey Henkin



*Inner Fires*  
Bud Powell (Elektra Musician)  
April 5th, 1953

Available almost 30 years after the fact and 16 years after pianist Bud Powell died of pneumonia at age 41, this album is a previously unreleased session from Club Kavakos in Washington, D.C. by Powell's trio with bassist Charles Mingus and drummer Roy Haynes, taken from the collection of arranger/pianist Bill Potts (also responsible for Washington sessions by Lester Young and Charlie Parker). This was a short-lived band and here plays a set of well-known standards, the album completed by two 1963 interviews with Powell.



*Along Came John*  
John Patton (Blue Note)  
April 5th, 1963

For his leader debut at 28, organ player John Patton hadn't appended the "Big" to his name that would appear on a number of his albums right up until his death in 2002 (with a long layoff between 1971-83). Joining him is guitarist Grant Green and drummer Ben Dixon, mainstays in Patton's groups, recording on his first five albums through 1965, plus the two-tenor saxophone frontline of Fred Jackson and Harold Vick. Patton contributed two tunes to the set, Dixon three, completed by '50s country hit "I'll Never Be Free".



*Voices*  
Gary Peacock (Sony)  
April 5th, 1971

Given his prolific output as a sideman since the late '50s with an astonishing diversity of leaders, it is easy to forget that bassist Gary Peacock has been a compelling leader, mostly as an ECM stalwart since 1977 ('founding' the Keith Jarrett Trio). This is his second album after his 1970 debut. Both were for Sony, recorded in Japan and include another future ECMer in pianist Masabumi Kikuchi as well as drummer Hiroshi Murakami. Added for most of the album is avant percussion legend Masahiko Togashi for six Peacock originals.



*Monsoon*  
Gary Bartz (SteepleChase)  
April 5th, 1988

Alto saxophonist Gary Bartz hasn't really had a steady recording home since the mid '70s, after releasing a number of albums in quick succession for Milestone and Prestige. Since then he has been peripatetic as far as labels, including his own OYO in the new millennium. This is the first of two sessions for SteepleChase (both made in 1988 with drummer Billy Hart), a quartet completed by pianist Butch Lacy and bassist Clint Houston on a program of two Bartz pieces, one by Houston and four jazz standards of varying vintage.



*Oh My, Those Boys!*  
Phillips/Yoshizawa (NoBusiness)  
April 5th, 1994

A first recorded meeting between the father of improvised bass in small groupings (solos, duos) Barre Phillips and his progeny Motoharu Yoshizawa, who was just as prolific until his death in 1998. This album, released in 2018, presents music from a concert at Café Amores, Hofu, Japan not included on the 1998 Chap Chap album *Live "Okidoki"*, recorded by club and label owner Takeo Suetomi. The title of this release is split between the two 20-minute improvisations, 45 years of combined experience in the form on glorious display.

## 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 1939-2018  
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 1926-2018  
†Gerry Mulligan 1927-96  
†André Previn 1929-2019  
†Art Taylor 1929-95  
†Bill Hardman 1933-90  
†Horace Tapscott 1934-99  
Manfred Schoof b.1936  
Gene Bertoni b.1937  
†Noah Howard 1943-2010  
John Pizzarelli b.1960

## April 7

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

## April 8

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

## April 9

†Teddy Roy 1905-66  
†Julian Dash 1916-74  
Steve Gadd b.1945  
Hugh Ragin b.1951  
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

## 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  
†Esbjörn Svensson 1964-2008  
Junko Onishi b.1967  
Landon Knoblock b.1982

## April 17

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

## April 18

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

## April 19

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

## April 20

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

## April 21

†Johnny Blowers 1911-2006  
†Joe Dixon 1917-98  
†Mundell Lowe 1922-2017  
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  
†Ella Fitzgerald 1918-96  
†Willis "Gator" Jackson 1932-87  
†Harry Miller 1941-83  
†Michael Cosmic 1950-2001  
Phill Musra 1950  
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 1933-2018  
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 Tolerentino b.1975

## April 30

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



**HÅKON KORNSTAD**  
April 5th, 1977

Though only in his early '40s, Håkon Kornstad has been one of Norway's most important saxophonists since the turn of the millennium. He began his career as a teenager, was a founding member of the experimental band Wibutee in his early '20s and debuted as a leader at 23. Since then he has collaborated with Toshimaru Nakamura, Paal Nilssen-Love, Axel Dörner and Ketil Bjørnstad, had long-term duo partnerships with Håvard Wiik and Ingebrigt Håker Flaten and released several albums for Jazzland and Grappa Musikkforlag. If that is not enough to impress, in 2009 he became interested in opera and studied at Oslo's Operahøgskolen, performing classical repertoire as well as combining it with jazz in his project Tenor Battle. *-AH*

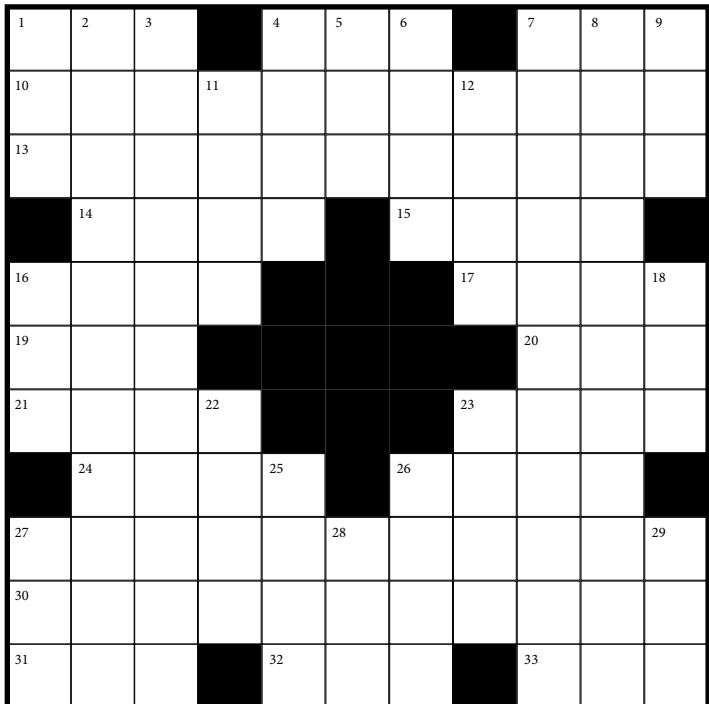
## CROSSWORD

## ACROSS

- Three notes in a C6 chord
- 1971 Luis Gasca Blue Thumb album *For Those \_\_\_\_ Chant*
- This org. promoted jazz as a counter to Communist influence
- Cole Porter "Dream Dancing" lyric: I clasp your hand and wander through \_\_\_\_
- Tabla player who works with Marc Cary
- Broadcaster of "World of Jazz" radio show
- 2015 Ken Vandermark Audiographic album \_\_\_\_ *Specific*
- Late Dutch saxophonist Noordijk
- 1971 Jan Garbarek ECM album
- Cohen siblings home country (abbr.)
- "Lou-\_\_\_\_", Jimmy Stewart song covered by Gabor Szabo on *The Sorcerer*
- Notes in a Cmaj7 chord
- Venues like Smoke and Dizzy's Club are under the jurisdiction of this NYPD group
- Longtime ECM engineer Gérard De \_\_\_\_
- Sonny Red wrote a tune named for this mischievous Norse god recorded by Donald Byrd
- These may have saved Bix Beiderbecke
- Swiss saxophonist whose mostly records for Intakt
- His Master's Voice Dutch 7" catalogue prefix
- 2016 Elliott Sharp, Mary Halvorson, Marc Ribot Intakt album \_\_\_\_ *Guitar*
- Michigan musical org. with its Paradise Jazz series

## DOWN

- Like the AACM or JJA
- Bassist Hans
- Vocalist Tulivu-Donna
- American music conglomerate (abbr.)
- Charles Mingus song "Orange Was The Colour Of \_\_\_\_ Dress, Then Blue Silk"
- The JFA, JALC and others
- Dolo Coker wrote a song named for this infamous British pirate recorded by Frank Butler
- 2015 Thomas Heberer/Achim Kaufmann/Ken Filiano Nuscope album
- Trio of Peter Brötzmann/Fred Lonberg-Holm/Paal Nilssen-Love
- 1979 Peter Brötzmann FMP album *The nearer the bone, the sweeter the \_\_\_\_*
- Portuguese guitarist Lopes
- John Tchicai-Irene Schweizer live album from Willisau Jazz Festival *Willi The \_\_\_\_*
- Moscow recording studio
- Composer Satie
- Bassist Kyle
- Diedre L. Murray has won this award
- Pop-jazz vocalist Rosemary
- 2003 David Chevan Reckless album *The Days of \_\_\_\_*
- 1982 Fred Van Hove, Günter Sommer, Marc Charig, Philipp Wachsmann FMP album *Was Macht \_\_\_\_ Denn?*
- Very few jazz shows, sadly



By Andrey Henkin

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# CALENDAR

## Monday, April 1

- ★ **Kenny Wollesen Vibes Trio** Bar Lunático 8:30, 10 pm \$10
- ★ **Elijah Shiffer Trio with Ben Rolston, Claudio Rojas; Valentina Marino Trio with Marko Chumchetz, Myles Sloniker** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ **Deborah Davis 19th Annual Benefit for the Leukemia & Lymphoma Society** Blue Note 8, 10:30 pm \$35
- ★ **Dave Miller, Daniel Rovin, Austin White; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Henry Memmer, Nicky Barbato; Colin Avery Hinton, Tony Malaby, Todd Neufeld, Elvind Opsvik; Aaron Novik, Evan Francis, Matt Nelson, Michael Coleman, Vijay Anderson, Kurt Kotheimer; Kevin Murray, Darren Johnston, Eli Wallace, Kaelen Ghandhi** Bushwick Public House 7 pm \$10
- ★ **William Paterson University Jazz Orchestra and Quintet with guest Ingrid Jensen** Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Camila Celin; Richie Vitale Octet; Billy Kaye Jam** Fat Cat 6, 9 pm 12:30 am \$10
- ★ **Manuel Valera, Hans Glawischnig, Clarence Penn** Mezzrow 7:30 pm \$20
- ★ **Henry Hey Group with Theo Bleckmann, Jochen Rueckert** Rockwood Music Hall Stage 1 11 pm
- ★ **Common Quartet** Silvana 7 pm
- ★ **Joshua Schneider Love Speaks Orchestra with Sandra Williams** The Slope Lounge 8 pm
- ★ **Ari Hoenig Quartet with Tivon Pennicott, Nitai Hershkovits, Orlando le Fleming; Joe Farnsworth Trio; Jon Elbaz** Smalls 7:30, 10:30 pm 1 am \$20
- ★ **Tom Guama Quartet with John Cowherd, Joe Martin, Justin Faulkner** Zinc Bar 7:30, 9 pm \$20

## Tuesday, April 2

- ★ **Saul Cosme/Haeun Joo Quartet** 5C Café 8 pm
- ★ **John DiMartino 60th Birthday Celebration** The 75 Club at Bogardus Mansion 7:30 pm
- ★ **Alec Aldred Trio with Bob Bruya, Jake Richter; Nadav Peled Trio with Ran Livneh, Eran Fink** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ **Nifty Knuckles: Jonathan Moritz, Chris Welcome, Shayna Dulberger** Barbès 7 pm \$10
- ★ **Benny Green Trio with David Wong, Aaron Kimmel** Birdland 8:30, 11 pm \$30-40
- ★ **Larry Fuller Trio with George DeLancey, Jason Tiemann** Birdland Theater 7, 9:45 pm \$20-30
- ★ **Joshua Redman Quartet with Aaron Goldberg, Reuben Rogers, Gregory Hutchinson** Blue Note 8, 10:30 pm \$45
- ★ **Yotam Silberstein Band with Vitor Gonçalves, Glenn Zaleski, Andre Mehari, John Patitucci, Daniel Dor** Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Miki Yamanaka** Dizzy's Club 11:15 pm \$5
- ★ **Yuniel Jiménez; Los Hacheros** The Django at Roxy Hotel 7:30, 10 pm
- ★ **Oscar Williams; Sonora Nuyorkina; Craig Wuepper** Fat Cat 7, 9 pm 12:30 am \$10
- ★ **Paul Shaw Group** Gin Fizz Harlem 7:30, 9 pm \$30
- ★ **James Carney Quartet with Ravi Coltrane, Chris Lightcap, Allan Mednard** Halyard's 8 pm \$10
- ★ **Lee Ritenour** Gin Fizz Harlem 7:30, 9 pm \$30-45
- ★ **Jesse Simpson Quartet** Jazz at Kitano 8 pm
- ★ **JD Allen Quartet with Liberty Ellman, Ian Kenslar, Nic Cacioppo** Jazz Standard 7:30, 9:30 pm \$30
- ★ **Sheila Jordan, Theo Bleckmann, Billy Harper with Lewis Porter, Kenny Davis, Steve Johns** Local 802 7 pm
- ★ **John Dokes, Steve Einerson, Elias Bailey** Mezzrow 7:30 pm \$20
- ★ **Jorge Sylvester and ACE** New York City Baha'i Center 8, 9:30 pm \$15

- ★ **Steven Bernstein's Millenial Territory Orchestra with Curtis Fowlkes, Charlie Burnham, Matt Darriau, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Ben Allison, Kenny Wollesen** Nublu 151 8 pm
- ★ **Friends & Neighbors: André Roligheten, Thomas Johansson, Oscar Grönberg, Jon Rune Ström, Tollef Østvang; Brandon Lopez solo** ShapeShifter Lab 7, 8:15 pm \$12
- ★ **Hillel Salem with Stacy Dillard, Thomas Linger, Alon Benjamini; Abraham Burton Quartet; Malik McLaurine Trio** Smalls 7:30, 10:30 pm 1 am \$20
- ★ **Sullivan Fortner Trio with Ameen Saleem, Jeremy "Bean" Clemons** Village Vanguard 8:30, 10:30 pm \$35

## Wednesday, April 3

- ★ **Boneshaker: Mars Williams, Kent Kessler, Paal Nilssen-Love** 244 Rehearsal Studios 8 pm \$24
- ★ **Vincent Herring Quartet with David Kikoski, Daniel Duke, Johnathan Blake** An Beal Bocht Café 8, 9:30 pm \$20
- ★ **Lior Milliger, Hilliard Greene, Jeremy Carlstedt** Balboa 8 pm
- ★ **Spin Cycle: Tom Christensen, Pete McCann, Phil Palombi, Scott Neumann** Bar Bayeux 8 pm
- ★ **Olin Clark Trio with Sam Weber, Evan Hyde** Bar Next Door 6:30 pm
- ★ **Benny Green Trio with David Wong, Aaron Kimmel** Birdland 8:30, 11 pm \$30-40
- ★ **The Jazz of Sammy Davis, Jr. From The Copa to Broadway: Clint Holmes** Birdland Theater 7 pm \$30-40
- ★ **Joe Alterman/Nathaniel Schroeder** Birdland Theater 9:45 pm \$20-30
- ★ **Joshua Redman Quartet with Aaron Goldberg, Reuben Rogers, Gregory Hutchinson** Blue Note 8, 10:30 pm \$45
- ★ **A Benefit for Creative Music Studio: Billy Martin, Cyro Baptista, Dave Harrington, Fay Victor, Joe Russo, Jonathan Goldberger, Marc Ribot, Oteil Burbridge, Peter Apfelbaum, Robert Walter, Steven Bernstein, Marshall Allen** Brooklyn Bowl 8 pm \$50
- ★ **Glenn Crytzer Orchestra** Chelsea Music Hall 7:30 pm \$20
- ★ **Yotam Silberstein Band with Vitor Gonçalves, Glenn Zaleski, Andre Mehari, John Patitucci, Daniel Dor** Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Miki Yamanaka** Dizzy's Club 11:15 pm \$5
- ★ **Hilary Gardner Quartet; Seth Weaver Big Band** The Django at Roxy Hotel 7:30, 10:30 pm
- ★ **Kelly Green; Luke Carlos O'Reilly; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am \$10
- ★ **Louis Armstrong Legacy Jazz Jam: Carol Sudhalter Group with Eric Lemon, Joe Vincent Tranchina** Flushing Town Hall 7 pm \$10
- ★ **Keith Gamble and The Nu Gypsies** Gin Fizz Harlem 7:30, 9 pm \$30
- ★ **Lee Ritenour** Indium 8:30, 10:30 pm \$30-45
- ★ **Ayako Shirasaki Trio with Noriko Ueda, Paul Wells** Jazz at Kitano 8, 10 pm \$18
- ★ **Erica Seguíne/Shan Baker Orchestra with Ben Kono, John Lowery, Quinsin Nachoff, Andrew Hadro, Nathan Eklund, John Lake, Adam Horowitz, Scott Reeves, Nick Grinder, Bob Bennett, Meg Okura, Sonia Sundelson, Eric Burns, Carmen Staaf, Evan Gregor, Paolo Cantarella** The Jazz Gallery 7:30, 9:30 pm \$15
- ★ **JD Allen Quartet with Liberty Ellman, Ian Kenslar, Nic Cacioppo** Jazz Standard 7:30, 9:30 pm \$30
- ★ **David Berkman, Tony Scherr, Mark Ferber** Mezzrow 7:30 pm \$20
- ★ **Sivan Arbel's Change of Light with Nick Hetko, Sam Weber, Evan Hyde, Ron Warburg, Jack Sheehan, Ori Jacobson** Nublu 151 9 pm
- ★ **Patricia Brennan** Public Records 8 pm
- ★ **Ben Cassara with Josh Richman, Adam Hutcheson, Yoshi Waki** Saint Peter's Church 1 pm \$10

- ★ **Brent Birkhead Trio; Sam Dillon Group; Davis Whitfield Trio** Smalls 7:30, 10:30 pm 1 am \$20
- ★ **Ari Hoenig Trio** Terraza 7:30 pm \$12
- ★ **Sullivan Fortner Trio with Ameen Saleem, Jeremy "Bean" Clemons** Village Vanguard 8:30, 10:30 pm \$35

## Thursday, April 4

- ★ **Jinjo Yoo/Robin Grasso** 1986 Est. Wine Bar & Lounge 8 pm
- ★ **Andy Bey** The 75 Club at Bogardus Mansion 7:30 pm
- ★ **The Music of Jelly Roll Morton and Thelonious Monk: Juilliard Jazz Orchestra** Alice Tully Hall at Lincoln Center 7:30 pm \$20
- ★ **A Great Night in Harlem—Honoring Harry Belafonte and Tony Bennett: August Greene with Common; Count Basie Orchestra, Danny Glover; Savion Glover; Bettye Lavette, Patti Smith; Bruce Willis** Apollo Theater & Music Café 8 pm \$75
- ★ **Ricardo Gallo's Horse's Mouth with Vasko Dukovsky, Sam Kulik, Satoshi Takeishi** Aréte Gallery 7 pm \$15
- ★ **Andrew Pereira Trio with Tommaso Gambini, Cole Davis; Chet Doxas Trio with Matt Pavolka, Billy Mintz** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ **Diane Marino with Don Aliquo, Ron Aprea, Brian Pareschi, Rick Faulkner, Frank Marino, Neal Smith** Birdland 5:30 pm \$30
- ★ **Benny Green Trio with David Wong, Aaron Kimmel** Birdland 8:30, 11 pm \$30-40
- ★ **The Jazz of Sammy Davis, Jr. From The Copa to Broadway: Clint Holmes** Birdland Theater 7 pm \$30-40
- ★ **Joe Alterman/Nathaniel Schroeder** Birdland Theater 9:45 pm \$20-30
- ★ **Joshua Redman Quartet with Aaron Goldberg, Reuben Rogers, Gregory Hutchinson** Blue Note 8, 10:30 pm \$45
- ★ **Didi Grooves Duo** Cleopatra's Needle 7 pm
- ★ **Ben Vereen with Juilliard Jazz Ensemble** Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Miki Yamanaka** Dizzy's Club 11:15 pm \$10
- ★ **JC Styles Quintet; Rita with Chelsea Baratz** The Django at Roxy Hotel 7:30, 10 pm
- ★ **Bruce Harris; Saul Rubin Zebtet; Paul Nowinski** Fat Cat 7, 10 pm 1:30 am \$10
- ★ **Sonido Costeno** Gin Fizz Harlem 7:30, 9 pm \$30
- ★ **Ajoyo with Sarah Elizabeth Charles** InterContinental New York Barclay's Penthouse 7 pm \$30
- ★ **Hendrik Meurkens Quartet with Steve Ash, Philip Norris, Chris Smith** Jazz at Kitano 8, 10 pm \$18
- ★ **Veronica Swift with Joel Wenhardt, Daryl Johns, Kyle Poole** Jazz Standard 7:30, 9:30 pm \$30
- ★ **Adrian Cunningham/Ted Rosenthal** Mezzrow 7:30 pm \$20
- ★ **Alper Yilmaz Trio** Nublu 9 pm
- ★ **Hot Club Of Flatbush** Radegast Hall 9 pm
- ★ **Interpretations: Thomas Buckner with Joseph Kubera, William Winant, Melanie Genin, James Ilgenfritz** Roulette 8 pm \$20
- ★ **Matt McDonald** Silvana 6 pm
- ★ **Aaron Seeber Quartet with Josh Evans, Adam Birnbaum, Simon Willson; Francisco Mela and the Crash Trio with Sean Conly, Leo Genovese; Malick Koly** Smalls 7:30, 10:30 pm 1 am \$20
- ★ **George Coleman Quartet with David Hazeltine, David "Happy" Williams, Jimmy Cobb** Smoke 7, 9 pm \$45
- ★ **Cesar Orozco Trio** Terraza 7:30 pm \$12
- ★ **Forshpil with Sasha Lurje, Ilya Shneyveys; German Goldenshteyn Memorial Orchestra led by Alex Kontorovich with Frank London, Dan Blacksberg, Patrick Farrell, Aaron Alexander** Town & Village Synagogue 8:30 pm \$15
- ★ **Michelle Zangara Trio with Jerry Weinstein, Nobu Yamasaki** Uke Hut 8 pm \$20
- ★ **Sullivan Fortner Trio with Ameen Saleem, Jeremy "Bean" Clemons** Village Vanguard 8:30, 10:30 pm \$35

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## Friday, April 5

- Jinjoo Yoo/Anna Kolchina 1986 Est. Wine Bar & Lounge 9 pm
- Anais Reno/Billy Stritch 54 Below 9:30 pm \$30-60
- ★Bill Easley Quartet The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Peter Slavov Trio with Dayna Stephens, Otis Brown III Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Benny Green Trio with David Wong, Aaron Kimmel Birdland 8:30, 11 pm \$30-40
- The Jazz of Sammy Davis, Jr. From The Copa to Broadway: Clint Holmes Birdland Theater 7 pm \$30-40
- Joe Alterman/John Snow Birdland Theater 9:45 pm \$20-30
- ★Joshua Redman Quartet with Aaron Goldberg, Reuben Rogers, Gregory Hutchinson Blue Note 8, 10:30 pm \$45
- Emilie Lesbros; William Lang Brooklyn Conservatory of Music 6 pm \$10-15
- Isaac Raz Trio Cleopatra's Needle 8 pm
- Ben Vereen with Juilliard Jazz Ensemble Dizzy's Club 7:30, 9:30 pm \$45
- Miki Yamanaka Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Jerry Weldon The Django at Roxy Hotel 7:30, 10 pm
- Andrew Latona; Jared Gold/Dave Gibson; Todd Herbert Fat Cat 6, 10:30 pm 1:30 am \$10
- Lynette Washington with Amina Figarova, Alex Blake, Tommy Campbell Gin Fizz Harlem 7, 8:30 pm \$30
- ★Ingrid Laubrock with Erica Dicker, Joanna Mattrey, Nick Dunston Happylucky no.1 8 pm \$20
- ★Manhattan Sings!: Manhattan School of Music Jazz Orchestra led by Jim McNeely Harlem Stage Gatehouse 7:30 pm \$25
- T.K. Blue Quartet with Greg Murphy, Paul Beaudry, George Coleman, Jr. Jazz 966 8 pm
- ★Quartette Oblique: Dave Liebman, Marc Copland, Drew Gress, Michael Stephens Jazz at Kitano 8, 10 pm \$34
- ★Joe Fiedler's Open Sesame with Jeff Lederer, Steven Bernstein, Sean Conly, Michael Sarin The Jazz Gallery 7:30, 9:30 pm \$25
- ★Veronica Swift with Joel Wenhardt, Daryl Johns, Kyle Poole Jazz Standard 7:30, 9:30 pm \$30
- ★Michael Wolff, Ben Allison, Victor Jones Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- Kenny Werner/Scott Colley Mezzrow 7:30 pm \$20
- L'Rain National Sawdust 7:30 pm \$20
- The Westerlies: Riley Mulherkar, Chloe Rowlands, Andy Clausen, Willem de Koch The Owl Music Parlor 7:30 pm \$10
- ★McCoy Tyner and Charles McPherson at 80 with the Jazz at Lincoln Center Orchestra Rose Theater 8 pm \$45-160
- ★Oliver Lake's Alto Madness with Bruce Williams, Darius Jones, Michaël Attias, Pheeroan akLaff Roulette 8 pm \$20
- ROSA; Marko Djordjevic and Sveti with Justin Salisbury, Evan Marien; Sarma ShapeShifter Lab 7 pm \$15
- ★Eliot Zigmund Quintet with Matt Garrison, Allen Farnham, Tony Miceli, David Kingsnorth; Ken Fowser Quintet with Josh Bruneau, Steve Einerson, Paul Gill, Joe Strasser; JD Allen Smalls 7:30, 10:30 pm 1 am \$20
- ★George Coleman Quartet with David Hazeltine, David "Happy" Williams, Jimmy Cobb Smoke 7, 9 pm \$45
- NY Jazz Flutet Symphony Space Bar Thalia 9 pm
- Melvis Santa and Ashedi Terraza 7 10 pm \$15
- ★Sullivan Fortner Trio with Ameen Saleem, Jeremy "Bean" Clemons Village Vanguard 8:30, 10:30 pm \$35
- John Patitucci solo Zürcher Gallery 8 pm \$20

## Saturday, April 6

- ★Randy Weston Birthday Celebration: T.K. Blue Quartet with Greg Murphy, Paul Beaudry, George Coleman, Jr. The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- James Silberstein Trio with Mary Ann McSweeney, Peter Grant Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Lucian Ban/Mat Maneri Barbès 8 pm \$10
- Benny Green Trio with David Wong, Aaron Kimmel Birdland 8:30, 11 pm \$30-40
- The Jazz of Sammy Davis, Jr. From The Copa to Broadway: Clint Holmes Birdland Theater 7 pm \$30-40
- Joe Alterman/John Snow Birdland Theater 9:45 pm \$20-30
- ★Joshua Redman Quartet with Aaron Goldberg, Reuben Rogers, Gregory Hutchinson Blue Note 8, 10:30 pm \$45
- Vitali Imereli Capri Ristorante 8, 9:30 pm
- Kristina Koller Quartet with Fima Chupakhin, James Robbins, Norman Edwards; Hanka G Quartet with John Austria, Lonnie Plaxico, Taru Alexander The Cell 8, 9:30 pm \$15
- Dave Hirschman Trio Cleopatra's Needle 8 pm
- Ben Vereen with Juilliard Jazz Ensemble Dizzy's Club 7:30, 9:30 pm \$45
- Miki Yamanaka Dizzy's Club 11:15 pm \$20
- Sam Dillon Quartet; "King" Solomon Hicks The Django at Roxy Hotel 7:30, 10 pm
- Sin Fronteras; Raphael D'lugoff Quintet; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
- Spanglish Fly and Frank London's Mini-Klezmer AllStars Flushing Town Hall 8 pm \$16
- ★Michaël Attias solo; Michaël Attias Quartet with Kris Davis, Sean Conly, Satoshi Takeishi Greenwich House Music School 7:30 pm \$20
- ★Gamin, Robert Dick, Ned Rothenberg, Adam Rudolph Happylucky no.1 7 pm
- ★The Music of Anthony Braxton: Ingrid Laubrock with Erica Dicker, Mark Hannaford, Dan Peck, Tom Rainey Happylucky no.1 8 pm \$20
- ★A Tribute to Dave Valentin: Bill O'Connell Afro-Caribbean Ensemble with Andrea Brachfeld, Craig Handy, Ralph Bowen, Gary Smulyan, Alex Sipagin, Adam Machaskee, Lincoln Goines, Robby Ameen, Román Díaz Hostos Center 7:30 pm \$20
- Yoon Sun Choi/Jacob Sacks; Jacob Sacks, Miranda Sielaff, Kristi Helberg, Mike McGinnis beam Brooklyn 8 pm \$15
- Steve Smith and Vital Information NYC Edition Iridium 8:30, 10:30 pm \$25-35
- ★Quartette Oblique: Dave Liebman, Marc Copland, Drew Gress, Michael Stephens Jazz at Kitano 8, 10 pm \$34
- Ricky Rodriguez and The New Quintet with Fabian Almazan, John Ellis, Thana Alexa, Samvel Sarkisyan The Jazz Gallery 7:30, 9:30 pm \$25
- David Durrah Jam Session Jazz Museum in Harlem 2 pm \$10
- ★Veronica Swift with Joel Wenhardt, Daryl Johns, Kyle Poole Jazz Standard 7:30, 9:30 pm \$30
- ★Michael Wolff, Ben Allison, Victor Jones Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- Kenny Werner/Scott Colley Mezzrow 7:30 pm \$20
- Alfredo Rodriguez Trio with Munir Hossn, Michael Olivera Miller Theatre 8 pm \$35
- Port Mande: Mark Dover/Jeremy Jordan National Sawdust 7 pm \$25
- Lucas Kadish Trio with Nick Dunston, Tim Angulo Rockwood Music Hall Stage 3 10 pm \$10
- Tim Kuhl Pete's Candy Store 6 pm
- ★McCoy Tyner and Charles McPherson at 80 with the Jazz at Lincoln Center Orchestra Rose Theater 8 pm \$45-160
- ★Tribute to Randy Weston: Neil Clarke Ensemble Sistas' Place 9, 10:30 pm \$20

- ★Eliot Zigmund Quintet with Matt Garrison, Allen Farnham, Tony Miceli, David Kingsnorth; Ken Fowser Quintet with Josh Bruneau, Steve Einerson, Paul Gill, Joe Strasser; Brooklyn Circle Smalls 7:30, 10:30 pm 1 am \$20
- ★George Coleman Quartet with David Hazeltine, David "Happy" Williams, Jimmy Cobb Smoke 7, 9 pm \$45
- Mark Ballyk/Brandon Lopez Spectrum 7:30 pm \$15
- Irini Res and The Jazz Mix Sugar Bar 9:30 pm
- Machiko Ozawa/Pablo Cafici Symphony Space Bar Thalia 9 pm
- Prasanna Terraza 7 7 pm \$15
- ★Sullivan Fortner Trio with Ameen Saleem, Jeremy "Bean" Clemons Village Vanguard 8:30, 10:30 pm \$35

## Sunday, April 7

- Benny Benack Trio with Mark Lewandowski, Joe Peri Bar Next Door 8, 10 pm \$12
- Todd Sickafoose's Tiny Resistors Barbès 7 pm \$10
- Pick Up My Pieces—The Music of Willie Nelson: Gabriella Stravelli Birdland 6 pm \$30
- The Jive Aces: Alex Douglas, Vince Hurley, Ian Clarkson, Peter Howell, John Fordham, Ken Smith Birdland Theater 7:30 pm \$20-30
- Michael Rodriguez NYU Jazz Ensemble Blue Note 11:30 am 1:30 pm \$39.50
- ★Joshua Redman Quartet with Aaron Goldberg, Reuben Rogers, Gregory Hutchinson Blue Note 8, 10:30 pm \$45
- Peter Lin and The Lintet Capri Ristorante 7:30, 9 pm
- Buddy Rich Band with Cathy Rich, Gregg Potter and guest Max Weinberg The Cutting Room 2 pm \$30-40
- Ben Vereen with Juilliard Jazz Ensemble Dizzy's Club 7:30, 9:30 pm \$35
- Chet Doxas solo; Feral Children: Noah Becker, Nick Dunston, Lesley Mok Downtown Music Gallery 6 pm
- Terry Waldo's Gotham City Band; Jade Synstelien's Fat Cat Big Band Fat Cat 6, 8:30 pm \$10
- International Women in Jazz Band with Jinjoo Yoo Gin Fizz Harlem 3:30 pm \$10
- Steve Smith and Vital Information NYC Edition Iridium 8:30, 10:30 pm \$25-35
- ★Veronica Swift with Joel Wenhardt, Daryl Johns, Kyle Poole Jazz Standard 7:30, 9:30 pm \$30
- Happy Birthday Lady Day: Vocalist Keith A. Dames and Dem Kats In Black Hats with James Weidman, Curtis Lundy, Marvin Home, G. Earl Grice Manna House 5 pm \$20
- ★Alan Broadbent, Don Falzone, Billy Mintz Mezzrow 7:30 pm \$20
- Beat Kaestli Trio with Jamie Reynolds, Evan Gregor North Square Lounge 12:30, 2 pm
- ★Michael Blake Brass Band with Bob Stewart, Steven Bernstein, Clark Gayton, Rudy Royston Rizzoli Bookstore 5 pm \$20
- Jeffrey Schanzer/Bernadette Speech with Warren Smith, Anney Bonney Roulette 8 pm \$20
- Michael Rorby, Louise Rogers, Mark Kross, Rick Strong Russian Samovar 3 pm
- Melissa Stylianou, Gene Bertoncini, Ike Sturm Saint Peter's Church 6 pm
- Jeremy Manasia Quintet with Asaf Yuria, Stacy Dillard, Ugonna Okegwo, Jason Brown; Saul Rubin Zebtet with Stacy Dillard, Mark Lewandowski, Brandon Lee Lewis Smalls 7:30, 10:30 pm \$20
- Eric Frazier with Pam Cornelius and The PMC Connection Sugar Hill Supper Club 4 pm \$45
- ★Sullivan Fortner Trio with Ameen Saleem, Jeremy "Bean" Clemons Village Vanguard 8:30, 10:30 pm \$35
- Josh Lawrence Color Theory Wave Hill 2 pm \$28

## Monday, April 8

- Mia Zabelka, Phill Niblock, Katherine Liberovskaya Austrian Cultural Forum 7:30 pm
- Gene Jackson's Trio NuYorx Bar Lunático 8:30, 10 pm \$10
- Ryan Hernandez Trio with Griffin Fink, Nick Deckens; Nora McCarthy Trio with Alexander Clough, Donald Nicks Bar Next Door 6:30, 8:30, 10:30 pm \$12
- The Jive Aces: Alex Douglas, Vince Hurley, Ian Clarkson, Peter Howell, John Fordham, Ken Smith Birdland Theater 8:30 pm \$20-30
- Colin Avery Hinton, Todd Neufeld, Shawn Lovato; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Judi Silvano/Bruce Arnold; Jonathan Goldberger, Jonathon Haffner, Dave Harrington, Max Jaffe; Nick Demopoulos Quartet Bushwick Public House 7 pm \$10
- Manhattan School of Music Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$35
- Ned Goold Quartet; Billy Kaye Jam Fat Cat 9 pm 12:30 am \$10
- JFA Jam Session Local 802 7 pm
- Loren Connors/Steve Dalachinsky Max Fish 7:30 pm
- Nitai HersHKovits/Rick Rosato Mezzrow 7:30 pm \$20
- ★SHERoes: Monika Herzig, Jamie Baum, Lenti Stern, Reut Regev, Jennifer Vincent, Rosa Avila New School Armhold Hall 6 pm
- Danton Boller Band with John Ellis, Yusuke Yamamoto, Jeremy Wilms, Rudy Royston Nublu 151 8:30 pm
- ★Amir ElSaffar's Two Rivers with Hamid Al-Saadi Pioneer Works 7 pm \$15
- Henry Hey Group with Chris Cheek, Jeff Hanley, Brian Delaney Rockwood Music Hall Stage 1 11 pm
- Dan Pugach Nonet #1 The Slope Lounge 8 pm
- ★Omer Avital Trio with Yonathan Avishai, Daniel Freedman; Rodney Green Group; Sean Mason Trio Smalls 7:30, 10:30 pm 1 am \$20
- Bruce Edwards Trio with Tony Lannen, Fuku Tanaka Zinc Bar 7:30, 9 pm \$20

## Tuesday, April 9

- Stan Killian Quartet with Paul Bollenback, Corcoran Holt, Kim Thompson 55Bar 7 pm
- David Stern, Dominic Duval, Jr., Mark Ferber Bar Chord 9 pm
- Nick Semenykhin Trio with Solomon Gottfried, Jerome Gillespie; Aleksí Glick Trio with Raviv Markowitz, Ben Zweig Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★James Carter Trio with Gerard Gibbs, Alex White Birdland 8:30, 11 pm \$30-40
- Ashley Pezzotti with Alex Weit, Steven Feifke, Bob Bruya, Bryan Carter Birdland Theater 7 pm \$20-30
- Julien Labro and The Chanson Experiment with Michael Eckroth, Edward Perez, Richie Barshay Dizzy's Club 7:30, 9:30 pm \$35
- Elio Villafranca; Williamsburg Salsa Orchestra The Django at Roxy Hotel 7:30, 10 pm
- Mia Zabelka Birthday Concert for Katherine Liberovskaya Experimental Intermedia 8 pm
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop Fat Cat 7, 9 pm \$10
- Jochen Rueckert Group with Chris Cheek, Lage Lund, Matt Penman Halyard's 8 pm \$10
- Caili O'Doherty Quartet Jazz at Kitano 8 pm
- ★SFJAZZ Collective plays Miles Davis: Miguel Zenón, David Sánchez, Etienne Charles, Marshall Gilkes, Warren Wolf, Edward Simon, Matt Brewer, Obed Calvaire Jazz Standard 7:30, 9:30 pm \$35

- ★Omer Avital/Yonathan Avishai Mezzrow 7:30 pm \$20
- Jay D'Amico Trio New York City Baha'i Center 8, 9:30 pm \$15
- ★Steven Bernstein's Millenial Territory Orchestra with Curtis Fowlkes, Charlie Burnham, Matt Darriau, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Ben Allison, Kenny Wollesen Nublu 151 8 pm
- ★Luisa Muhr/Wendy Eisenberg Pioneer Works 8 pm \$20
- Nick Biello Quintet with Greta Matassa Shrine 8 pm
- ★Justin Robinson Quartet with Tadataka Unno, Santi Debriano, Jason Brown; Frank Lacy's Tromboniverse; Malik McLaurine Trio Smalls 7:30, 10:30 pm 1 am \$20
- ★Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Ulysses Owens, Jr. Village Vanguard 8:30, 10:30 pm \$35

## Wednesday, April 10

- ★Dave Ambrosio Quintet with Tim Armacost, Duane Eubanks, Bruce Barth, Steve Williams Bar Bayeux 8 pm
- Pedro Giraudo Tango Quartet Bar Lunático 8:30, 10 pm \$10
- Rico Jones Trio with Hamish Smith, Jerome Gillespie Bar Next Door 6:30 pm
- ★James Carter Trio with Gerard Gibbs, Alex White Birdland 8:30, 11 pm \$30-40
- Aubrey Logan with Nick Petrillo, Tabari Lake, Dave Johnstone and guests Birdland Theater 7, 9:45 pm \$20-30
- ★Robert Glasper Trio with Derrick Hodge, Chris Dave City Winery 7, 10 pm \$45-60
- The Mason Brothers Quintet: Brad and Elliot Mason, Dave Kikoski, Matt Penman, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$30
- Steve Ash Trio; Steven Feifke Big Band The Django at Roxy Hotel 7:30, 10 pm
- Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am \$10
- Jane Getter Premonition with Adam Holzman, Alex Skolnick, Mark Egan, Randy McStine and guests Vernon Reid, Gene Lake Iridium 8:30 pm \$25
- Greta Matassa Quartet with Jon Weber, Yoshi Waki, Nick Biello Jazz at Kitano 8, 10 pm \$18
- ★SFJAZZ Collective plays Miles Davis: Miguel Zenón, David Sánchez, Etienne Charles, Marshall Gilkes, Warren Wolf, Edward Simon, Matt Brewer, Obed Calvaire Jazz Standard 7:30, 9:30 pm \$35
- Massimo Farao Mezzrow 7:30 pm \$20
- Nate Wood Four; Dan Weiss/Ben Monder Nublu 151 8:30 pm
- ★Thumbscrew: Tomas Fujiwara, Michael Formanek, Mary Halvorson Public Records 8 pm
- Lou Caputo No-So-Big-Band Saint Peter's Church 1 pm \$10
- Joe Breidenstine Quintet Silvana 6 pm
- Remy Le Boeuf Quintet with Gilad Hekselman, Glenn Zaleski, Rick Rosato, Peter Kronreif; Mike Lee Trio with Ed Howard, Alvester Garnett; Davis Whitfield Trio Smalls 7:30, 10:30 pm 1 am \$20
- ★Mara Rosenbloom, Melanie Dyer, Rahsaan Carter, Ken Filiano; Jill Burton, Wade Matthews, Andrew Drury The Stone at The New School 8:30 pm \$20
- Chris Crocco's Fluid Spoonfed New York Country 8:30, 10 pm
- ★Jonathan Finlayson, Mark Helias, Tom Rainey Tom Rainey
- ★Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Ulysses Owens, Jr. Village Vanguard 8:30, 10:30 pm \$35

<p>Fri, April 5 <b>DONALD EDWARDS QUINTET</b></p>	<p>Sat, April 6 <b>BROKEN SHADOWS</b></p>
<p>Thur, April 11 Fri, April 12 <b>BUSTER WILLIAMS</b> SOMETHING MORE</p>	<p>Sat, April 13 <b>RICKY FORD QUARTET</b></p>
<p>Fri, April 19 <b>STEVE KROON LATIN JAZZ SEXTET</b></p>	<p>Sat, April 20 <b>CURTIS LUNDY QUINTET</b></p>
<p>Fri, April 26 <b>GREG ABATE QUARTET</b></p>	<p>Sat, April 27 <b>BRIAN CHARETTE TRIO</b></p>
<p>Thur, May 2 Fri, May 3 Sat, May 4 <b>BILL CHARLAP TRIO</b></p>	<p>Fri, May 10 Sat, May 11 <b>DONALD HARRISON</b></p>

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yotam silberstein quartet  
featuring john patitucci

APR 4-7

an evening with ben vereen

APR 8

manhattan school of music jazz  
orchestra: manhattan sings!

APR 9

julien labro & the chanson experiement

APR 10-11

the mason brothers quintet

APR 12-14

sherman irby & momentum

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APR 16

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APR 18-21

monty alexander trio

APR 22

purchase jazz orchestra  
with special guest steve nelson

APR 23

sam reider & human hands

APR 24

evan christopher:  
the kings of new orleans clarinet

APR 25

"new york, old friend":  
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## Thursday, April 11

- Jinjoo Yoo/Robin Grasso 1986 Est. Wine Bar & Lounge 8 pm
- ★John Marshall Trio with Tardo Hammer, Lee Hudson The 75 Club at Bogardus Mansion 8, 9:30 pm \$25  
Bar Lunático 8:30, 10 pm \$10
- Scott Sharrard The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Juan Munguia Trio with Trevor Brown, Josh Bailey; Peter Bernstein/Ed Cherry Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Koh Mr. Saxman/Yoshi Waki Birdland 5:30 pm \$30
- ★James Carter Trio with Gerard Gibbs, Alex White Birdland 8:30, 11 pm \$30-40
- Aubrey Logan with Nick Petrillo, Tabari Lake, Dave Johnstone and guests Birdland Theater 7, 9:45 pm \$20-30  
Blue Note 8, 10:30 pm \$45
- ★Arturo Sandoval Cleopatra's Needle 7 pm
- Noriko Kamo Duo Dizzy's Club 7:30, 9:30 pm \$40
- The Mason Brothers Quintet: Brad and Elliot Mason, Dave Kikoski, Matt Penman, Johnathan Blake The Django at Roxy Hotel 9, 10:30 pm
- Joe Farnsworth Trio; Alita Moses Fat Cat 10 pm \$10
- Greg Glassman Quintet Greenwich House Music School 8 pm \$15
- Scott Kettner and Nation Beat Harlem Stage Gatehouse 7:30 pm \$15
- Steve Turre Quintet Jamaica Center for Arts and Learning 8 pm \$10
- Abdulrahman Amer Yoshi Waki, Vince Cherico Jazz at Kitano 8, 10 pm \$18
- Koh Mr. Saxman with Addison Frei, Alfred Colon's Big Head with Jacob Sacks, Nick Dunston, Connor Parks The Jazz Gallery 7:30, 9:30 pm \$15
- ★SFJAZZ Collective plays Miles Davis: Miguel Zenón, David Sánchez, Etienne Charles, Marshall Gilkes, Warren Wolf, Edward Simon, Matt Brewer, Obed Calvaire Jazz Standard 7:30, 9:30 pm \$35
- Akiko Yano Trio with Will Lee, Chris Parker Joe's Pub 7 pm \$35
- Lafayette Harris Mezzrow 7:30 pm \$20
- Felipe Salles' The New Immigrant Experience with Jonathan Ball, Aaron Dutton, Mike Caudill, Rick DiMuzio, Tyler Burchfield, Jeff Holmes, Yuta Yamaguchi, Eric Smith, Doug Olsen, Clayton DeWalt, Randy Pingrey, Bulut Gulen, Angel Subero, Nando Michelin, Kevin Grudecki, Ryan Fedak, Keala Kaumeheuiwa, Bertram Lehmann National Sawdust 7 pm \$25
- Glenn Crytzer Quintet Radegast Hall 9 pm
- Julian Jimenez Quartet; Pawel Ignatowicz Quartet ShapeShifter Lab 7:15, 8:30 pm
- Amanda Addleman Shrine 6 pm
- Scott Reeves Silvana 6 pm
- Montez Coleman Group; Jerry Weldon Quartet; Jonathan Thomas Trio Smalls 7:30, 10:30 pm 1 am \$20
- ★Eric Reed Quartet with Julius Tolerentino, Corcoran Holt, McClenty Hunter Smoke 7, 9, 10:30 pm \$40
- ★Jonathan Finlayson, Brian Settles, Chad Taylor The Stone at The New School 8:30 pm \$20
- Terraza 7 Big Band Terraza 7 8:30 pm \$12
- Paul Shapiro's Midnight Minyan with Steven Bernstein, Peter Apfelbaum, Jerry Korman, Booker King, Tony Lewis Town & Village Synagogue 8:30 pm \$15
- Rie Yamaguchi-Borden/Ned Gooold Uke Hut 8 pm \$20
- ★Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Ulysses Owens, Jr. Village Vanguard 8:30, 10:30 pm \$35

## Friday, April 12

- Jinjoo Yoo/Anna Kolchina 1986 Est. Wine Bar & Lounge 9 pm
- Evan Sherman Big Band The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- ★Greg Lewis' Organ Monk Bar Lunático 8:30, 10 pm \$10
- ★John Stowell Trio with Jay Anderson, Rogério Boccato Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★James Carter Trio with Gerard Gibbs, Alex White Birdland 8:30, 11 pm \$30-40
- Aubrey Logan with Nick Petrillo, Tabari Lake, Dave Johnstone and guests Birdland Theater 7, 9:45 pm \$20-30  
Blue Note 8, 10:30 pm \$45
- ★Arturo Sandoval Café Noctambulo at Pangea 7:30 pm \$20
- Tammy McCann Cleopatra's Needle 8 pm
- Kuni Mikami Trio
- David Stern, Chris McCarthy, Dominic Duval, Jr., Tommy Campbell Club Bonafide 8 pm \$15
- Sherman Irby and Momentum with Keith Brown, Gerald Cannon, Joe Farnsworth Dizzy's Club 7:30, 9:30 pm \$40
- Ken Fowser Quintet; Danny Jonokuchi and The Revisionists The Django at Roxy Hotel 7:30, 10:30 pm
- Rodney Green Fat Cat 10:30 pm \$10
- Damell White Band Gin Fizz Harlem 7, 8:30 pm \$30
- ★Dan Weiss Trio with Jacob Sacks, Michael Formanek Happylucky no.1 8 pm \$20
- Stretch Music Festival: Christian Scott a Tunde Adjuah's Ancestral Recall with Saul Williams; Logan Richardson's blues PEOPLE; Freelance Harlem Stage Gatehouse 7:30 pm \$25
- ★Quinsin Nachoff's Pyramid Project with Tim Hagans, Nadje Noordhuis, John Clark, Ryan Keberle, Marcus Rojas, Jeff Davis Hunter College 7 pm
- Lesley Mok's The Living Collection with David Leon, Yuma Uesaka, Kalun Leung, Sonya Belaya, Florian Herzog; Florian Herzog's Splinter with Anna Webber, Dierk Peters, Raf Vertessen Ibeam Brooklyn 8 pm \$15
- ★Ed Neumeister Quartet with Marc Copland, Kenny Davis, Tom Rainey Jazz at Kitano 8, 10 pm \$34
- Brandon Ross Phantom Station with Graham Haynes, JT Lewis, Hardedge The Jazz Gallery 7:30, 9:30 pm \$25
- ★SFJAZZ Collective plays Antônio Carlos Jobim: Miguel Zenón, David Sánchez, Etienne Charles, Marshall Gilkes, Warren Wolf, Edward Simon, Matt Brewer, Obed Calvaire Jazz Standard 7:30, 9:30 pm \$35
- Jon Davis/Ben Wolfe Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- Steve Davis Mezzrow 7:30 pm \$20
- Aaron Parks Little Big with Greg Tuohy, David Ginyard, Jr., Tommy Crane; John Raymond and Real Feels with Gilad Hekselman, Colin Stranahan Rockwood Music Hall Stage 2 7 pm \$20
- Face the Music and Brooklyn Raga Massive Rubin Museum 7 pm \$25
- High Key People: Sami Hopkins, Angie Obin, Julian Velasco, Isaac Mattus, Lucy Clifford, Jessie Cox; Alicyn Yaffee Quartet with Benny Rietveld, Arcoiris Sandoval ShapeShifter Lab 8 pm \$10
- Joe Pino Quintet Shrine 6 pm
- Matt Mannino Silvana 6 pm
- Ralph Bowen Quartet with Jim Ridi, Luques Curtis, Donald Edwards; John Marshall Quintet with Grant Stewart, Steve Ash, Paul Gill, Steve Little; Corey Wallace DUBtet Smalls 7:30, 10:30 pm 1 am \$20
- ★Eric Reed Quartet with Julius Tolerentino, Corcoran Holt, McClenty Hunter Smoke 7, 9, 10:30 pm \$40
- ★Jonathan Finlayson, Immanuel Wilkins, David Bryant, Nick Dunston, Eric McPherson The Stone at The New School 8:30 pm \$20
- ★Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Ulysses Owens, Jr. Village Vanguard 8:30, 10:30 pm \$35
- ★Gary Thomas Quartet with Kevin Clark, Blake Meister, Byung Kang Zinc Bar 7:30, 9 pm \$25

## Saturday, April 13

- ★Special Audiences And Musicians, Inc. 2nd Annual Benefit: George Coleman, Jimmy Owens, Peter Bernstein, Scott Robinson, Virginia Mayhew, Frank London, David Segal, Oscar Feldman, Becca Patterson, Murray Wall, Yotam Ben Or, Trudy Silver, Sam Baum, Dan Kaufman SC Café 12:30 pm \$50
  - ★Peter Leitch New Life Orchestra The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
  - ★Itai Kriss' Telavana Bar Lunático 8:30, 10 pm \$10
  - Ricardo Grilli Trio with Joe Martin, Allan Mednard Bar Next Door 7:30, 9:30, 11:30 pm \$12
  - Pedro Giraudo Tango Quartet Barbès 8 pm \$10
  - ★James Carter Trio with Gerard Gibbs, Alex White Birdland 8:30, 11 pm \$30-40
  - Aubrey Logan with Nick Petrillo, Tabari Lake, Dave Johnstone and guests Birdland Theater 7, 9:45 pm \$20-30  
Blue Note 8, 10:30 pm \$45
  - ★Arturo Sandoval Café Noctambulo at Pangea 7 pm \$25
  - Rebecca Angel Capri Ristorante 8, 9:30 pm
  - Dave Fields Cleopatra's Needle 8 pm
  - Justin Lees Trio
  - World Piano Summit: Luiz Simas, Steve Sandberg, Armen Donelian The DiMenna Center 8 pm \$25
  - Sherman Irby and Momentum with Keith Brown, Gerald Cannon, Joe Farnsworth Dizzy's Club 7:30, 9:30 pm \$45
  - Jordan Piper Trio; Eyal Vilner Big Band The Django at Roxy Hotel 7:30, 10:30 pm
  - Steve Blum Trio; Samuel Torres Astoria Salsa Company; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am \$10
  - Koh Mr. Saxman/John DiMartino Flushing Town Hall 8 pm \$16
  - Meredith Augustin Gin Fizz Harlem 7:30, 9 pm \$30
  - ★Dan Weiss Trio with Jacob Sacks, Eivind Opsvik Happylucky no.1 8 pm \$20
  - ★Sean Conly solo; William Hooker, Sean Conly, Mara Rosenbloom, Stephen Gauci Ibeam Brooklyn 8 pm \$15
  - ★Ed Neumeister Quartet with Marc Copland, Kenny Davis, Tom Rainey Jazz at Kitano 8, 10 pm \$34
  - ★Stephan Crump, Ingrid Laubrock, Cory Smythe The Jazz Gallery 7:30, 9:30 pm \$25
  - ★SFJAZZ Collective plays Antônio Carlos Jobim: Miguel Zenón, David Sánchez, Etienne Charles, Marshall Gilkes, Warren Wolf, Edward Simon, Matt Brewer, Obed Calvaire Jazz Standard 7:30, 9:30 pm \$35
  - Jon Davis/Ben Wolfe Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
  - Steve Davis Mezzrow 7:30 pm \$20
  - Cheryl Richards Quartet with Nick Lyons, Adam Caine, Adam Lane; Pearring Sound: Jeff Pearring, Adam Lane, Tim Ford; Charley Krachy/Jimmy Halperin Quartet with Joe Solomon, Dayeon Seok Mirror in the Woods 7 pm \$15
  - Los Aliens: Ricardo Gallo, Sebastián Cruz, Stomu Takeishi, Andrés Jiménez Nublu 9 pm
  - Tony Bennett Radio City Music Hall 8 pm \$75-500
  - ★Andrew Lamb's Circadian Spheres Of Light Project with Lloyd Haber, Warren Smith, Newman Taylor Baker, Jose Luis Abreu, Larry Roland, Ngoma Hill, Jimmy James Greene, Trashina Conner Saint Peter's Church 7 pm
  - Bobby Spellman Scholes Street Studio 8 pm
  - Lukas Pfeil and Friends Silvana 6 pm
  - ★Eric Wyatt Quartet with Davis Whitfield, Tyler Mitchell, Kahilil Bell Sistas' Place 9, 10:30 pm \$20
  - Ralph Bowen Quartet with Jim Ridi, Luques Curtis, Donald Edwards; John Marshall Quintet with Grant Stewart, Steve Ash, Paul Gill, Steve Little; Philip Harper Quintet Smalls 7:30, 10:30 pm 1 am \$20
  - ★Eric Reed Quartet with Julius Tolerentino, Corcoran Holt, McClenty Hunter Smoke 7, 9, 10:30 pm \$40
  - Odyssey of Big Boy: Jonathan Finlayson, Andre Solomon-Glover, Mat Maneri, Cristopher Hoffman, David Bryant, Chris Tordini, Craig Weinrib The Stone at The New School 8:30 pm \$20
  - ★Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Ulysses Owens, Jr. Village Vanguard 8:30, 10:30 pm \$35
  - ★Cyro Baptista Quartet with Brian Marsella, Jason Fraticelli, Tim Kelper Zinc Bar 7:30, 9 pm \$25
- ## Sunday, April 14
- Daniel Eli Weiss Trio with Dave Baron, Kush Abadey Bar Next Door 8, 10 pm \$12
  - Ben Monder solo Barbès 5 pm \$10
  - Alon Yavnai Quartet with Rafi Malkiel, Peter Slavov, Francisco Mela Birdland 6 pm \$30
  - Lauren Henderson Blue Note 11:30 am 1:30 pm \$39.50
  - ★Arturo Sandoval Blue Note 8, 10:30 pm \$45
  - Kate Baker Capri Ristorante 7:30, 9 pm
  - Sherman Irby and Momentum with Keith Brown, Gerald Cannon, Joe Farnsworth Dizzy's Club 7:30, 9:30 pm \$35
  - David Grollman solo; Drew Wesely/Dave Zakarian; Viv Corringham/Mia Zabelka Downtown Music Gallery 6 pm
  - ★James Brandon Lewis/Lewis Porter, Arki: Marcus Cummings, George W. Taylor, Samson Kebede, Beza Gebre El Barrio Artspace 7 pm \$10
  - Terry Waldo's Gotham City Band Fat Cat 6 pm \$10
  - International Women in Jazz Band with Jinjoo Yoo Gin Fizz Harlem 3:30 pm \$10
  - Jazz Power Initiative's Intergenerational Jazz Jam: Eli Yamin and Max Pollak and Rumba Tap with Claudia Rahardjanoto, Livya Howard Yashar, Samuel Torres, Carlos Maldonado, Ivan Renta, Endea Owens Jazz Museum in Harlem 2 pm \$10
  - ★SFJAZZ Collective plays Antônio Carlos Jobim: Miguel Zenón, David Sánchez, Etienne Charles, Marshall Gilkes, Warren Wolf, Edward Simon, Matt Brewer, Obed Calvaire Jazz Standard 7:30, 9:30 pm \$35
  - Blue Inventions Trio: Neal Kirkwood, Tim Harrison, Ron Horton Mezzrow 7:30 pm \$20
  - Roz Corral Trio with Pete McCann, Chris Berger North Square Lounge 12:30, 2 pm
  - Raf Vertessen Quartet with Adam O'Farrill, Anna Webber, Nick Dunston The Owl Music Parlor 7 pm \$10
  - Satish Robertson, Deborah Davis, Arcoiris Sandoval, Nathan Brown Russian Samovar 3 pm
  - Palm Sunday Jazz Mass: Ike Sturm Quintet Saint Peter's Church 6 pm
  - Clovis High School Jazz Band directed by Les Nunes with guest Randy Brecker ShapeShifter Lab 8 pm
  - Joey "G-Clef" Cavaseno Quartet with David Gibson, Jordan Piper, William Ash; Bruce Harris Quintet Smalls 7:30, 10:30 pm \$20
  - Columbia University Jazz Ensembles Symphony Space Leonard Nimoy Thalia 8 pm
  - New York City Jazz Festival: New Mexico School for the Arts Jazz Combo directed by Orlando Madrid; New Trier Swing Choir directed by Nathan Landes; The Grande Chorale directed by Sarin Williams; UNT Jazz Singers led by Jennifer Barnes Symphony Space Peter Jay Sharpe Theatre 7 pm \$40
  - Linda Presgrave Quartet with Stan Chovnick, Dimitri Moderbacher, Seiji Ochiai Tomi Jazz 7 pm
  - Etuk Ubong Trans Pecos 8 pm \$10
  - ★New Masada Quartet: John Zorn, Julian Lage, Jorge Roeder, Kenny Wollesen Village Vanguard 3 pm \$35
  - ★Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Ulysses Owens, Jr. Village Vanguard 8:30, 10:30 pm \$35



## Monday, April 15

- Charlie Rosen's Broadway Big Band  
54 Below 9:30 pm \$30-65  
Bar Lunático 8:30, 10 pm \$10
- Brian Adler Group  
• Alex DeLazzari Trio with Jason Clotter, Hank Allen-Barfield; Jocelyn Medina Trio with Pete McCann, Evan Gregor  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Jed Levy Quartet with Phil Robson, Peter Slavov, Clarence Penn  
Birdland Theater 8:30 pm \$20-30
- Purchase Jazz Orchestra conducted by Jon Faddis with guest Ken Peplowski  
Blue Note 8, 10:30 pm \$20
- Nabaté Isles Group with Stacy Dillard, Mark Whitfield, Adam Klipple, Matt Penman  
Blue Note 12:30 am \$10
- Nick Gianni, Matt Lavelle, Rich Rosenthal, François Grillot, Leonid Galaganov; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Jeff Davis, Anna Webber, Jonathan Goldberger, Simon Jermy; Blaise Siwula, Nicolas Letman-Burtinovic, Jon Panikkar; Hans Tammen, Briggan Krauss, Eli Rojas; Joe Hertenstein Quartet with Stephen Haynes, Shoko Nagai, Ben Stapp  
Bushwick Public House 7 pm \$10
- 80 Years of Blue Note Records: Yale Jazz Ensemble with guests Randy Brecker, Wayne Escoffery  
Dizzy's Club 7:30, 9:30 pm \$40
- George Braith; Billy Kaye Jam  
Fat Cat 9 pm 12:30 am \$10
- Russ Lossing/Cameron Brown  
Mezzrow 7:30 pm \$20
- Henry Hey Group with Randy Runyon, David Cutler, Zach Danziger  
Rockwood Music Hall Stage 1 11 pm  
Roulette 8 pm \$25  
The Slope Lounge 8 pm
- Joe Martin Quartet with Mark Turner, Nasheet Waits; Joe Farnsworth Trio; Jon Elbaz Trio  
Smalls 7:30, 10:30 pm 1 am \$20
- Freddie Bryant Kaleidoscope Trio with John Benitez, Willard Dyson  
Zinc Bar 7:30, 9 pm \$20

## Tuesday, April 16

- Mack Goldsbury, Herb Robertson, Lou Grassi; Erik Unsworth  
244 Rehearsal Studios 8 pm \$24
- Saul Cosme/Haeun Joo Quartet  
5C Café 8 pm
- Chris Parker Trio with Peter DiCarlo, Jonathan Gardner; Jonah Udall Trio with Brian Krock, Jake Shandling  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- BossaBrasil: João Bosco with Gustav Dellagerici, Kiko Freitas, Ricardo Silveira  
Birdland 8:30, 11 pm \$30-40  
Birdland Theater 7, 9:45 pm \$20-30  
Café Carlyle 8:45 pm \$130-185
- Daryl Sherman  
• Steve Tyrell  
• American Pianists Awards Competition Finalists: Kenny Banks, Jr., Emmet Cohen, Billy Test, David Meder, Keelan Dimick  
Dizzy's Club 7:30, 9:30 pm \$35  
Dizzy's Club 11:15 pm \$5  
The Django at Roxy Hotel 7:30 pm
- Bruce Harris  
• Gerardo Contino  
• Saul Rubin Zebtet  
• Ross Kratter Quartet with Stan Killian, Will Armstrong, Sam Gautier  
Gin Fizz Harlem 7:30, 9 pm \$15
- Matt Pavolka Quartet with Ben Monder, Pete Rende, Nate Wood  
Halyard's 8 pm \$10  
Jazz at Kitano 8 pm
- Kelly Green Quartet  
• Emma Frank with Aaron Parks, Franky Rousseau, Desmond White, Daniel Dor  
The Jazz Gallery 7:30, 9:30 pm \$15
- Tarus Mateen's The Sound of Islam with Marc Cary, Radji Mateen, Nasheet Waits  
Jazz Museum in Harlem 7 pm
- Michael Leonhart Orchestra with Philip Dizack, Dave Guy, Jordan Maclean, Carter Yasutake, Ray Mason, John Ellis, Ian Hendrickson-Smith, Jason Marshall, Sarah Schoenbeck, Pauling Kim, Christine Kim, Ron Oswanski, Robbie Mangano, Al Street, Joe Martin, Kevin Raczka, Elizabeth Pupo Walker  
Jazz Standard 7:30, 9:30 pm \$30
- Juilliard Jazz Duke Ellington Ensemble  
Juilliard School Paul Hall 7:30 pm \$20  
Mezzrow 7:30 pm \$20
- Jesse Harris  
• Dan Tepfer's Natural Machines  
• Cynthia Hlits Group  
• Steven Bernstein's Millenial Territory Orchestra with Curtis Fowlkes, Charlie Burnham, Matt Damiau, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Ben Allison, Kenny Wollesen  
• Takeshi Otani Band  
• Spike Wilner Trio; Josh Evans Quartet; Malik McLaurine Trio  
Nubli 151 8 pm  
Silvana 6 pm  
Smalls 7:30, 10:30 pm 1 am \$20  
The Stone at The New School 8:30 pm \$20
- Sylvie Courvoisier solo
- Tom Harrell Infinity with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$35

## Wednesday, April 17

- David Berkman Trio with Marty Kenney, Kennth Salters  
Bar Bayeux 8 pm
- Secret Trio: Ismail Lumanovski, Ara Dinkjian, Tamer Pinarbasi  
Bar Lunático 8:30, 10 pm \$10
- Artur Akhmetov Trio with Diego Alzate, Pasha Karchevsky  
Bar Next Door 6:30 pm
- BossaBrasil: João Bosco with Gustav Dellagerici, Kiko Freitas, Ricardo Silveira  
Birdland 8:30, 11 pm \$30-40
- Sheila Jordan with Alan Broadbent, Harvie S  
Birdland Theater 7 pm \$30-40
- Hector Del Curto Quartet with Jisoo Ok, Gustavo Casenave, Sami Merdinian and guests Paquito D'Rivera, Santiago Del Curto  
Blue Note 8, 10:30 pm \$35  
Café Carlyle 8:45 pm \$130-185  
Chelsea Music Hall 7:30 pm \$20  
The Django at Roxy Hotel 10 pm  
Fat Cat 7, 9 pm 12:30 am \$10
- Erti Perez Quartet with Takaaki Otomo, Yoshi Waki, Cedric Easton  
Jazz at Kitano 8, 10 pm \$18
- Miho Hazama and m\_unit with Ben Kono, Jason Rigby, Andrew Gutasukas, Jonathan Powell, Adam Unsworth, Tomoko Akaboshi, Sita Chay, Matt Consul, Meaghan Burke, James Shipp, Billy Test, Sam Anning, Jake Goldbas  
Jazz Standard 7:30, 9:30 pm \$30
- Jeremy Manasia Trio with Joseph Lepore, Jason Brown  
Little Branch 10:30 pm  
Mezzrow 7:30 pm \$20
- Janis Siegel/Diego Figueiredo  
• Planetary People vs Adam Neely's Jazz School with Jim Piela, Mark McIntyre, Josh Bailey, Trevor Brown, Mike Verselli, Jae Soto, Kate Steinberg, Hannah Sumner, Dani Lynn  
• Ben Monder, Tony Malaby, Tom Rainey  
Public Records 8 pm
- Jazz at Lincoln Center Gala—The Birth of Jazz From Bolden to Armstrong:  
Jazz at Lincoln Center Orchestra with guests Jonathan Batiste, Harry Connick, Jr., Sullivan Fortner, Vince Giordano, Noah Halpern, Anthony Hervey, Branford Marsalis, Jason Marsalis, Dianne Reeves, Don Vappie, Reno Wilson  
Rose Theater 7 pm \$150-200
- Joe Pino Quintet  
• Stephen Riley Quartet with Peter Zak, Neal Caine; Harold Mabern Trio; Micah Thomas Trio  
Silvana 7 pm  
Smalls 7:30, 10:30 pm 1 am \$20

- Mephista: Sylvie Courvoisier, Susie Ibarra, Ikue Mori  
The Stone at The New School 8:30 pm \$20
- Beverly Crosby, Joel Diamond, Hilliard Greene, Leopoldo Fleming  
Tanyard Musical Ambassador 7 pm  
Terraza 7 9:30 pm \$12
- John Yao Trio  
• Bill Stevens Songbook with Corey Larson, Paul Pricer  
Tomi Jazz 7 pm
- Tom Harrell Infinity with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$35

## Thursday, April 18

- Jinjoo Yoo/Robin Grasso  
• Pierre-Alexandre Petiot French Twist Swing Quintet with Chloé Perrier, Yvonnick Prené, Jim Robertson, Rodrigo Recabarren  
54 Below 9:30 pm \$40-80  
The 75 Club at Bogardus Mansion 7:30 pm  
Areté Gallery 8 pm \$15
- Andy Bey  
• Patricia Brennan; Richard Valitutto  
• Max Kutner's Trio Generale with Elie Asher, Colin Hinton  
Areté Gallery 10 pm \$15  
Bar Lunático 8:30, 10 pm \$10
- Daniel Freedman  
• Bill Raikovsky Trio with Ben Rolston, Stephen Boegehold; Andrew Renfroe Trio with Matt Dwonszyk, Adam Arruda  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- BossaBrasil: João Bosco with Gustav Dellagerici, Kiko Freitas, Ricardo Silveira  
Birdland 8:30, 11 pm \$30-40
- Sheila Jordan with Alan Broadbent, Harvie S  
Birdland Theater 7 pm \$30-40
- Terence Blanchard and The E-Collective  
Blue Note 8, 10:30 pm \$35  
Café Carlyle 8:45 pm \$130-185  
Cleopatra's Needle 7 pm
- Steve Tyrell  
• Equilibrium  
• Darren Lyons Group with Chris Biesterfeldt, Chris Clark, Michael O'Brien  
Club Bonafide 7 pm \$15  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:15 pm \$10
- Monty Alexander Trio  
• Bruce Harris  
• Freddy Deboe Band; Ian Hendrickson-Smith  
The Django at Roxy Hotel 7:30, 10 pm  
Greenwich House Music School 8 pm \$15

- Mireya Ramos  
• Ensemble Fanaa: Daro Behroozi, John Murchison, Dan Kurfirst; ESSI; Brian Chase solo  
• Tribute to Wayne Shorter: Christine Tobin and Phil Robson with Dayna Stephens, Dezron Douglas, Billy Drummond and guest Ashley Khan  
Hart Bar 9 pm  
Irish Arts Center 7:30 pm \$24
- Coalescence: Kenny Shanker, Mike Eckroth, Daisuke Abe, Yoshi Waki, Brian Fishler  
Jazz at Kitano 8, 10 pm \$18
- Ryan Keberle and Catharsis with Camila Meza, Scott Robinson, Jorge Roeder, Eric Doob  
The Jazz Gallery 7:30, 9:30 pm \$15
- Larry Goldings, Peter Bernstein, Bill Stewart  
Jazz Standard 7:30, 9:30 pm \$30
- John Marshall Quartet with Michael Kanan, Paul Gill, Steve Little  
Little Branch 10:30 pm  
Mezzrow 7:30 pm \$20
- Mike Moreno/Jon Cowherd  
• Smashing Humans: Sana Nagano, Peter Apfelbaum, Keisuke Matsuno, Ken Filiano, Joe Hertenstein  
Nubli 9 pm
- Mike Davis and The New Wonders Radeagast Hall 9 pm
- Tristan Geary Trio with Luke McRosson, Marco Spodek; Holger Scheidt Quartet with Rich Perry, Nick Anderson, Dave Scott  
ShapeShifter Lab 7, 8:15 pm \$10  
Shrine 7 pm  
Silvana 6 pm

- Lukas Pfeil and Friends  
• Mike Fahn  
• John Eckert's New York Jazz Nine; Moutin Factory Quintet: Christophe Monniot, Manu Codjia, Jean-Michel Pilc, Francois Moutin, Louis Moutin; Malik Koly  
Smalls 7:30, 10:30 pm 1 am \$20
- Robin Eubanks Quintet with Duane Eubanks, Theo Hill, Boris Kozlov, Obed Calvaire  
Smoke 7, 9, 10:30 pm \$40
- Sylvie Courvoisier Trio with Drew Gress, Kenny Wollesen  
The Stone at The New School 8:30 pm \$20
- Pedro Giraudo Tango Orchestra  
• Alicia Svigals/Donald Sosin  
• Eugene Pugachov Quartet with Pat Adams, Chris Wright, Kazuhiro Odagiri  
Uke Hut 8 pm \$20
- Tom Harrell Infinity with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$35

## Friday, April 19

- Jinjoo Yoo/Anna Kolchina  
• Joe Magnarelli Quartet  
• Pete McCann Trio with Matt Pavolka, Mark Ferber  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- BossaBrasil: João Bosco with Gustav Dellagerici, Kiko Freitas, Ricardo Silveira  
Birdland 8:30, 11 pm \$30-40
- Sheila Jordan with Alan Broadbent, Harvie S  
Birdland Theater 7 pm \$30-40  
Birdland Theater 9:45 pm \$20-30
- Michael Wolff Trio  
• Terence Blanchard and The E-Collective  
Blue Note 8, 10:30 pm \$35  
Café Carlyle 8:45 pm \$165-205  
Cleopatra's Needle 8 pm  
Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:15 pm \$10
- Ken Fowser Quintet; Shenel Johns  
• Manuel Valera  
• Todd Herbert Band  
• Dave Douglas Engage with Anna Webber, Jeff Parker, Tomeka Reid, Nick Dunston, Kate Gentile  
• Jack Wilkins Group  
• Pedro Giraudo Tango Ensemble with Nick Danielson, Fung Chern Hwei, Michael Davis, Amy Kang, Rodolfo Zanetti, Ahmed Alom  
The Jazz Gallery 7:30, 9:30 pm \$25
- Larry Goldings, Peter Bernstein, Bill Stewart  
Jazz Standard 7:30, 9:30 pm \$30
- Carl Hancock Rux Rux Revised with Will Calhoun, Ian Isaiah, Marcelle D. Lashley, James Brandon Lewis, Daniel Bernard Roumain  
Joe's Pub 7 pm \$20
- Ray Gallon, Paul Sikivie, Rodney Green  
Mezzrow 7:30 pm \$20
- Dimitrije Vasiljević Quartet with Ricardo Grilli, Ben Tiberio, Raphael Pannier  
ShapeShifter Lab 7 pm \$15
- Michael Dease Quartet with Addison Frei, Philip Norris, Ulysses Owens; George Burton Quintet; JD Allen  
Smalls 7:30, 10:30 pm 1 am \$20
- Robin Eubanks Quintet with Duane Eubanks, Theo Hill, Boris Kozlov, Obed Calvaire  
Smoke 7, 9, 10:30 pm \$40
- Sylvie Courvoisier, Mark Feldman, Ingrid Laubrock, Tom Rainey  
The Stone at The New School 8:30 pm \$20  
Terraza 7 10 pm \$15
- SuperMambo  
• Tom Harrell Infinity with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$35
- Rachel Z Trio with Ben Street, Billy Hart  
Zinc Bar 7:30, 9 pm \$25

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Saturday, April 20

- Keir Neuringer/Lou Grassi with guest  
244 Rehearsal Studios 8 pm \$24
- Clovis Nicolas Freedom Suite Ensuite  
The 75 Club at Bogardus Mansion 8, 9:30 pm \$25
- Justin Lees Trio with Scott Ritchie, Steve Picataggio  
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Tokala: Brandon Seabrook, Shoko Nagai, Stomu Takeishi, Satoshi Takeishi  
Barbès 8 pm \$10
- BossaBrasil: João Bosco with Gustav Dellagerici, Kiko Freitas, Ricardo Silveira  
Birdland 8:30, 11 pm \$30-40
- Sheila Jordan with Alan Broadbent, Harvie S  
Birdland Theater 7 pm \$30-40  
Birdland Theater 9:45 pm \$20-30
- Michael Wolff Trio
- Terence Blanchard and The E-Collective  
Blue Note 8, 10:30 pm \$35
- Points of Departure: Daniel Anastasio, Xak Bjerken, Kris Davis, Anthony de Mare, Erika Dohi, Kathleen Supove, Gabriel Zucker, Suliman Tekalli, Adam O'Farrell  
Blueprint 5 pm \$15  
Café Carlyle 8:45 pm \$165-205  
Capri Ristorante 8, 9:30 pm  
City Winery 8 pm \$40-55  
Cleopatra's Needle 8 pm  
Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:15 pm \$20
- John Marshall Quintet with Grant Stewart, Steve Ash, Paul Gill, Steve Little; Gotham Kings  
The Django at Roxy Hotel 7:30, 10:30 pm
- Andy Milne's Unison with John Hébert, Clarence Penn and guests Yoko Tamaki, Hank Roberts, Ralph Alessi  
Greenwich House Music School 7:30 pm \$20
- Dave Douglas Engage with Anna Webber, Jeff Parker, Tomeka Reid, Nick Dunston, Kate Gentile  
Happylucky no.1 8 pm \$20
- Billy Mintz Quintet with Tony Malaby, Adam Kolker, Roberta Piket, Hilliard Greene  
Ibeam Brooklyn 8:30 pm \$15
- Joe Policastro Trio with Dave Miller, Mikel Avery and guest Jon Irabagon  
Iridium 8:30 pm \$25
- Kendra Shank Birthday Celebration with Billy Drewes, Frank Kimbrough, Dean Johnson  
Jazz at Kilano 8, 10 pm \$34
- Pedro Giraudo Big Band with Alejandro Aviles, Chris Hemingway, Luke Batson, Jeremy Powell, Carl Maraghi, Jonathan Powell, Alejandro Bert, Josh Deutsch, Mike Fahie, Kalia Vandever, Jess Jurkovic, Franco Pinna and guest Sofia Tosello  
The Jazz Gallery 7:30, 9:30 pm \$25
- Larry Goldings, Peter Bernstein, Bill Stewart  
Jazz Standard 7:30, 9:30 pm \$30  
Joe's Pub 7 pm \$35
- Gerand McDowell/Jason Clotter  
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50
- Ray Gallon, Paul Sikivie, Rodney Green  
Mezzrow 7:30 pm \$20
- Retrograde: Matt Lavelle/Reggie Sylvester  
Michiko Studios 9 pm  
Poe Park 2 pm  
Shrine 7 pm  
Sistas' Place 9, 10:30 pm \$20
- Michael Dease Quartet with Addison Frei, Philip Norris, Ulysses Owens; George Burton Quintet; Brooklyn Circle  
Smalls 7:30, 10:30 pm 1 am \$20

- Robin Eubanks Quintet with Duane Eubanks, Theo Hill, Boris Kozlov, Obed Calvaire  
Smoke 7, 9, 10:30 pm \$40
- Sylvie Courvoisier Trio with Drew Gress, Kenny Wollesen and guest Jonathan Finlayson  
The Stone at The New School 8:30 pm \$20
- Tom Harrell Infinity with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$35

Sunday, April 21

- Mark Feldman solo  
440Gallery 4:40 pm \$10
- Los Aliens: Ricardo Gallo, Sebastián Cruz, Stomu Takeishi, Andrés Jimenez  
Barbès 7 pm \$10  
Birdland 6 pm \$30
- Sam Dillon Quartet  
Birdland Theater 7:30 pm \$20-30
- Chelsey Green Berklee Quintet with Lee Soojung, Georgios Konstantinou, Milosz Berdzik  
Blue Note 11:30 am 1:30 pm \$39.50
- Nao Yoshioka
- Terence Blanchard and The E-Collective  
Blue Note 8, 10:30 pm \$35  
Capri Ristorante 7:30, 9 pm  
Dizzy's Club 7:30, 9:30 pm \$35
- Daniel Carter, Aron Namenwirth, Joe Hertenstein  
Downtown Music Gallery 6 pm  
Fat Cat 6 pm \$10
- Terry Waldo's Gotham City Band  
Funkadelic Studios 11 am
- Let Music Be Your Brunch: Jesse Henry, Theodore Woodward, Wil Ren, Chris Forbes, Matt Chilton, William Hooker  
Jazz Standard 7:30, 9:30 pm \$30
- Larry Goldings, Peter Bernstein, Bill Stewart  
Joe's Pub 7 pm \$15
- Joanna Wallfisch with Marta Sanchez, Oran Elkun, Tamar Korn, Chris Tordini, Arthur Vint  
Mezzrow 7:30 pm \$20
- Chris Flory, Larry Ham, Lee Hudson  
Muchmore's 9 pm \$7
- Xander Naylor Quartet with Elijah Shiffer, Nicholas Jozwiak, Raphaël Pannier  
Muchmore's 9 pm \$7
- Roz Corral Trio with Roni Ben-Hur, Harvie S  
North Square Lounge 12:30, 2 pm  
Rockwood Music Hall Stage 2 10 pm \$20
- Pedrito Martinez Group  
Russian Samovar 3 pm
- Steve Malski Niles, Marie Aiken, Aaron Johnson, Billie Johnson  
Saint Peter's Church 6 pm  
Scholes Street Studio 8 pm
- Easter Jazz Mas: Ike Sturm Ensemble with Catherine Russell  
Scholes Street Studio 8 pm
- Simone Weissenfels  
Smalls 7:30, 10:30 pm \$20
- Glenn Zaleski Trio; Ned Goold Quartet with Andrew Renfro, Reid Taylor, Charles Goold  
Smalls 7:30, 10:30 pm \$20
- Tom Harrell Infinity with Mark Turner, Charles Altura, Ugonna Okegwo, Johnathan Blake  
Village Vanguard 8:30, 10:30 pm \$35

Monday, April 22

- Oscar Noriega  
Bar Lunático 8:30, 10 pm \$10
- Stephen Boegehold with Jessica Ackerly, Florian Herzog; Dana Reedy Trio with Glenn Alexander, Marco Panascia  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Wayne Tucker and The Bad Motha's with Hila Kulik, Tanto Shmerling, Diego Joaquin Ramirez  
Birdland Theater 8:30 pm \$20-30
- Roy Haynes 94th Birthday Celebration  
Blue Note 8, 10:30 pm \$45

- Brad Farberman, Daniel Carter, Dave Miller; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Noa Fort, Lisanne Tremblay; Ras Moshe Burnett, James Keepnews, Dave Miller; Dave Treut Quartet; Aaron Rubinstein/Michael Larocca  
Bushwick Public House 7 pm \$10
- Purchase Jazz Orchestra led by Todd Coolman and Jon Faddis with guest Steve Nelson  
Dizzy's Club 7:30, 9:30 pm \$35
- Amit Chatterjee; Billy Kaye Jam  
Fat Cat 6 pm 12:30 am \$10
- Ed Palermo Big Band  
Iridium 8:30 pm \$25
- JFA Jam Session  
Local 802 7 pm
- Chuck Redd/John DiMartino  
Mezzrow 7:30 pm \$20
- Henry Hey Group with David Cook, Louis Cato  
Rockwood Music Hall Stage 1 11 pm
- Tammy Scheffer Large Ensemble  
The Slope Lounge 8 pm
- Ari Hoenig Quartet with Tivon Pennicott, Eden Ladin, Orlando le Fleming; Joe Dyson Quintet with Giveton Gelin, Zaccai Curtis, Dezron Douglas; Sean Mason Trio  
Smalls 7:30, 10:30 pm 1 am \$20
- David Gilmore/Maurizio Brunod Quartet with Brad Jones, Marcello Pellitteri  
Zinc Bar 7:30, 9 pm \$20

Tuesday, April 23

- Dave Rempis, Brandon Lopez, Ryan Packard  
244 Rehearsal Studios 8 pm \$24
- Niklas Lukassen Trio with Adam Larson, JK Kim; Alicyn Yaffee Trio with Renee Cruz, Brandon Lewis  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Kurt Rosenwinkel  
Birdland 8:30, 11 pm \$40
- Roy Haynes 94th Birthday Celebration  
Blue Note 8, 10:30 pm \$45
- Paul Beaubrun; Emanuel Casablanca; Vivian Sessoms  
Brooklyn Bowl 8 pm \$12
- Steve Tyrell  
Café Carlyle 8:45 pm \$130-185
- Sam Reider and Human Hands with Eddie Barbash, Duncan Wickel, Roy Williams, Dominick Leslie, Dave Speranza  
Dizzy's Club 7:30, 9:30 pm \$35
- Eddie Barbash String Band  
Dizzy's Club 11:15 pm \$5
- Pedro Giraudo Tango Quartet  
The Django at Roxy Hotel 7:30 pm
- Saul Rubin Zebtet  
Fat Cat 7 pm \$10
- Julieta Eugenio Quartet  
Jazz at Kilano 8 pm
- Darcy James Argue's Secret Society with Dave Pietro, Rob Wilkerson, Sam Sadigursky, John Ellis, Carl Maraghi, Seneca Black, Matt Holman, Nadjé Noordhuis, Mike Fahie, Natalie Cressman, Kalia Vandever, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wilan  
Jazz Standard 7:30, 9:30 pm \$30
- Vanisha Gould, Chris McCarthy, Dan Pappalardo, JK Kim  
Mezzrow 7:30 pm \$20
- Gary Morgan and Panamericana  
New York City Baha'i Center 8, 9:30 pm \$15
- Steven Bernstein's Millennial Territory Orchestra with Curtis Fowlkes, Charlie Burnham, Matt Darriau, Peter Apfelbaum, Erik Lawrence, Matt Munisteri, Ben Allison, Kenny Wollesen  
Nublu 151 8 pm
- The OGJB Quartet: Oliver Lake, Graham Haynes, Joe Fonda, Barry Altschul  
Roulette 8 pm \$25
- Gene Jackson Group; Frank Lacry's Tromboniverse; Malik McLaurine Trio  
Smalls 7:30, 10:30 pm 1 am \$20
- Cory Smythe, Jeanann Dara, Brandon Lopez, Okkyung Lee, Ches Smith  
The Stone at The New School 8:30 pm \$20
- Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$35

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## Wednesday, April 24

- ★ Joel Frahm Trio with Dan Loomis, Ernesto Cervini  
55Bar 10 pm
- Owen Howard Trio with Chet Dexas, Aidan O'Donnell  
Bar Bayeux 8 pm
- David Leon, Nick Dunston, Tomas Fujiwara  
Bar Lunático 8:30, 10 pm \$10
- Juan Munguia Trio with Ryan Slatko, Josh Roberts  
Bar Next Door 6:30 pm  
Birdland 8:30, 11 pm \$40
- Kurt Rosenwinkel  
★ Dena DeRose with guest Houston Person  
Birdland Theater 7, 9:45 pm \$20-30
- ★ Roy Haynes 94th Birthday Celebration  
Blue Note 8, 10:30 pm \$45  
Café Carlyle 8:45 pm \$130-185
- Steve Tyrell  
★ Remembering Roswell Rudd: Steven Bernstein and guests  
City Winery 8 pm \$27-42
- The Kings of New Orleans Clarinet: Evan Christopher  
Dizzy's Club 7:30, 9:30 pm \$35  
Dizzy's Club 11:15 pm \$5
- Eddie Barbash String Band  
★ Immanuel Wilkins Quartet, Orrin Evans Captain Black Big Band  
The Django at Roxy Hotel 7:30, 10 pm
- Raphael D'Iugoff Trio +1; Ned Goold Jam  
Fat Cat 7 pm 12:30 am \$10
- Tim Sparks solo; Sandcatchers: Michael Bates, Myk Freedman, Yoshie Fruchter, Shai Wetzer  
Flatbush Jewish Center 7:30 pm
- Charles Walker  
Gin Fizz Harlem 7:30, 9 pm \$30
- Jocelyn Medina Quartet with Art Hirahara, Evan Gregor, Ross Pederson  
Jazz at Kitano 8, 10 pm \$18
- ★ Darcy James Argue's Secret Society with Dave Pietro, Rob Wilkerson, Sam Sadigursky, John Ellis, Carl Maraghi, Seneca Black, Matt Holman, Nadje Noordhuis, Mike Fahie, Natalie Cressman, Kalia Vandever, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wilan  
Jazz Standard 7:30, 9:30 pm \$30
- Franck Amsallern/Alexander Claffy; Sullivan Fortner  
Mezzrow 7:30, 10:30 pm \$20
- The Stone Commissions: Malika Zarra  
National Sawdust 7 pm \$25
- Heart of the Ghost: Luke Stewart, Jarrett Gilgore, Ian McColm  
Public Records 8 pm  
Saint Peter's Church 1 pm \$10
- Russ Kasso/ff/Catherine Dupuis  
• Andy Bianco Quintet  
Silvana 7 pm
- Matt Pavolka's Horns Band with Mike Rodriguez, Charlotte Greve, Chris Cheek, Mark Ferber, Dave Baron Quintet with Jeremy Pelt, Stacy Dillard, Bruce Barth, Peter Van Nostrand; Micah Thomas Trio  
Smalls 7:30, 10:30 pm 1 am \$20  
Spoonfed New York Country 8:30, 10 pm
- Chris Crocco's Fluid  
• Sara Serpa, Ches Smith, Cory Smythe, Okkyung Lee  
The Stone at The New School 8:30 pm \$20
- Popebama: Dennis Sullivan/Erin Rogers; Ravish Momin/Ricardo Gallo  
Terraza 7 9 pm
- ★ Zakir Hussain's Masters of Percussion  
Town Hall 7:30 pm \$40-85
- ★ Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$35
- Janis Siegel/Lauren Kinhan with John DiMartino, Boris Kozlov, Dave Silliman and guest Nellie McKay  
Zinc Bar 7:30, 9:30 pm \$25

## Thursday, April 25

- Jinjoo Yoo/Robin Grasso  
★ Johnny O'Neal solo  
★ Matt Setzler Trio with Noah Garabedian, Stephen Boegehold; Vaughn Stoffey Trio with Gene Perla, Billy Drummond  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Rob Silverman  
• Kurt Rosenwinkel  
★ Dena DeRose with guest Jeremy Pelt  
Birdland Theater 7, 9:45 pm \$20-30  
Bistro Jules 7:30 pm  
Blue Note 8, 10:30 pm \$65  
Café Carlyle 8:45 pm \$130-185
- ★ Duke Ellington 120th Birthday Celebration: David Chamberlain's Band of Bones with guests Mercedes Ellington, Antoinette Montague  
Christ and St. Stephen's Church 8 pm \$20  
Cleopatra's Needle 7 pm
- George Young Band  
• New York, Old Friend: Clint Holmes, Veronica Swift, Nicolas King with DIVA Jazz Orchestra and Tedd Firth  
Dizzy's Club 7:30, 9:30 pm \$40  
Dizzy's Club 11:15 pm \$10
- Eddie Barbash String Band  
• Akiko Tsuruga Organ Trio; Chris Norton  
The Django at Roxy Hotel 7:30, 10 pm  
Greenwich House Music School 8 pm \$15
- Alina Engibaryan  
• Judimarie Canterino Quartet with Conal Fowkes, Jerry Bruno, Steve Lamattina  
Jazz at Kitano 8, 10 pm \$18
- ★ Kassa Overall Time Capsule with Kris Davis  
The Jazz Gallery 7:30, 9:30 pm \$25
- Stefan Harris and Blackout with Casey Benjamin, Marc Cary, Luques Curtis, Obed Calvaire  
Jazz Standard 7:30, 9:30 pm \$30
- Peter Beets, Tom Baldwin, Eric Kennedy  
Mezzrow 7:30 pm \$20  
Pelham Fritz Recreation Center 6:30 pm
- Paula Hampton  
• Country Music: Ken Burns and the Jazz at Lincoln Center Orchestra  
Rose Theater 8 pm \$60-175
- Laurence Hobgood Trio with Matt Clohesy, Jared Schonig and Solar String Quartet  
Rubin Museum 7 pm \$30  
Russ & Daughters Café 8 pm
- ★ Tim Sparks solo  
• Jonathan Gardener Quartet; Process Big Band  
ShapeShifter Lab 7 pm \$10  
Silvana 6 pm
- Ron Wilkins  
• Matt Haviland Quartet with Dave Kikoski, Ugona Okegwo, Johnathan Blake; Jim Snidero Quintet with Orrin Evans, Alexander Claffy, Jonathan Barber; Jonathan Thomas Trio  
Smalls 7:30, 10:30 pm 1 am \$20
- Sammy Figueroa Latin Jazz Explosion with Cisco Dimas, Xavier Del Castillo, Silvano Monasterios, Gabriel Vivas, Daniel Prim  
Smoke 7, 9, 10:30 pm \$20
- Maeve Gilchrist, Jeanann Dara, Okkyung Lee, Ches Smith  
The Stone at The New School 8:30 pm \$20
- Manuel Valera New Cuban Express Big Band  
Terraza 7 8:30 pm \$15
- Linda Presgrave Quartet with Stan Chovnick, Iris Omig, Seiji Ochiai  
Tomi Jazz 7 pm  
Uke Hut 8 pm \$20
- Augustin Grasso Trio  
• Amirtha Kidambi's Elder Ones with Matt Nelson, Nick Dunston, Max Jaffe  
Union Pool 11 pm
- ★ Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$35

## Friday, April 26

- Jinjoo Yoo/Anna Kolchina  
• Ehud Asherie  
★ Rodney Jones Trio with Lonnie Plaxico, Carl Allen  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Birdland 8:30, 11 pm \$40
- Kurt Rosenwinkel  
★ Dena DeRose with guest Ingrid Jensen  
Birdland Theater 7, 9:45 pm \$20-30  
Blue Note 8, 10:30 pm \$65  
Café Carlyle 8:45 pm \$165-205
- The Manhattan Transfer  
• Steve Tyrell  
• Jazz Bastards: Matt Kanelos, Aldo Perez, Jenny Mitchell, Nick Parker, Glen Heroy  
Café Noctambulo at Pangea 9:30 pm \$15  
Cleopatra's Needle 8 pm  
The Cupping Room 8 pm
- Art Lillard Trio  
• Mark Capon/Michelle Duda Trio  
★ Kenny Barron Quartet with Erena Terakubo, Kiyoshi Kitagawa, Johnathan Blake  
Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:15 pm \$10
- Eddie Barbash String Band  
• Ken Fowser Quintet; Chris Norton  
★ Renee Rosnes Quartet with Steve Nelson, Peter Washington, Lenny White  
The Django at Roxy Hotel 7:30, 10:30 pm  
Flushing Town Hall 8 pm \$25  
Gin Fizz Harlem 7, 8:30 pm \$30
- Irene Blackman Band  
★ Jon Irabagon, Robbie Lee, Scott Robinson  
HappyLucky no.1 8 pm \$20  
Ibeam Brooklyn 8 pm \$15
- ★ Jonny King Trio with Ed Howard, Victor Lewis  
Jazz at Kitano 8, 10 pm \$34
- ★ Tomeka Reid Quartet with Mary Halvorson, Jason Roebke, Tomas Fujiwara; Tomeka Reid/Tomas Fujiwara  
The Jazz Gallery 7:30, 9:30 pm \$25
- Stefan Harris and Blackout with Casey Benjamin, Marc Cary, Luques Curtis, Obed Calvaire  
Jazz Standard 7:30, 9:30 pm \$35
- ★ The Hot Sardines  
Joe's Pub 9:30 pm \$30
- ★ Wadada Leo Smith's Rosa Parks: Pure Love an Oratorio of Seven Songs: Diamond Voices: Min Xiao-Fen, Cammina Escobar, Karen Parks; RedKoral Quartet: Shalini Vijayan, Mona Tian, Andrew McIntosh, Ashley Walters; Blue Trumpet Quartet: Wadada Leo Smith, Ted Daniel, James Zollar; Janus Duo: Pheeroan akLaff/Hardedge; Oguri; Jesse Gilbert  
The Kitchen 8 pm
- Mark Sganga/Martin Pizzarelli  
★ Jeb Patton, David Wong, Rodney Green  
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50  
Mezzrow 7:30 pm \$20
- Country Music: Ken Burns and the Jazz at Lincoln Center Orchestra  
Rose Theater 8 pm \$60-175
- Rajna Swaminathan's RAJAS with Anjina Swaminathan, Maria Grand, Miles Okazaki, Stephan Crump, Ganavya Doraiswamy, Amir ElSaffar  
Rubin Museum 7 pm \$30  
Shrine 6 pm  
Silvana 6 pm
- César Cardoso Quartet  
• Young Lions Jazz Orchestra  
• Christopher McBride and The Whole Proof with Drew Anderson, Jonathan Thomas, Noah Jackson, Cedric Easton; Noah Preminger Quintet with Philip Dizack, Julian Shore, Kim Cass, Nasheet Waits; Corey Wallace DUBtet  
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Ella Fitzgerald Birthday Celebration: Brianna Thomas with Ethan Mann, Conun Pappas, Ryan Berg, Kyle Poole  
Smoke 7, 9, 10:30 pm \$38
- Ganavya Doraiswamy, Sara Serpa, Ches Smith, Okkyung Lee  
The Stone at The New School 8:30 pm \$20
- ★ Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$35
- ★ Eddie Henderson Quartet with Peter Zak, Essiet Essiet, Mike Clark  
Zinc Bar 7:30, 9 pm \$25

## Saturday, April 27

- Grant Stewart Quartet  
• Quentin Angus Trio with Can Ogun, Rogério Boccato  
Bar Next Door 7:30, 9:30, 11:30 pm \$12  
Birdland 5:30 pm \$20-30  
Birdland 8:30, 11 pm \$40  
Birdland Theater 7, 9:45 pm \$20-30  
Blue Note 8, 10:30 pm \$65
- Purchase Latin Jazz Orchestra  
• Kurt Rosenwinkel  
★ Dena DeRose with guest  
• The Manhattan Transfer  
• The D.O.M.E. Experience with Arcoiris Sandoval, Mimi Jones  
Bronx Museum of the Arts 7 pm  
Capri Ristorante 8, 9:30 pm  
Cleopatra's Needle 8 pm
- Lula Valdivia  
• Phil Briggs Band  
★ Kenny Barron Quartet with Erena Terakubo, Kiyoshi Kitagawa, Johnathan Blake  
Dizzy's Club 7:30, 9:30 pm \$45  
Dizzy's Club 11:15 pm \$20
- Eddie Barbash String Band  
• Ed Cherry Trio; Mike Sailors Big Band  
The Django at Roxy Hotel 7:30, 10:30 pm  
HappyLucky no.1 8 pm \$20
- ★ Jon Irabagon solo  
• Omar and Milo Tamez; Crosspath: Omar Tamez, Milo Tamez, Mara Rosenbloom  
Ibeam Brooklyn 8 pm \$15
- ★ Jonny King Trio with Ed Howard, Victor Lewis  
Jazz at Kitano 8, 10 pm \$34
- Tyshawn Sorey Sextet with Morgan Guerin, Nathan Reising, Sasha Berliner, Lex Kortan, Nick Dunston  
The Jazz Gallery 7:30, 9:30 pm \$25
- Stefan Harris and Blackout with Casey Benjamin, Marc Cary, Luques Curtis, Obed Calvaire  
Jazz Standard 7:30, 9:30 pm \$35
- ★ Wadada Leo Smith's Rosa Parks: Pure Love an Oratorio of Seven Songs: Diamond Voices: Min Xiao-Fen, Cammina Escobar, Karen Parks; RedKoral Quartet: Shalini Vijayan, Mona Tian, Andrew McIntosh, Ashley Walters; Blue Trumpet Quartet: Wadada Leo Smith, Ted Daniel, James Zollar; Janus Duo: Pheeroan akLaff/Hardedge; Oguri; Jesse Gilbert  
The Kitchen 8 pm
- Mark Sganga/Martin Pizzarelli  
★ Jeb Patton, David Wong, Rodney Green  
Knickerbocker Bar & Grill 9, 10:15 pm \$3.50  
Mezzrow 7:30 pm \$20
- Country Music: Ken Burns and the Jazz at Lincoln Center Orchestra  
Rose Theater 8 pm \$60-175
- Jacob Varnus Quartet; César Cardoso Quartet  
Silvana 6, 7 pm
- ★ Ahmed Abdullah's Diaspora Meets Francisco Mora Catlett's Afrohom  
Sistas Place 9, 10:30 pm \$20
- Christopher McBride and The Whole Proof with Drew Anderson, Jonathan Thomas, Noah Jackson, Cedric Easton; Noah Preminger Quintet with Philip Dizack, Julian Shore, Kim Cass, Nasheet Waits; Philip Harper Quintet  
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Ella Fitzgerald Birthday Celebration: Brianna Thomas with Ethan Mann, Conun Pappas, Ryan Berg, Kyle Poole  
Smoke 7, 9, 10:30 pm \$38
- Ches Smith, Brandon Lopez, Ganavya Doraiswamy, Okkyung Lee  
The Stone at The New School 8:30 pm \$20  
Terraza 7 10 pm \$15
- Festejation  
★ Django A Gogo 2019: Stephane Wrembel, Simba Baumgartner, Raphael Fays, Serge Krief, David Gastine, Ezekiel Krief, Lior Krief, Thor Jensen, Ari Folman-Cohen, Nick Anderson, David Langlois, Julian Smith, Scott Kettner  
Town Hall 8 pm \$47-77
- Jonathan Barber And Vision Ahead with Taber Gable, Matt Dwonszyk, Lucas Kadish, Immanuel Wilkins  
Tribeca Performing Arts Center 7:30 pm \$21
- ★ Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$35

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Sunday, April 28

- ★ Ken Peplowski Big Band with guest John Pizzarelli  
Birdland Theater 6 pm \$30  
Blue Note 11:30 am 1:30 pm \$39.50  
Blue Note 8, 10:30 pm \$65
- ★ Jessica Pavone String Ensemble with Joanna Mattrey, Angela Morris, Erica Dicker; James Brandon Lewis Trio with Luke Stewart, Warren G. Crudup III  
Brooklyn Conservatory of Music 8 pm \$20
- ★ Roni Ben-Hur with Harvie S, Sylvia Cuenca  
Capri Ristorante 7:30, 9 pm
- ★ Julie Eisenberg/Alex Blake with guest Yoichi Uzeki  
Club Bonafide 5 pm \$20
- ★ Kenny Barron Quartet with Erena Terakubo, Kiyoshi Kitagawa, Johnathan Blake  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Omar and Emilio Tamez; Palermo Sketches: Blaise Siwula, Rocco John Iacovone, Giancarlo Mazzù, Luciano Troja  
Downtown Music Gallery 6 pm
- ★ Welf Dorr; Matt Mottel, Lim Young, Kevin Shea, Ayako Kanda; Joe Hertenstein with Jon Irabagon, Ken Filiano  
El Bario Artspace 7 pm \$10
- ★ Stefon Harris and Blackout with Casey Benjamin, Marc Cary, Luques Curtis, Obed Calvaire  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Arooj Aftab, Vijay Iyer, Shazad Ismaili  
Joe's Pub 1 pm \$20
- ★ Wadada Leo Smith's Rosa Parks: Pure Love an Oratorio of Seven Songs: Diamond Voices: Min Xiao-Fen, Carmina Escobar, Karen Parks; RedKoral Quartet: Shalini Vijayan, Mona Tian, Andrew McIntosh, Ashley Walters; Blue Trumpet Quartet: Wadada Leo Smith, Ted Daniel, James Zollar, Janus Duo: Pheeroan akLaff/Hardedge; Oguni; Jesse Gilbert  
The Kitchen 3 pm
- ★ Frank Carlberg, Kim Cass, Michael Sarin  
Mezzrow 7:30 pm \$20
- ★ Linda Ciofalo Trio with Mark Marino, Phil Palombi  
North Square Lounge 12:30, 2 pm
- ★ Gotham Jazz Festival: High & Mighty Brass Band; NYHJC Faculty Allstars: Nicki Parrott, Rebecca Kilgore, Evan Christopher, Jon-Erik Kellso, Dion Tucker, Dalton Ridenhour, Justin Poindexter, Rob Garcia; Queen Esther; Eyal Viner Big Band; Sisterhood of Swing Seven: Bria Skonberg, Camille Thurman, Emily Asher, Champion Fulton, Molly Ryan, Nicki Parrott, Shirazette Tinnin; Ben Paterson Trio; The LadyBugs with Martina DaSilva; Sweet Megg and The Wayfarers; John Gill Jazz Band; The Hot Toddlies; Champion Fulton; Ehud Asherie; The Anderson Twins; Mona's Hot Four  
The Players Club 12 pm \$25-99
- ★ Musette Explosion: Will Holshouser, Matt Munisteri, Marcus Rojas  
Rizzoli Bookstore 5 pm \$20
- ★ Kristen Lee Sergeant, Jon Elbaz, Philip Norris  
Russian Samovar 3 pm
- ★ Jazz Vespers with Sarah McCaslin Saint Peter's Church 6 pm
- ★ Berta Moreno Afro-Jazz Soul Project with Manuel Valera, Maksim Perepelica, Raphael Pannier; Arctic Circle: John Melendez, Annie Nikunen, Danny Stagnitta, Kelly Oja, Rishav Archaya  
ShapeShifter Lab 7, 8:15 pm \$8-12
- ★ Chris Ebers Sextet; JC Styles  
Smalls 7:30, 10:30 pm \$20
- ★ Gerald Clayton Quintet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore  
Village Vanguard 8:30, 10:30 pm \$35
- ★ Duke Ellington 120th Birthday Celebration  
Woodlawn Cemetery 2 pm

Monday, April 29

- ★ Kevin Harris Quartet with Hery Paz, Will Slater, Felix Lecaros  
Bar Lunático 8:30, 10 pm \$10
- ★ Jocelyn Gould Trio with Kevin Smith, JK Kim; Perry Beekman Trio with Art Baron, Lou Pappas  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Nat Sings Nat—The Songs of Nat King: Natalie Douglas  
Birdland 7 pm \$35

ALMENDRA  
PRESENTS  
PALERMO SKETCHES

BLAISE SIWULA - CLARINET, ALTO SAX  
ROCCO JOHN IACOVONE - SOPRANO SAX, ALTO SAX  
GIANCARLO MAZZÙ - GUITAR, VOICE  
LUCIANO TROJA - PIANO

B  
LAISE  
SIWULARO  
CCOJOHNIAC  
OVONEGIANC  
ARLOMAZZÙL  
UCIANOTROJA  
PALERMO  
SKETCHES  
S

SUN - APRIL 28<sup>TH</sup> - 7:00PM  
DOWNTOWN MUSIC GALLERY  
13, MONROE STREET

WED - MAY 1<sup>ST</sup> - 6:30PM  
CASA ITALIANA ZERILLI - MARIMÒ NYU  
«DA QUI A PALERMO»  
THE PALERMO SKETCHES MULTIMEDIA PROJECT  
VISUAL: 3112HTM FEAT. FORTYONE PICTURES  
PAINTINGS: DENISE FUSCO IACOVONE  
WORLD PREMIÈRE  
24 WEST 12<sup>TH</sup> STREET

THU - MAY 2<sup>ND</sup> - 8:00PM  
SCHOLÉS STREET STUDIO  
375 LORIMER ST, BROOKLYN  
ALMENDRAMUSIC.COM

- ★ The Music of Steps Ahead: NYU Jazz Orchestra with guest Mike Mainieri  
Blue Note 8, 10:30 pm \$25
- ★ Amir Segall, Kris Monson, Shai Yuval; Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shea; Lisanne Tremblay Quartet; Alejandro Flórez, Brandon Lopez, Andrew Drury; Jessie Cox, Sam Yulsman, Brian Krock; Stelios Mihas, Ayako Kanda, Zach Swanson, Michael Sutton  
Bushwick Public House 7 pm \$10
- ★ Temple University Jazz Band led by Terrell Stafford with guest Marshall Gilkes  
Dizzy's Club 7:30, 9:30 pm \$35  
Fat Cat 12:30 am
- ★ Billy Kaye Jam
- ★ Jazzmobile Community Fundraiser honoring Duke Ellington and Louis Armstrong: Nat Adderley, Jr., Lisle Atkinson, T.K. Blue, Andrea Brachfield, Ronnie Burrage, Marion Cowings, Gene Ghee, David F. Gibson, Ghanniyya Green, Roland Guerrero, Danny Mixon, Phil Harper, Craig Harris, Lafayette Harris, Winard Harper, Patience Higgins, Jay Hoggard, Bertha Hope, Antoinette Montague, Joey Morant, Jeremy Pelt, Benny Rubin, Jr., Bobby Sanabria, Bill Saxton, Cynthia Scott, Darrell "Jay" Starkes  
First Corinthian Baptist Church 8 pm \$20-100
- ★ Ben Paterson, Luke Sellick, Charles Goold  
Mezzrow 7:30 pm \$20
- ★ Coltrane Repertory Ensemble led by Reggie Workman  
New School Armhold Hall 7 pm
- ★ Henry Hey Group with Adam Rogers, Tim Lefebvre, Shawn Pelton  
Rockwood Music Hall Stage 1 11 pm
- ★ NY Youth Symphony Jazz Band  
The Slope Lounge 8 pm
- ★ Ed Cherry Trio with John DiMartino, Gary Wang  
Zinc Bar 7:30, 9 pm \$20

Tuesday, April 30

- ★ Yuma Uesaka Trio with Perrin Grace, Evan Hyde; David Leon Trio with Sam Weber, Stephen Boegehold  
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ Frank Catalano Quartet  
Birdland 8:30, 11 pm \$30-40
- ★ Kariem Riggins  
Blue Note 8, 10:30 pm \$25
- ★ Ras Moshe Burnett, Dafna Naphtali, Sean Conly, Charley Sabatino, Dmitry Ishenko, Philip Sirois; Sarah Manning/Jessica Ackerley; Music Now!: Ras Moshe Burnett, Angela Morris, Mara Rosenbloom, James Keepnews, Andrew Drury  
The Brooklyn Commons 7 pm \$11
- ★ John Pizzarelli  
Café Carlyle 8:45 pm \$105-160
- ★ Camille Thurman with Darrell Green Trio  
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Saul Rubin Zebtet; Itai Kriss and Gato Gordo; John Benítez Latin Bop  
Fat Cat 7, 9 pm 12:30 am \$10
- ★ Lewis Porter Trio with Luke Stewart  
Goddard Riverside Community Center 7:30 pm
- ★ Jeff Williams Quartet with Carmen Staaf, Michael Formanek  
Halyard's 8 pm \$10
- ★ Tuck & Patti  
Indium 8:30 pm \$30-45
- ★ Alex Pryodny Quartet  
Jazz at Kitano 8 pm
- ★ Harish Raghavan Quartet with Logan Richardson, Charles Altura, Justin Brown  
The Jazz Gallery 7:30, 9:30 pm \$25
- ★ Joe Locke Group with Jim Ridl, Lorin Cohen, Samvel Sarkisyan and guests Raul Midón, Adam Rogers  
Jazz Standard 7:30, 9:30 pm \$30
- ★ Rhythm Future Quartet: Jason Anick, Olli Soikkeli, Max O'Rourke, Greg Loughman  
Joe's Pub 9:30 pm \$15
- ★ Kendrick Scott Oracle  
Littlefield 9 pm \$25
- ★ Hilary Gardner, Bruce Forman, Ken Peplowski  
Mezzrow 7:30 pm \$20
- ★ Satoko Fujii Orchestra NYC with Oscar Noriega, Briggan Krauss, Ellery Eskelin, Tony Malaby, Andy Laster, Dave Ballou, Herb Robertson, Joe Fiedler, Curtis Hasselbring, Nels Cline, Storm Takeishi, Ches Smith  
The Stone at The New School 8:30 pm \$20
- ★ New York All Stars  
Two E Bar/Lounge 8 pm
- ★ Gilad Hekselman Quartet with Mark Turner, Rick Rosato, Obed Calvaire  
Village Vanguard 8:30, 10:30 pm \$35



Interpretations30  
2019

MAY 2 |THURS| 8 PM  
Annie Gosfield  
Edmund Campion

Annie Gosfield, dubbed "a master of musical feedback" by the New York Times, presents two new works including *A Mother's Note* and *A Single Vote*, written for the centenary of the passage of the 19th Amendment, which granted women the right to vote. The piece is about making one's voice heard in a noisy world, in a NYC premiere by Pauline Kim Harris (violin) and Vicky Chow (piano).

Composer Edmund Campion, Director of the Center for New Music and Audio Technologies at University of California Berkeley, presents *Recumulations*, a piece for metal triangles, electronics and video by Claudia Hart; *Alice Unchained II*, for computer-driven percussionists Russel Greenberg and Bill Solomon controlling artist Hart's virtual dancers in real-time; and the world premiere of *Late Bloomer*, a virtuosic work with electronics, composed for NYC pianists Marilyn Nonken and Manuel Laufer.Charles Waters, Peter Zummo and other special guests

ROULETTE  
509 Atlantic Ave Brooklyn NY  
2, 3, 4, 5, A, C, G, D, M, N, R, B, Q & LIRR  
\$20 General \$15 Members, Students, Seniors  
INTERPRETATIONS.INFO, ROULETTE.ORG

REGULAR ENGAGEMENTS

MONDAY	
• Richard Clements/Murray Wall Band 11th Street Bar 8 pm	• Grove Street Stompers Arthur's Tavern 7 pm
• Earl Rose Bemelmans Bar 5:30, 9 pm	• Woody Allen and The Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm\$120-215
• Svetlana & The Delancey 5 Freddy's Backroom 8:30 pm	• Vince Giordano and The Nighthawks Iguana 8 pm
• Iris Ornig Jam Session Jazz at Kitano 8 pm	• Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
• Joe Cohn Trio Le Rivage 6:30 pm	• Pasquale Grasso Mezzrow 11 pm \$20
• Stan Killian and Friends Queens Brewery 8 pm	• Jazz Jam Session Radegast Hall 8 pm
• Gil Defay Red Rooster 8 pm	• Misha Tsiganov Russian Vodka Room 7 pm
• David Hazeltine Quartet and Smoke Jam Session Smoke 7, 9, 10:30 pm	• John Benítez Jam Swing 46 8:30 pm
• Vanguard Jazz Orchestra Terraza 7 9:30 pm \$7	• Village Vanguard 8:30, 10:30 pm \$30
TUESDAY	
• Michael Kanan solo The 75 Club at Bogardus Mansion 7 pm	• Yuichi Hirakawa Trio Arthur's Tavern 7 pm
• Art Hirahara Trio Arturo's 8 pm	• David Budway Trio Bemelmans Bar 9:30 pm
• Marc Devine Trio Cleopatra's Needle 8 pm	• Diego Voglino Jam Session Halyard's 10 pm
• Vince Giordano and The Nighthawks Iguana 8 pm	• Joe Graziosi Legacy Jam Minton's 6 pm
• Mona's Hot Four Mona's 11 pm	• Misha Tsiganov Russian Vodka Room 7 pm
• Mike LeDonne Quartet Smoke 7, 9, 10:30 pm	• Hayes Greenfield Soapbox 7:30 pm
• George Gee Orchestra Swing 46 8:30 pm	
WEDNESDAY	
• Tardo Hammer Jam Session The 75 Club at Bogardus Mansion 7 pm	• Bill Wurtzel/Jay Leonhart American Folk Art Museum 2 pm
• Eve Silber Arthur's Tavern 7 pm	• Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
• David Budway Trio Bemelmans Bar 9:30 pm	• David Ostwald's Louis Armstrong Centennial Band Birdland 5:30 pm \$20
• Joel Forrester solo Bistro Jules 5:30 pm	• Les Kurtz Trio Cleopatra's Needle 7 pm
• Pasquale Grasso; Django Jam Session The Django 8:30, 11 pm	• WaHi Jazz Jam Le Chélie 8 pm
• Noah Garabedian Jam The Nest 9 pm	• Les Goodson Band Paris Blues 9 pm
• Lezlie Harrison Smoke 7, 9, 10:30	• Stan Rubin Orchestra Swing 46 8:30 pm
THURSDAY	
• Ray Blue Organ Quartet American Legion Post 398 7 pm	• Eri Yamamoto Trio Arthur's Tavern 7 pm
• David Budway Trio Bemelmans Bar 9:30 pm	• John McNeil/Mike Fahie The Douglass 9 pm
• Joel Forrester George's 6:30 pm	• Steve Wirts/Joe Cohn Quartet Han Dynasty 6 pm
• Spike Wilner Mezzrow 11 pm \$20	• Les Goodson Band Paris Blues 9 pm
• Gene Bertocini Ryan's Daughter 8:30, 10:30 pm	• Rob Duguay Low Key Trio Turnmill NYC 11 pm
• Jostein Gulbrandsen Arestsky's Patron 6 pm	
FRIDAY	
• Eri Yamamoto Trio Arthur's Tavern 7 pm	• Joel Forrester Baker's Pizza 7 pm
• The Crooked Trio Barbès 5 pm	• David Budway Trio Bemelmans Bar 9:30 pm
• Birdland Big Band Birdland 5:15 pm \$25	• Gerry Eastman Quartet Williamsburg Music Center 10 pm
SATURDAY	
• Eri Yamamoto Trio Arthur's Tavern 7 pm	• Bill Saxton Bill's Place 8, 10 pm \$20
• Joel Forrester solo Bistro Jules 6 pm	• Stan Rubin Orchestra Carnegie Club 8:30, 10:30 pm
• Bassey & The Heathens The Heath 12:30 am	• Yvonnick Prené Henry's 12:30 pm
• Assaf Kehati Duo Il Gattopardo 11:30 am	• Marc Cary's Harlem Session Smoke 11:30 pm 12:45 am
SUNDAY	
• Creole Cooking Jazz Band; Stew Cutler and Friends Arthur's Tavern 7, 10 pm	• Matt La Von Jam Session Bā'sik 7 pm
• Peter Mazza Trio Bar Next Door 8, 10 pm \$12	• Stephane Wrembel Barbès 9 pm \$10
• Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 9, 11 pm \$30	• Joel Forrester solo Bistro Jules 4 pm
• Renaud Penant Trio Bistro Jules 7:30 pm	• Steve LaSpina Trio Café Loup 12:30 pm
• Marc Devine/Hide Tanaka Café Loup 6:30 pm	• Enrico Granafei solo Capri Ristorante 1 pm
• Keith Ingham Cleopatra's Needle 4 pm	• Trampelman Dominie's Astoria 9 pm
• The EarRegulars The Ear Inn 8 pm	• Joel Forrester solo Grace Gospel Church 11 am
• Grassroots Jazz Effort Grassroots Tavern 9 pm	• Tony Middleton Trio Jazz at Kitano 12 pm \$40
• John Merrill and Friends Mezzrow 11 pm \$20	• Christopher McBride Minton's 7:30 pm \$10
• Marjorie Eliot Parlor Entertainment 4 pm	• Koran Agan Radegast Hall 1:30 pm
• Lu Reid Jam Session Shrine 4 pm	• Alexis Cole; Giveton Gelin Quartet Smoke 5, 7, 9, 10:30 pm
• John Benítez Jazz Jam Terraza 7 9:30 pm \$7	• Sean Smith and guest Walker's 8 pm



# CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993) Subway: F, V to Second Avenue [www.5cculturalcenter.org](#)
- **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue [www.11thstbar.com](#)
- **54 Below** 254 W. 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue [www.54below.com](#)
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [www.55bar.com](#)
- **The 75 Club at Bogardus Mansion** 75 Murray Street (212-268-1746) Subway: 1, 2, 3 to Chambers Street [www.the75clubnyc.com](#)
- **244 Rehearsal Studios** 244 W. 54th Street (212-586-9056) Subway: C, E to 54th Street [www.244rehearsalstudiosny.com](#)
- **440Gallery** 440 Sixth Avenue, Brooklyn (718-499-3844) Subway: F, G to Seventh Avenue [www.440gallery.com](#)
- **1986 Est. Wine Bar & Lounge** 43 W. 32nd Street (212-563-1500) Subway: B, D, F, Q, R to 34th Street-Herald Square [www.hotelstanford.com](#)
- **Alice Tully Hall** (at Lincoln Center) 1941 Broadway at 65th Street (212-875-5050) Subway: 1, 2 to 66th Street- Lincoln Center [www.lincolncenter.org](#)
- **American Folk Art Museum** 65th Street at Columbus Avenue (212-595-9533) Subway: 1 to 66th Street [www.folkartmuseum.org](#)
- **American Legion Post 398** 248 W. 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street [www.legion.org](#)
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street [www.LindasJazzNights.com](#)
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street [www.apollotheater.org](#)
- **Areté Gallery** 67 West Street, Brooklyn (929-397-0025) Subway: G to Greenpoint Avenue [www.aretvenue.com](#)
- **Aretsky's Patroon** 160 E. 46th Street (212-883-7373) Subway: 4, 5, 6, 7, S to Grand Central-42nd Street [www.aretskyspatroon.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **Austrian Cultural Forum** 11 E. 52nd Street at Madison Avenue (212-319-5300) Subway: 6 to 51st Street [www.acfny.org](#)
- **Baker's Pizza** 201 Avenue A (212-707-7477) Subway: L to First Avenue [www.bakerspizzanyc.com](#)
- **Balboa** 1655 Bedford Avenue (718-484-8291) Subway: 2, 5 to President Street
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road [www.barchordnyc.com](#)
- **Bar Lunático** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues [www.barlunatico.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lalanternacafe.com](#)
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Ba's'ik** 323 Graham Avenue, Brooklyn (347-889-7597) Subway: L to Graham Avenue [www.basikbrooklyn.com](#)
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 135th Street
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](#)
- **Bistro Jules** 60 St Marks Place (212-477-5560) Subway: 6 to Astor Place [www.julesbistro.com](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street [www.bluenotejazz.com](#)
- **Blueprint** 1 Rivington Street, 2nd Floor Subway: J, Z to Bowery [www.blueprints pianoseries.com](#)
- **Bronx Museum of the Arts** 1040 Grand Concourse (at 165th Street) (718-681-6000) Subway: 4 to 161st Street
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue [www.brooklynbowl.com](#)
- **The Brooklyn Commons** 388 Atlantic Avenue Subway: A, C, G to Hoyt/Schermerhorn Streets
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street [www.bkcm.org](#)
- **Bushwick Public House** 1288 Myrtle Avenue (917-966-8500) Subway: G to Myrtle - Willoughby Avenue then B54 [www.bushwickpublichouse.com](#)
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
- **Capri Ristorante** 145 Mulberry Street (212-625-2626) Subway: J, Z to Bowery [www.capriny.com](#)
- **Carnegie Club** 156 W. 56th Street (212-957-9676) Subway: N, Q, R, W to 57th-Seventh Avenue
- **The Cell** 338 W. 23rd Street (646-861-2253) Subway: C, E to 23rd Street [www.thecelltheatre.org](#)
- **Chelsea Music Hall** 407 W. 15th Street (646-609-1344) Subway: A, C, E, L to 14th Street [www.chelseamusicall.com](#)
- **Christ and St. Stephen's Church** 120 W. 69th Street Subway: 1, 2, 3 to 72nd Street
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street [www.citywinery.com](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedle.com](#)
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street [www.clubbonafide.com](#)
- **The Cupping Room** 359 West Broadway between Broome and Grand Street (212-925-2898) Subway: A, C, E to Canal Street
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](#)
- **The DiMenna Center** 450 W. 37th Street (212-594-6100) Subway: A, C, E to 34th Street-Penn Station [www.dimennacenter.org](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](#)
- **The Django at The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street [www.thedjangonyc.com](#)
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **The Douglass** 149 4th Avenue (718-857-4337) Subway: R to Union Street [www.thedouglass.com](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](#)
- **El Barrio Artspace** 215 E. 99th Street Subway: 6 to 96th Street [www.artspaceps109.org](#)
- **Experimental Intermedia** 224 Centre Street at Grand, Third Floor (212-431-5127) Subway: 6 to Canal Street [www.experimentalintermedia.org](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Shendan Square [www.fatcatmusic.org](#)

- **First Corinthian Baptist Church** 1912 Adam Clayton Powell, Jr Boulevard (212-864-5976) Subway: 2, 3 to 115th Street [www.fcbcnyc.org](#)
- **Flatbush Jewish Center** 327 E. 5th Street (718-871-5200) Subway: F, G to Church Avenue [www.flatbushjewishcenter.com](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.org](#)
- **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue [www.freddysbar.com](#)
- **Funkadelic Studios** 209 W. 40th Street (212-696-2513) Subway: 1, 2, 3, 7, A, C, E, N, Q, R to 42nd Street-Times Square [www.funkadelicstudios.com](#)
- **Gin Fizz Harlem** 308 Malcolm X Boulevard (212-289-2220) Subway: 2, 3 to 125th Street [www.ginfizzharlem.com](#)
- **Goddard Riverside Community Center** 593 Columbus Avenue (212-873-6600, ext. 314) Subway: 1 to 86th Street [www.goddard.org](#)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Grassroots Tavern** 20 Saint Marks Place (212-475-9443) Subway: 6 to Astor Place, N,R to 8th Street
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)
- **Halyard's** 406 3rd Avenue, Brooklyn (718-532-8787) Subway: R to 9th Street [www.barhalyards.com](#)
- **Han Dynasty** 215 W. 85th Street (212-858-9060) Subway: 1 to 86th Street [www.handyndynasty.net](#)
- **Hank's Saloon** 345 Adams Street (718-885-2427) Subway: A, C, F to Jay Street-Metrotech Station
- **Happy lucky no.1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue
- **Hari NYC** 140 W. 30th Street, 3rd floor Subway: 1 to 28th Street
- **Harlem Stage Gatehouse** 150 Convent Avenue at W. 135th Street (212-650-7100) Subway: 1 to 137th Street [www.harlemstage.org](#)
- **Hart Bar** 538 Hart Street (929-433-7368) Subway: J, M, Z to Myrtle Avenue [www.hartbarnyc.com](#)
- **Henry's** 2745 Broadway (212-866-0600) Subway: 1 to 103rd Street
- **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th Street [www.hostos.cuny.edu](#)
- **Hunter College** 695 Park Avenue at 68th Street (212-772-5207) Subway: 6 to 68th Street
- **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](#)
- **InterContinental New York Barclay's Penthouse Suite** 111 E. 48th Street (212-755-5900) Subway: 6 to 51st Street [www.ihg.com](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [www.theiridium.com](#)
- **Irish Arts Center** 553 W. 51st Street (212-757-3318) Subway: C, E to 50th Street [www.irishartscenter.org](#)
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens (718-658-7400 ext. 152) Subway: E to Jamaica Center [www.jcal.org](#)
- **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.com](#)
- **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.publictheater.org/Joes-Pub-at-The-Public](#)
- **Juilliard School Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [www.thekitchen.org](#)
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)
- **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](#)
- **Le Rivage** 340 W. 46th Street (212-765-7374) Subway: C, E to 50th Street [www.lerivagenyc.com](#)
- **Little Branch** 22 Seventh Avenue South (212-929-4360) Subway: 1 to Houston Street [www.littlebranch.net](#)
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **Manna House** 338 E. 106th Street between First and Second Avenues (212-722-8223) Subway: 6 to 103rd Street
- **Max Fish** 120 Orchard Street (212-529-3959) Subway: B, D to Grand Street [www.maxfish.com](#)
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street [www.mezzrow.com](#)
- **Michiko Studios** 149 W. 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets [www.michikostudios.com](#)
- **Miller Theatre** 2960 Broadway and 116th Street (212-854-7799) Subway: 1 to 116th Street-Columbia University [www.millertheater.com](#)
- **Minton's** 206 W. 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](#)
- **Mirror in the Woods** 575 Union Street, #A (917-909-0577) Subway: R to Union Street [www.mirrorinthewoods.com](#)
- **MIST** 40 W. 116th Street Subway: 2, 3 to 116th Street [www.mistharlem.com](#)
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Muchmore's** 2 Havemeyer Street (718-576-3222) Subway: L to Bedford Avenue
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue [www.nationalsawdust.org](#)
- **New School Flatbush Avenue** (718-484-9494) Subway: B, S, Q to Prospect Park [www.thenestbrooklyn.com](#)
- **New School Arnold Hall** 55 W. 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschooledu](#)
- **New York City Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](#)
- **Nha Minh** 485 Morgan Avenue (718-387-7848) Subway: L to Graham Avenue
- **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](#)
- **Nublu 151** 151 Avenue C (212-979-9925) Subway: 6 to Astor Place [www.nublu.net](#)

- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn (718-774-0042) Subway: 2, to to Sterling Street [www.theowl.nyc](#)
- **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street
- **Pelham Fritz Recreation Center** 18 Mt Morris Park West (212-860-1380) Subway: 2, 3 to 125th Street
- **The Penrose** 1590 2nd Avenue (212-203-2751) Subway: 4, 5, 6 to 86th Street [www.penrosebar.com](#)
- **Pete's Candy Store** 709 Lorimer Street (718-302-3770) Subway: L to Lorimer Street
- **Pioneer Works** 159 Pioneer Street (718-596-3001) Bus: B61 [www.pioneerworks.org](#)
- **The Players Club** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street [www.theplayersnyc.org](#)
- **Poe Park** 2640 Grand Concourse (718-365-5516) Subway: B, D to Kingsbridge Road [www.nycgovparks.org](#)
- **Public Records** 233 Butler Street Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue
- **Queens Brewery** 1539 Covert Street, Ridgewood Subway: L to Halsey Street [www.queensbrewery.com](#)
- **Radegast Hall** 113 N. 3rd Street (718-963-3973) Subway: L to Bedford Avenue [www.radegasthall.com](#)
- **Radio City Music Hall** 1260 Sixth Avenue (212-307-7171) Subway: B, D, F, V to 47th Street [www.radiocity.com](#)
- **Rizzoli Bookstore** 1133 Broadway (212-759-2424) Subway: R, W to 28th Street [www.rizzolibookstore.com](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [www.rockwoodmusicall.com](#)
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jazz.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 W. 17th Street (212-620-5000) Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **Russ & Daughters Café** 127 Orchard Street (212-475-4881) Subway: F to Delancey Street [www.russanddaughterscafe.com](#)
- **Russian Samovar** 256 W. 52nd Street (212-757-0168) Subway: C, E to 50th Street [www.russiansamovar.com](#)
- **Russian Vodka Room** 265 W. 52nd Street (212-307-5835) Subway: C, E to 50th Street [www.russianvodka.com](#)
- **Ryan's Daughter** 350 E. 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street [www.ryansdaughternyc.com](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street [www.scholesstreetsstudio.com](#)
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street [www.shapeshifterlab.com](#)
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: 1 to 125th Street
- **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](#)
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **The Slope Lounge** 837 Union Street, Brooklyn (347-889-5005) Subway: M, R to Union Street [www.theslopelounge.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](#)
- **Soapbox** 636 Dean Street Subway: 2, 3 to Bergen Street
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spectrum** 70 Flushing Avenue Subway: B, D, Q to DeKalb Avenue [www.spectrumnyc.com](#)
- **Spoonfed New York Country** 331 W. 51st Street (646-368-1854) Subway: C, E to 50th Street [www.spoonfednyc.com](#)
- **The Stone at The New School** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.thestonenyc.com](#)
- **Sugar Bar** 254 W. 72 Street between Broadway and West End Avenue (212-579-0222) Subway: 1, 2, 3 to 72nd Street [www.sugarbarnyc.com](#)
- **Sugar Hill Supper Club** 615 DeKalb Avenue (718-237-1246) Subway: G to Bedford-Nostrand Avenues
- **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](#)
- **Tanyard Musical Ambassador** 690 Riverside Drive Suite 6C Subway: 1 to 145th Street
- **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 & Village Synagogue** 334 E. 14th Street (212-677-8090) Subway: L to First Avenue [www.tandv.org](#)
- **Town Hall** 123 W. 43rd Street (212-997-1003) Subway: 7, B, D, F, M to 42nd Street-Bryant Park [www.thetownhall.org](#)
- **Trans Pecos** 915 Wyckoff Avenue, Ridgewood Subway: L to Myrtle/Wyckoff Avenue [www.thetranspecos.com](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street [www.tribecapac.org](#)
- **Troost** 1011 Manhattan Avenue (347-889-6761) Subway: G to Greenpoint Avenue [www.troostnyc.com](#)
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street [www.turnmillnyc.com](#)
- **Two E Bar/Lounge** 2 E. 61st Street (212-940-8113) Subway: N, R, W to Fifth Avenue [www.thepierrenyc.com](#)
- **Uke Hut** 36-01 36th Avenue (347-458-3031) Subway: N, W to 36th Avenue [www.ukehut.com](#)
- **Union Pool** 484 Union Avenue at Meeker (718-609-0484) Subway: L to Lorimer Street
- **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
- **Wave Hill** W. 249th Street and Independence Avenue, Bronx
- **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.thewoodlawn cemetery.org](#)
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincjazz.com](#)
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette [www.galeriezurcher.com](#)

*35<sup>th</sup> edition*



*16 TO 19 MAY  
2019*

4 DAYS OF CONCERTS  
SOUND ART INSTALLATIONS  
IN PUBLIC SPACES  
SHORT FILMS PROGRAMS  
AND VISUAL ARTS

KLIMPEREI / MADAME PATATE  
PETER BRÖTZMANN  
HEATHER LEIGH / KEIJI HAINO  
TOMAGA

KONUS QUARTETT / TOMAS KORBER  
JOANE HÉTU / JOKER  
JOHN BUTCHER  
TYSHAWN SOREY TRIO  
XAVIER GARCIA  
LIONEL MARCHETTI  
PEGGY LEE  
BARRE PHILLIPS  
MOOR MOTHER / ROSCOE MITCHELL  
JULIEN DESPREZ

KIM MYHR  
BANG ON A CAN ALL-STARS

RAINER WIENS

POLITICAL RITUAL

PHILIPPE LAUZIER / ÉRIC NORMAND

VIJAY IYER SEXTET

ELENA KAKALIAGOU  
INGRID SCHMOLINER

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