



THE NEW YORK CITY JAZZ RECORD

April 2011 | No. 108

Your FREE Guide to the NYC Jazz Scene

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APRIL 5 - 10 8PM



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APRIL 18



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APRIL 19 - 24



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APRIL 26 - MAY 1

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6FIGURES SAT, APR 16
SUGA BUSH SAT, APR 23

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DAN TEPFER TRIO SUN, APR 10
JUILLIARD JAZZ BRUNCH: "MAIDEN VOYAGE: THE MUSIC OF HERBIE HANCOCK" SUN, APR 17
CHIHIRO YAMANAKA TRIO SUN, APR 24



APRIL 2011

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APR 5 / 8:00PM
DANNY AIELLO
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HIP-HOP ARTIST HASSAN

APR 5 / 11:00PM
FOLLOW SPOT
- WEEKLY BROADWAY OPEN MIC PARTY

APR 6 / 8:00PM & 10PM
CAROLYN LEONHART

APR 7 / 8:00PM & 10PM
ED PALERMO BIG BAND

APR 8-9 / 8:00PM & 10:00PM
JUNKO ONISHI TRIO
FEAT. JAMES CARTER, DWAYNE BURNO
& GREGORY HUTCHINSON

APR 8 / MIDNIGHT
SAMUEL BLAIS QUARTET

APR 9 / MIDNIGHT
VOX SYNDROME

APR 10 / 8:00PM & 10:00PM
LUCKY PETERSON BAND
FEAT. TAMARA PETERSON

APR 11 / 8:00PM & 10PM
LES PAUL TRIO
W/ SPECIAL GUEST

APR 11 / 8:00PM & 10PM
RICHIE KOTZEN TRIO

APR 12 / 7:00PM & 9:00PM
LALA BROOKS OF THE CRYSTALS

APR 12 / 11:00PM
FOLLOW SPOT
- WEEKLY BROADWAY OPEN MIC PARTY

APR 13 / 8:00PM & 10:00PM
T.K. BLUE
LATIN BIRD CD RELEASE

APR 14 -17
TBA

APR 18 / 8:00PM & 10PM
LES PAUL TRIO
W/ SPECIAL GUEST

APR 19 / 7:00PM & 9:00PM
DAN PENN
THE PHOEBE LEGERE QUARTET

APR 19 / 11:00PM
FOLLOW SPOT
- WEEKLY BROADWAY OPEN MIC PARTY

APR 20-21
TBA

APR 22-24 / 8:00PM & 10:00PM
CHAD SMITH'S BOMBASTIC MEATBATS

APR 25 / 8:00PM & 10PM
LES PAUL TRIO
W/ SPECIAL GUEST

JIMMY VIVINO
(MUSICAL DIRECTOR OF THE CONAN O'BRIEN SHOW) & THE RUSS PAUL BAND

APR 26 / 7:00PM & 9:00PM
TERESE GENECCO
& HER LITTLE BIG BAND

APR 26 / 11:00PM
FOLLOW SPOT
- WEEKLY BROADWAY OPEN MIC PARTY

APR 27-28 / 8:00PM & 10:00PM
STEVE SWALLOW, OHAD TALMOR & ADAM NUSSBAUM

APR 29-30 / 8:00PM & 10:00PM
PEE WEE ELLIS, LARRY WILLIS & CHRISTIAN MCBRIDE

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MAY 9TH 8:00PM & 10:00PM
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MAY 16TH 8:00PM & 10:00PM
TED NUGENT

MAY 30TH 8:00PM & 10:00PM
JALEX SKOLNICK TRIO



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In the last several weeks, the jazz world has gotten some mixed signals. At the Grammy Awards, many were heartened by the selection of bassist/vocalist Esperanza Spalding as the Best New Artist while most of the world asked who on earth is that? Then, more recently, the National Endowment for the Arts, which has run the Jazz Masters program for 30 years, honoring legends of the music, announced that it was subsuming this recognition into a broader category of Artist of the Year. It remains to see how many jazz musicians will be considered fit. So what to make of these developments in this Jazz Appreciation month? The pragmatist will continue to say that it's been quite a long time since jazz got any real help from anybody and that it is up to its adherents, musician and listener, old-timer and newbie, to keep the music alive and relevant. You may have heard the term indie batted around; well, jazz is now squarely at that level. Major support is infrequent and intermittent and much of the best work in the field rests with the individual rather than an institution or movement. But the optimist should be encouraged that grass roots do grow verdant fields and so we encourage you to continue your support of jazz in all its forms and sources lest jazz fall any further in the list of Grammy Categories (#44-49 of 108).

We promise to do our part and to that end we present you with another issue typical of our wide range of coverage. We have harmonica player Toots Thielemans (Cover) leading a group at Blue Note; Art Blakey alumnus drummer Ralph Peterson (Interview) celebrating a new CD with a weekend at Miles' Café and omni-reedist Vinny Golia (Artist Feature) curating two weeks at The Stone and appearing with various groups. Then we have the double Danish punch of bassist Hugo Rasmussen (Encore) and trombonist Kai Winding (Lest We Forget), a feature on the progressive Canadian label Red Toucan and all the CD Reviews you can shake a nonexistent award statue at, plus a packed Event Calendar.

We're out there...we hope you will be too.

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

On the cover: Toots Thielemans (photo by Jos L Knaepen)

In Correction: In last month's CD reviews, the Lou Caputo review incorrectly named the trumpet soloist on "Angel"; it was Dave Smith. On the BANN review, Adam Nussbaum's "Days of Old" was co-written with his daughter, not wife. And in the Rob Brown/Daniel Levin review, it was stated that Brown authored all the pieces - they were co-written with Levin.

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Photo of Leny Andrade and Paquito D'Rivera by Frank Stewart

A pattern emerged when the **Nicholas Payton** Television Studio Orchestra played its third Saturday set at Dizzy's Club (Mar. 5th): "Blues for Booker Little", a simmering, Latin-tinged opener featuring the leader on trumpet and Chelsea Baratz on tenor saxophone, gave way to "Blue", a dissonant, shadowy piece from Payton's 2008 *Into the Blue* (Nonesuch), with a sparkling Mike Moreno guitar solo. Then came "Potato Head Blues", a roaring Louis Armstrong cover, with Anat Cohen and Michael Dease doing damage on clarinet and trombone, respectively, before Payton took up vibrant stop-time choruses. And yet more blue: first the minor-key cooker "Blues for Duke Pearson", kicked off by bassist Bob Hurst and bass clarinetist Patience Higgins in tight unison; then the Kenny Kirkland homage "Once in a Blue Moon", a mini-concerto for the gifted Lawrence Fields on Fender Rhodes. Payton broke from the "blue" theme with "You Are the Spark", a dreamy bossa with a fierce alto saxophone solo by Sharel Cassity; "Let It Ride", also from *Into the Blue*, expansively orchestrated and enlivened by saxophonist Erica von Kleist's showstopping turn on flute and "Congo Square", a go-for-broke finale built around Roland Guerrero's percussion and Ulysses Owens' drums. In all, a swaggering modern big band set with quasi-electric contours. One quibble: Payton's singing (on two songs) was just serviceable, which made one wonder why the fine vocalist Johnaye Kendrick was given so little to do.

- David R. Adler



Nicholas Payton @ Dizzy's Club

Photo by Alan Nahigian

Recent years have seen pianist **Dave Burrell** returning to the free fury that marked his emergence in the '60s. But his best - or at least his most unique - work has always been in songs and rags, heard to best effect solo or with David Murray, who shares his sense of ebullient musicality even within explosive improvisation. Steeped deep in the Jelly Roll Morton tradition, Burrell's compositions and interpretations can still evolve into fist-rolling attacks. At The Stone Mar. 5th he showed two sides of his best side, playing as soloist and accompanist. The first set he attacked alone and masterfully. He started with a heavy downward sequence that developed into a midtempo rag, or what he likes to call a "joy", casting the New Orleans tradition against the blues. As it progressed it seemed he'd lost the bones in both his hands and was rolling the limp fingers forcefully across the keyboard, but then both hands surprisingly turned to the same theme in unison and all done with a deep sense of melody and time - and notably also done with no need for the sustain pedal. For the second set he was joined by the magnificent singer **Leena Conquest** in a set of songs written with poet Monika Larsson. Her lyrics can be melodramatic - love like oceans - and her best moments lay in minutiae, as in the lovers' (it's always lovers) nudges in "With a Little Time", which inspired one of the few passages of wordless vocals from Conquest during a rare night where Café Carlyle was transported Downtown.

- Kurt Gottschalk



Dave Burrell @ The Stone

Photo: Leena Adashva

Hearing guitarist **Gene Bertoncini's** early solo set at Smalls (Mar. 7th) was very much like gathering around the fire and the warmth given off by his six nylon strings was plenty to fill the room. His technique seemed more ragged and imprecise than in the past and his intonation was spotty until a tuning break right before his "So In Love/The More I See You" medley put things in order. But Bertoncini's mastery of reharmonization, his way with tight block chording and venturesome counterpoint, remains striking, giving a modern edge to his subtle gestures and melodic tenderness. There were moments of chromatic density and deceptive cadence in "My One and Only Love", "My Romance", "Nuages" and other ballads that one would never expect. A good number of the songs were from Bertoncini's albums *Body and Soul* (2000) and *Quiet Now* (2005), both of which should be counted among the finest solo jazz guitar documents on record. Of course, a nylon-string fingerstylist as adroit as this can also draw on classical repertoire at will - thus Rodrigo's "Concierto de Aranjuez" and Puccini's "Nessun Dorma" did much to vary the set. (Unsatisfied, Bertoncini tried the ending of the latter a second time.) The vocal spots were the biggest surprise however: On "Estate" and "Love Like Ours", Bertoncini rendered the lyric as a fragile murmur, at times talking more than singing, almost apologizing to the crowd beforehand but determined to share the song's inner meaning.

(DA)

Duets between musicians and visual artists are always an interesting challenge: different media occupying different senses trying to find a way to meet. A Mar. 4th meeting at Experimental Intermedia of **Kevin Norton's** percussion and **Morgan O'Hara's** pencil and paper took many different courses, only sometimes finding them meeting in the middle. Norton opened the set solo on vibes and built slowly to a kit-drum crescendo, moving physically across his 12 feet of gear and ending up kneeling before a small gong. It was only on the second piece, 15 minutes in, that O'Hara joined. Norton reduced his large setup to a single snare, playing a fast, steady meter while she matched his tempo with a pencil in each hand, her eyes focused keenly on her partner. Her intention was not to portray Norton (it was far from portraiture) but, it seemed, to translate sound into lines. It was difficult to receive as a duo, however, as Norton's was the only contribution within the audience's grasp: O'Hara's mass of graphite lines were out of the line of vision until the end of the piece. For a couple of subsequent pieces, she rectified that with a camera projecting a negative (white on black) video of her scribble-in-progress while another overlaid shots of both artists' workspaces. In a later piece she drew on a touch-sensitive pad connected to her laptop. She drew bird nests and thickets hard to imagine outside the context of their creation. But in real time they matched the patterns and energy of Norton's beautiful playing perfectly.

(KG)

It is with great trepidation that one tries to extract metaphor from avant garde jazz performances. Often these exist more for the process than the result and the involvement of different personalities can subvert meaning, if any exists. But as the 40-minute recital of trumpeter **Nate Wooley's** Seven Storey Mountain (the name for Purgatory taken from Dante's *The Divine Comedy*) at Issue Project Room Mar. 11th progressed, a clear narrative became apparent. This happened not only through the music but even via the usually unremarkable detail of staging. Wooley sat in a chair surrounded by layers of other instruments - the dual drums of Chris Corsano and Paul Lytton, the strings of guitarist David Grubbs and violinist C. Spencer Yeh and two vibraphones manned by Chris Dingman and Matt Moran - absolutely still with his eyes closed. The piece began with almost interminable belltones from the vibes, to which guitar and violin were eventually added, creating an almost ethereal cushion. Thus, life came into the world. Then percussion began skittering and conflict and chaos entered man's existence. After 20 minutes, Wooley finally awoke from his torpor to begin whispering, then hyperventilating, and finally bellowing into his trumpet, screaming for mercy in the midst of the furious onslaught building around him, desperate for clarity. Eventually he accepted his fate, and his mortality, going back to inactivity as the music gradually subsided, leaving the funereal vibes to signal silent oblivion.

- **Andrey Henkin**

In a panel preceding his Piano Power concert at Zankel Hall (Mar. 11th), **Brad Mehldau** confessed that he had long eschewed the two-piano configuration because the instrumentation presented "almost a surplus of sound", an excess he scrupulously avoided through most of the night in a program that merged jazz and classical music and blurred the lines between composition and improvisation. Opening with two duets with Kevin Hays, "It Could Happen To You" and "Alone Together", the twosome proved the format was very suitable for jazz improvisation, interlacing their lines, variably complementing and completing each other's ideas in their own distinctive voices. The pair then displayed their virtuoso touches on two absorbing pieces by Patrick Zimmerli, "Modern Music" and "Generatrix". Timothy Andres replaced Hays at the piano for three selections from his "Sky and Mighty" suite that merged jazz and Romantic vocabulary, at times achieving the "super power" of the two-keyboard array of which Mehldau had spoken. Hays rejoined Mehldau on "All The Things You Are" and his beautiful "Elegia", before Andres returned for the evening's highlight, Mehldau's "Rock and Roll Dance No. 3" and "No. 4", on which the two pianos were augmented by an allstar reed sextet and vocalist Becca Stevens. Alternately embracing and evading a "surplus of sound", the pieces built upon memorable melodic lines with intriguing harmonic and rhythmic variations that engaged and excited.

- **Russ Musto**



Nate Wooley's Seven Storey Mountain @ Issue Project Room



Brad Mehldau @ Zankel Hall

Photo by Scott Friedlander

Photograph © 2011 Jack Vartanian/FrontRowPhotos

Most regular city concertgoers would have to admit that many venues represent particular slices of the metropolitan jazz personality. Sometimes this system is upended (eg, Cecil Taylor/Tony Oxley at Village Vanguard) but usually clubs can be relied upon. But clearly no one told this to visiting Finnish alto/baritone saxophonist **Mikko Innanen**, who performed with his trio of bassist Joe Fonda and drummer Lou Grassi at The Local 269's Monday night avant garde jazz series (Mar. 7th). Those who know Innanen's work realize he is hardly a traditionalist but nor is he an inveterate free-jazzer. So the smallish crowd were initially thrown off by a set where actual tunes were being played and stridency was markedly absent. Innanen's playing was a mélange of pre-Dolphy/McLean vocabularies and he opted for segmented lines over the rumbling swing instead of typical exhortations. All three players contributed material, with Grassi's "The Last of the Beboppers" probably the most unexpected vibe of the evening, followed perhaps by Innanen's Baroque-inspired "I Love You in D minor". Despite Innanen and Company's obvious rapport - with a certain deference for his older cohorts apparent - the set was coolly received until Fonda decided the aforementioned Grassi piece could use a bass solo of epic proportions, replete with extended techniques that were more in keeping with the preferred aesthetics of the audience. Let no one claim that reactionism is solely the province of straightahead jazz.

(AH)

The intimate Midtown venue The Kitano proved to be the perfect setting for the **Dick Hyman-Ken Peplowski** duo (Mar. 12th) to display their versatile talents on a swinging set of standards. Kicking things off with an easy grooving "Softly As In A Morning Sunrise" Hyman immediately identified himself as a wide-ranging piano stylist rooted in the stride tradition while Peplowski proved that he is indeed one of the finest clarinetists in jazz today, displaying flawless intonation throughout the difficult horn's entire range. Pointing to two empty chairs in the front row, the reedman thanked the band's nonexistent drummer and bassist (Salman Rushdie and Jimmy Hoffa), demonstrating a keen sense of humor that Hyman matched with his witty song introductions. An emotional reading of Kurt Weill's "My Ship" highlighted the pair's melodicism while a blistering version of Lennie Tristano's "Dreams" (the set's one selection from their new CD *E Pluribus Duo*) upheld their standing as harmonically progressive modernists, confirmed by a freely improvised introduction to Rodgers-Hart's "The Blue Room". Hyman played unaccompanied on "I Get a Kick Out of You" and an original rollicking boogie woogie while Peplowski, heard solo on "Single Petal of A Rose", switched to tenor with Hyman back for "What Is This Thing Called Love", then ending on clarinet with the New Orleans warhorse "Panama" and an encore of "It Had To Be You".

(RM)

WHAT'S NEWS

In light of the recent tragic events in **Japan**, a number of benefit concerts have been scheduled this month, including at the Abrons Arts Center (Apr. 8th), Roberto's Winds (Apr. 11th) and Rue 57 (Apr. 17th). See Calendar for details on individual events. In addition, donations to the relief effort may be made at japansociety.org.

The winners of the third annual **Charles Mingus High School Competition** have been announced. The local winners were the Manhattan School of Music (MSM) Precollege Combo led by Jeremy Manasia in the Best Combo, Specialized Category and Daryl Johns, Outstanding Bass Soloist, from MSM. For more information, visit mingusmingusmingus.com.

It has been announced that **Cadence Magazine** will cease publishing as of 2012. Editor and Publisher Bob Rusch, who has overseen the journal since its inception in 1976, has cited an overwhelming workload as reason for shutting down after almost 400 issues. For more information, visit cadencebuilding.com.

Last month at a ceremony at The White House, saxophonist **Sonny Rollins** was one of ten recipients of the 2010 National Medal of Arts. Also awarded was producer **Quincy Jones**. Rollins and Jones are the 11th and 12th jazz musician recipients of the award. For more information, visit arts.gov.

The **2011 ASCAP Foundation Young Jazz Composer Award** winners have been announced. Local recipients include Mariel Berger, 29 (Brooklyn, NY); Sebastian Boehlen, 24 (New York, NY); Brent Canter, 24 (New York, NY); Angelo DiLoreto, 20 (New York, NY); Shauli Einav, 28, (New York, NY); Miho Hazama, 24 (New York, NY); Florian Hoefner, 28 (New York, NY/Germany); Daniel Jamieson, 24 (New York, NY); Joshua Kwassman, 22 (New York, NY); Pascal LeBoeuf, 24 (New York, NY); Julian Pollack, 22, (New York, NY); Dan Pugach, 27 (Brooklyn, NY); Sonia Szajnberg, 27 (Brooklyn, NY) and Erica von Kleist, 28 (Brooklyn, NY). For more information, visit ascap.com.

The Alphabet City artistic center **A Gathering of the Tribes** has found out, through a sign on its front door, that the East 3rd Street building it inhabits has been put up for sale. The Director of the organization, Steve Cannon, originally bought the building in 1970 and turned it into an open salon for artists, musicians and poets in 1991. Financial troubles forced him to sell the building in 2004 to its current owner, with the understanding, Cannon claims, that he would still be able to occupy the second floor. Sadly, this will either lead to a legal battle or the organization's eviction upon the building's sale. For more information, visit tribes.org.

Columbia University's Center for Jazz Studies will host an all-day symposium on Karl Berger's **Creative Music Studio** Apr. 16th. For more information, visit creativemusicstudio.org.

Cornelia Street Café has launched a podcast series featuring recent live recordings from the West Village venue. Weekly updates can be accessed from itpc://corneliastreetcafe.podbean.com/feed or at corneliastreetcafe.com/performances.asp.

Submit news to info@nycjazzrecord.com

Ralph Peterson

by Anders Griffen



Courtesy: Ralph Peterson

Ralph Peterson is a drummer, composer and educator from New Jersey who came up at a time rich with jazz music and the development of young talent. After his studies at Rutgers University, Art Blakey took him under his wing in 1983 and Peterson quickly became very active working with the Terence Blanchard-Donald Harrison Quintet, OTB (Out of the Blue), featuring the Young Lions of the day, and went on to work with Walter Davis, David Murray, Jon Faddis, Branford Marsalis, Tom Harrell and many more, as well as leading his own groups including the Fo'tet. His activity as an artist has been persistent and today he is also a devoted educator at Berklee College of Music.

The New York City Jazz Record: Let's start with some of the things you've got going on now. Two inspired undertakings jump out right away: the Unity Project's album *Outer Reaches* and your own Onyx record label. At first glance, one might assume the Unity Project is a Larry Young tribute; his 1965 recording *Unity* used the same instrumentation.

Ralph Peterson: That's exactly it. It's not only a tribute to Larry Young, it's a tribute to Woody Shaw as well, Woody Shaw being another great musician from New Jersey. I wanted to tip my hat in homage to a state which has produced many a great jazz musician from Count Basie to Wayne Shorter, Woody Shaw and Larry Young and even more recently. That record was a game-changer for me when I experienced it in college - I went to school at Rutgers University in New Brunswick. I had the great fortune to work with people in the organ circuit in Newark, East Orange, Orange, places like that, clubs like Sarky J's, Mr. Wes, El C's and the Peppermint Lounge, with artists like Herbie Morgan and Leo Johnson, great organ players like Corky Caldwell...you could sit up close and personal and hear Eddie Gladden. It was just really an amazing time period. I was really lucky to be in that time at such a developmental stage in my playing and so this is my tribute to that whole period in my life, not just those two artists in particular.

TNYCJR: Bringing back that organ scene in general?

RP: Yeah, the organ scene and my formative years as a player. It's important that we remember where we came from and part of where I came from is the organ circuit in Newark. I grew up in south Jersey and "Wild" Bill Doggett was playing all the time in Atlantic City with Chris Columbo and that was part of the rhythm section for Louis Jordan as well. So the history goes back in my relationship to the organ. My dad played with Bill Doggett and Stan Hunter.

TNYCJR: Not only do you come from a family of musicians but a family of drummers too?

RP: That's right. Three generations. Me, my father and my grandfather, he played cymbals in the church and

my uncle played drums as well; my uncle played both drums and organ, actually.

TNYCJR: I see, on your new record, a couple of Woody Shaw's tunes that were on [Larry Young's] *Unity*. I also love your recording of his "Katrina Ballerina".

RP: Oh, thank you. I mean that's just a great tune. "Katrina" is one of those tunes that I became aware of while at Rutgers under the direction of Paul Jeffrey. I got the opportunity to meet and play with a whole host of master musicians. That's where I first met Walter Davis, I played with Woody Shaw there, Johnny Griffin, Sonny Stitt, George Coleman, Benny Bailey, Curtis Fuller...I mean it was really insane! The quality of masters that would come through and play with us little snotty-nosed college kids who thought they knew something but really didn't know anything and the experiences... As an educator now, I'm beginning to grasp how rare the experiences were and how fortunate I was.

TNYCJR: Wow, that's amazing, all those guys passed through there?

RP: Man, Paul ran an incredible program back then. He and Michael Carvin and Kenny Barron set the example for me, the template to follow.

TNYCJR: Tell me about Michael Carvin.

RP: It was while I was working with Frank Lowe that I became aware that Michael Brecker was holding auditions and I learned as much of the music I could before the audition. I went to the audition and called the three hardest tunes in the book and it's a story I tell my students in terms of being prepared to take a gig rather than wait for someone to give you a gig. That's what Michael Carvin taught me.

TNYCJR: Get the gig yourself by knowing the music in advance.

RP: That's right, doing the homework. These kids today are dependent on the *Real Book* and the problem is that 40% of what's in the *Real Book* is wrong and maybe only 40% of it is right. So I try to remind them that the idea of being something carries with it a set of responsibilities and actions that are necessary in order to achieve those ideas and those goals and if you're not willing to put in that work, then you're just talkin'.

Carvin, Paul Jeffrey, also Larry Ridley and Ted Dunbar, were integral parts to the Rutgers program. It was an incredibly fertile period in jazz education and the whole state of New Jersey was in this jazz education renaissance. I'm a product of that. Unfortunately, since the industry doesn't have as many gigs for ongoing, developing bands since the 'dream team' template is the model for festivals and most records, you don't get

a lot of working, developing bands...

TNYCJR: You mean...

RP: Who's in the band? How many big names can you deliver? There was a time when the credibility of the bandleader was enough. If you had enough confidence in signing him and you didn't know who he was bringing, then it was just something to look forward to, because of your faith in the artist as a leader and their ability to bring high-level talent and that's what Art Blakey did. I met Art in '82. Terence had gotten the gig and I started following the band around like a little

(CONTINUED ON PAGE 38)

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Vinny Golia

by Wilbur MacKenzie

Vinny Golia epitomizes the concept of the virtuoso who wears many hats. A master of more woodwind instruments than could be listed in one article, Golia is a profoundly dynamic performer, an ambitious bandleader and composer of music for all manner of contexts, an educator who has shepherded many of the most innovative creative voices of the younger generation and a record label entrepreneur who tirelessly documents his own work and that of his colleagues in the Los Angeles area. A faculty member at CalArts for over a decade, Golia has run Nine Winds Records since 1977 and curates an amazing set of concerts for the first half of this month at The Stone.

In 1971 Golia was living in Manhattan, sharing an apartment with saxist Dave Liebman and pursuing his creative expression through visual arts. A close friend of many of the new generation of musicians forging a creative approach to improvisation, he sought to express this energy through his painting. At the invitation of pianist Chick Corea, Golia brought his works to California that year for an experiment in the juxtaposition of painting and jazz - amidst the environment Golia's paintings presented, many of Golia's musical friends performed improvisations, responding to the paintings as graphic notation. This included fascinating collaborations involving bassist Roberto Miranda, saxist Ernie Watts, the duo of multi-reedist Anthony Braxton and Dave Holland (on cello) and clarinetist John Carter.

Golia ultimately felt that he heard relationships between the paintings and sound that the musicians were not bringing out and the inspiration to make his own music grew strong enough that once he was back in New York he got his first saxophone. Coltrane had always been a huge influence and Golia decided the soprano saxophone was the place to start - a somewhat uncommon entry point, but the logic is perfectly clear if one's goal is already quite established. Golia had a sound in his mind and had no trouble envisioning a clear path towards that goal. In a fortunate position to get valuable input from his talented friends, he went to Liebman for some introductory information about embouchure and general mechanics and from there pursued the process with determination, taking a few lessons from Braxton and vigorously studying saxophone etude books.

One day Golia was struck with a concept for an experiment. He went to Grand Central Station with his artwork and taped it on the wall. All day he stood next to it and observed people's reaction. The following day, he returned, but played his saxophone instead. There was so much more of an immediate reaction to his music that his purpose as an artist was clear. "I never wanted to be half and half... I wasn't going to both paint and mess with the horn, I just made the switch to music," says Golia. "I was surrounded by genius, so there were many people to go to with questions. Liebman told me, 'Don't hurt yourself...the soprano has a tighter embouchure.'" He also credits

his meditational pursuits with building his breath control. "Ultimately, though, without John Carter, Bobby Bradford and Horace Tapscott, I wouldn't even be able to play a radio!"

By 1973 Golia lived in LA and was busy playing with southern California's incredible innovators, including Bradford, Carter and Tapscott, bassist Bert Turetzky and the younger folks like guitarist Nels and drummer Alex Cline, bassists Roberto Miranda and Mark Dresser, as well as pianist Wayne Peet and trombonist John Rapson. Golia credits Rapson with essential help in developing his fluency with notation as a composer, which has become a profound component to Golia's work, both in his small group projects and his Large Ensemble, which is approaching its 30th anniversary in 2012. Formed in 1982 with support of a grant from the National Endowment for the Arts, Golia had hopes to start a large ensemble that brought together musicians with different skill sets, incorporating both classical backgrounds and jazz improvisation vocabularies. "With LA being so large, I wanted a band that has this same sort of expansive vibe, where it was possible to have four or five camps of different players functioning within this larger group."

Golia credits the LA community with providing both a certain type of conceptual framework for the large ensemble and also the type of communal structure essential to making such an ensemble like his work for three decades. "There is a finite concert situation in LA," says Golia. "Consequently, everyone is that much more supportive of each other and you'll find there are multiple groups where the same people work together but create very different projects, since the pool of players is smaller." Fortunately, with so many alumni of the large ensemble in New York now, Golia will be able to present a "Medium" version of this ensemble at The Stone. "It's kind of incredible, to go somewhere and there are already 20 people there who know your stuff already, know your compositional systems."

Golia has been an avid supporter of the community of creative musicians in LA for a long time, presenting music by many colleagues and former students on his Nine Winds Label. One engaging project that has had a strong presence in the last few years is his series of compositions for like instruments. He has made one entire CD each of music for quintets of flutes, Eb saxophones, Bb saxophones and clarinets. Golia has long been known for his astonishing array of woodwinds, from the piccolo and contrabass flute to all manner of saxophones, even instruments from various folk traditions from around the world. The music for the like instruments project bring together his compositional pursuits, his multiplicity of instrumental families and the prodigious talent that can be found among the ranks of his colleagues and former students. The writing is profoundly idiomatic to the instrumental family, but always unmistakably the voice of Golia the composer. ❖

For more information, visit vinnygolia.com. Golia curates *The Stone* for the first half of the month and is there Apr. 1st, 3rd, 5th-8th and 12th-14th. He is also at Rubin Museum Apr. 15th with Scott Robinson. See Calendar.

Recommended Listening:

- Vinny Golia - *Spirits in Fellowship* (Nine Winds, 1977)
- Vinny Golia Large Ensemble - *Portland 1996* (Nine Winds, 1996)
- Vinny Golia - *Clariant* (Meniscus, 2000)
- Vinny Golia - *One, Three, Two* (Jazz Halo, 2001)
- Vinny Golia Quartet - *Sfumato* (Clean Feed, 2003)
- Vinny Golia/Bertram Turetzky - *The San Diego Session* (Kadima Collective, 2009)



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Toots Thielemans

Tootin' His Horn

by Ken Dryden



Jean 'Toots' Thielemans is easily the best known harmonica player in jazz and a perennial poll winner, though he has also won acclaim for his whistling and guitar playing. Honored as a NEA Jazz Master in 2009, the Belgian native celebrates his 89th birthday this month and was in an upbeat mood during a recent phone interview, stopping to play excerpts of several songs he discussed.

Thielemans was the only musical member of his family, recalling, "They were hard-working people and I was the center of their attention. I started to play accordion when I was three. Then I bought a harmonica and the musicians in Brussels started to say, 'You could be a good musician, but throw that toy away.' ...I played popular French songs, then started to get into jazz after I bought a Louis Armstrong record. I bought a guitar during the occupation and heard Django Reinhardt play in Brussels, he was my source of information. After the war, I got closer to American mainstream jazz and became a bebopper."

As early as 1947, Thielemans was catching the ears of major bandleaders. "My first American contact was Benny Goodman. He had heard a recording where I had made a harmonization of 'Stardust'. He tried to get me to come to the United States but it was difficult for me to get a work permit. So he engaged me to play guitar for a tour of Europe in 1950, with Roy Eldridge, Zoot Sims and a rhythm section. I had no problem working with him. He loved to hear me play 'Stardust'." A Swiss Radio broadcast by the Goodman sextet from that tour was issued by TCB in 2006.

Soon Thielemans began traveling to see the New York jazz scene first-hand. "I was visiting the States as a tourist with my father's brother. On the last day, I met Billy Shaw, the agent who represented the top bebop players: Dizzy, Bird, Miles. He heard me in a club. I met [Charlie] Parker in Paris in 1950, I just shook hands with him. When he came to Stockholm, I jammed with him a little bit. He had heard some amateur records I had made. I liked to go to musicians' hangouts to meet the players. There was a jam session on Monday night at Birdland. Tony Scott heard me and he was like a grapevine of New York... He took me to Carnegie Hall backstage; George Shearing was playing that night on a double bill with Billy Eckstine. His guitarist, Dick Garcia, was leaving for the army, so Tony knew he was looking for a guitar player. Tony told George, 'This is the man for you.' I had my harmonica in my pocket and we played 'Body and Soul' and Tony told him I played guitar. That was like my finishing school or master class. I was on the road 48 weeks a year, mostly in America." Thielemans performed in Shearing's Quintet for six years, making a number of recordings.

When one of his few steady jobs came to an end, Thielemans' musical horizons opened up. He recalled, "After George broke up the band, I looked for work. I had made some contacts in Germany and Sweden, but I was permanently based in America. I made a recording with Peggy Lee. I met many people through Quincy Jones, my Chamber of Commerce in Los Angeles." Jones was one of many bandleaders to utilize

Thielemans on record dates; others included Stan Getz, JJ Johnson, Oscar Peterson, Ella Fitzgerald, Dizzy Gillespie, Gary McFarland, Herb Ellis, Tito Puente and Dannie Richmond.

One special session took awhile to happen, but it proved to be one of Thielemans' most memorable dates as a sideman. The jazz great reminisced, "While I was with Shearing, Bill Evans came to hear us. He told me he wanted to record with me. I made *Affinity* with him in 1978." Marc Johnson, Evans' regular bassist at the time, would later invite him to record three duets in 1989, including a memorable setting of "Love Theme From Spartacus" inspired in part by Evans' haunting recordings of the '60s.

Other younger, up-and-coming musicians sought out the harmonica great. "In 1980, I had just had a stroke and Jaco Pastorius convinced me to go to Japan with him. When he came to Brussels, I played his 'Three Views of a Secret' with him. He called me 'Papa'". Thielemans appeared on the bassist's 1981 album *Word of Mouth*.

Thielemans' career flourished in other ways. An occasional songwriter, he composed a jazz waltz that has been recorded by numerous musicians. "Stephane Grappelli and I were sharing a dressing room in 1962 and he inspired me. A melody came to my mind and I played 'Bluesette' in the dressing room. I had no tape recorder and didn't want to lose it. It's not a million seller, it's a standard and a calling card rather than a bank account filler. When I whistled on 'Bluesette' I was noticed. I started whistling for a few jingles. When you whistle for a commercial, you get residuals." His whistling in the Old Spice commercial in the early '60s ended up running for years.

Along with his commercial work, Thielemans found employment in Hollywood, playing on soundtracks for a number of well-known films of the '60s-70s, including *Midnight Cowboy* and *The Getaway*. The harmonica player noted, "I did one of the first shows of *Sesame Street* in 1970. It made me very popular, though I was never on camera." He also caught the attention of pop artists, appearing as a guest on records by Paul Simon, Billy Joel and John Denver. Thielemans was also sought out by jazz singers. "I went to Brazil and played with the cream of the players, including Astrud Gilberto. I met Elis Regina in 1972 when she came to Europe. She did a TV show with me as a guest in Sweden. A record producer said we should make a record while we were there." Nancy Wilson and Sarah Vaughan also used Thielemans on their records.

There are still relatively few jazz harmonica players, so it inevitably is listed as a miscellaneous instrument in various polls. But Thielemans knows better, recalling, "The first big compliment I received was from Clifford Brown in '54 or '55. We were sharing a bill with him and Max Roach. Clifford Brown said to me, 'The way you play the harmonica should keep critics from calling it a miscellaneous instrument.'"

Now playing the instrument exclusively, having given up whistling and the guitar, Toots admits that he has changed his approach over the years. "I still

practice. Jazz improvisation is a language and it has evolved. When I listen to records that I did 40 years ago, I played so many notes, which I can't play so fast anymore. But somehow people get more of the emotion - me too." But he keeps his ears open for other players. "I've got my own stamp on harmonica, but there are a couple of good ones coming up. Stevie Wonder is almost ignored, but he plays Chick Corea's 'Spain' on harmonica! He plays 'Giant Steps' on the keyboard. He is underrated as a jazz musician."

Beginning in the mid '80s, Fred Hersch worked frequently with Thielemans and appeared on several of his recordings. The pianist wrote "Concerto For Harmonica" especially for him, which they recorded. Recently, Kenny Werner has been Thielemans' accompanist when touring the US. "He is so underrated. I learned a lot from him and he still likes to play with me, it's a great experience. Also, I played with Brad Mehldau because he studied with Kenny Werner. I was playing in Los Angeles. On the last day of the engagement, Kenny had to leave for Japan with Joe Lovano. Kenny said I should try this young guy and 'You'll be happy.' - it was Brad Mehldau."

For economic reasons, Thielemans uses European musicians when touring the continent. "My European band is mostly Dutch guys [pianist Karel Boehlee, bassist Hein Van de Geyn and drummer Hans van Oosterhout]. I'm very popular in Holland and the Flemish part of Belgium, which is more Anglo-Saxon than the French part. I also became popular in Sweden. I still draw big crowds at jazz festivals. I project more emotion than I used to. I play 'What a Wonderful World' as an encore and everybody cries."

Thielemans has long maintained homes in both Brussels and New York City, though the frequency and duration of his visits to the US have declined in recent years, explaining, "We have three dogs and my wife is from Belgium too; our family is here. We still have an apartment in New York, but my wife and I spend more time in Belgium. If I play a concert in Holland, I can sleep at home in Belgium. I play festivals and have work. I'm trying to avoid jetlag." As the conversation wound to a close, Thielemans signed off by playing a snippet of "Bluesette". ❖

For more information, visit tootsthielemans.com. Thielemans is at Blue Note Apr. 5th-10th. See Calendar.

Recommended Listening:

- Toots Thielemans - *Man Bites Harmonica* (Riverside-OJC, 1957-58)
- Toots Thielemans - *Images* (Candid, 1974)
- Toots Thielemans/Joe Pass/Niels-Henning Ørsted-Pedersen - *Live in the Netherlands (At The Northsea Jazz Festival)* (Pablo-OJC, 1980)
- Toots Thielemans - *Only Trust Your Heart* (Concord, 1988)
- Toots Thielemans - *East Coast West Coast* (Private Music, 1994)
- Toots Thielemans/Kenny Werner - *Eponymous* (Verve, 2001)

Hugo Rasmussen

by Laurence Donohue-Greene



'60s



'10s

Though his name isn't as recognizable as it should be Stateside, septuagenarian bassist Hugo Rasmussen, revered as a Danish musical institution, has

arguably played with more American jazz greats than anyone else alive. And he's done so mostly in Copenhagen, having come to the US no more than a dozen times from his recollection, mostly as part of guitarist Pierre Dørge's New Jungle Orchestra.

Rasmussen was born Mar. 22nd 1941 in Bagsværd, a then-suburb of Copenhagen now part of the Danish capital. He recently celebrated his 70th birthday with a night-long jam session at Copenhagen's Huset with over a hundred guests, many close friends.

Prolific to be sure, since becoming a professional musician at age 18 he's appeared on over 800 recordings, which hardly speaks to the number of musicians he's worked with live. Saxophonist and countryman John Tchicai once asked him to make a list of everyone with whom he's played. "There were hundreds of names. It was a lot of fun to put together!" Starting with A, Rasmussen went through the entire alphabet by last name - "I can just look through my jazz dictionary and more names just pop up!" Joe Albany, Harry Beckett, Al Cohn, Kenny Drew, Roy Eldridge, Art Farmer, Dexter Gordon, Coleman Hawkins, Abdullah Ibrahim, Duke Jordan, Lee Konitz, Mel Lewis, Tete Montoliu and Oliver Nelson took him halfway through the alphabet. He has very few regrets of not having the chance to play with some of his heroes, though he points out, "I never played with Lester Young or Louis Armstrong. [It] would have been fun to be beside them, but I've played with so many others. And folks say, 'You must be very happy to have played with all those you have!', which is true." Rasmussen's all-time favorites are Charlie Parker, Louis Armstrong, Duke Ellington and Lester Young, whom he credits as "the people who helped make this music."

Rasmussen, originally a trained blacksmith before deciding to become a full-time musician, remembered when he was a teenager making the conscious choice between the Bill Haley/Elvis Presley camp or Trad jazz from England, soon choosing the latter. Starting on banjo, after a year he turned his focus to the bass. He

spent countless hours studying bassist Bob Haggart's 1941 bass method book.

"I'm totally self-taught. I learned from that book. I taught myself how to read music." Ironically he never had the education like the one he now gives his students (he taught at the Rhythmic Music Conservatory in Copenhagen from its opening in the mid '80s up until a switch several years ago to private students). "I do have my career and that's why I could and can teach," he explains. "I don't think you can teach anybody to play; you can show them how to try. You can only teach yourself how to play and that's by practice and playing - by yourself and with others."

He expressed a particular fondness for the 'walking' tradition of jazz bass playing, as opposed to late Danish bassist Niels-Henning Ørsted Pedersen (five years Rasmussen's junior), a more familiar name to American jazz audiences. "We were colleagues," said Rasmussen. "I usually made all the gigs he couldn't make... I was never competition; I gave up right away because he was such a fantastic player."

Their musical relationship is akin to the dual trumpet styles of Miles Davis and Dizzy Gillespie, Rasmussen more of a melodic master than a technical virtuoso like his counterpart. "Niels-Henning changed it. He was a world-class master. Nobody plays like him, still!" Asked how he describes his own playing, Rasmussen sentimentally says, "I'm old school. I'm old fashioned." And even though he excels in freer jazz context - frequently with Danish drummer Kresten Osgood - Rasmussen's lyrical approach is his greatest strength.

Regarding future recording projects, Rasmussen doesn't have any immediate plans as leader or sideman, though he still maintains a busy schedule as a Copenhagen first-call bassist. Not needing to travel has turned out to be beneficial since Rasmussen has had some health problems, including with his heart (he now has a pacemaker and seems to be fine). He was also diagnosed with prostate cancer almost five years ago but he is playing every day now, taking good care of himself with a diet that includes "lots of ginger, garlic, chiles, cauliflower - and not much meat and cheese!"

There's a book in the works about the bassist, a compilation of interviews in Danish featuring 30+ musical colleagues (mostly Danish) including Dørge, saxophonist Jesper Thilo and drummer Alex Riel. With his connection to so many American jazz artists, most of whom have since passed on, Rasmussen is a living link for much of America's past in jazz, so hopefully there will be an English translation - if any stateside publishers are reading. ❖

Recommended Listening:

- Horace Parlan - *Arrival* (SteepleChase, 1973)
- Ralph Sutton - *In Copenhagen* (Storyville, 1977)
- Hugo Rasmussen - *Sweets to the Sweet* (RCA-Victor, c. late '70s)
- Teddy Wilson - *In Copenhagen* (Storyville, 1979)
- Pierre Dørge & The New Jungle Orchestra - *Even the Moon is Dancing* (SteepleChase, 1985)
- Pierre Dørge & The New Jungle Orchestra - *Live at Birdland* (Stunt, 1999)



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LEST WE FORGET

Kai Winding (1922-83)

by Donald Elfman

"For many years, within the jazz idiom, the trombone was looked upon as an instrument with limitations... With the advent of bebop, when the lines became more technical and required more ability, then guys like myself, JJ and many others came along and changed the whole concept of technique on the instrument." - Kai Winding

Many a jazz lover's first exposure to trombonist Kai Winding - mine included - was hearing the theme from the movie *Mondo Cane*, entitled "More", in 1963. This was a Top Ten single and indicative of Winding's work in the '60s, when he mixed his jazz trombone with music from the pop and country worlds. But in the '40s-50s, Winding was an influential musician, around at the birth of bebop, a significant big band player and,

from 1954-56, in a powerful partnership with fellow trombonist JJ Johnson.

Kai Chresten Winding was born in Aarhus, Denmark on May 18th, 1922. His family moved to the United States in 1934. After a stint in the Coast Guard during World War II, the trombonist moved to New York and played with Benny Goodman before joining the band of Stan Kenton. Winding's debut as a solo bandleader was with his Krazy Kats group for the Verve label in 1946. In the late '40s, Winding collaborated with Tadd Dameron and Charlie Ventura before getting the opportunity to appear on Miles Davis' landmark *Birth of the Cool*.

Winding's most significant contribution to modern jazz recordings came in the pairings with Johnson. The pair did recordings for many labels, including Savoy, Bethlehem, Debut, Prestige, Columbia and Impulse, and played a little of everything - pop tunes, dance music, show music and, of course, straight jazz and bebop. In 1960, they released *The Great Kai and J.J.*, an

album that featured pianist Bill Evans.

The success of these recordings inspired a number of trombone albums and, in fact, the two reunited in 1964 for another Impulse album, this time with legendary bop guitarist Billy Bauer. Winding continued to record in the '60s and worked (and recorded for Verve under Creed Taylor) with a septet that included Carl Fontana, Wayne Andre and Dick Lieb on trombones. A unique setting for Winding was with the short-lived Giants of Jazz with Dizzy Gillespie, Thelonious Monk and Art Blakey.

Winding left for Spain in 1977 and lived there in semi-retirement, performing at an occasional festival. He died in Yonkers, NY on May 6th, 1983. A number of the Kai and JJ recordings are available on CD and even his 'commercial' recordings are worth seeking out to hear a fully musical trombonist, arranger and stylist. ❖

A Kai and J.J. Tribute led by Robin Eubanks is at Jazz Standard Apr. 23rd as part of *Impulse! Nights*. See Calendar.

Typecasting 101

by Steve Swell

If you are an improviser, you are living in exciting times. Sure, CD sales have disappeared, touring gets tougher and local venues treat you like an obstacle to liquor sales. It's hard to see the forest for the trees with the disparate improvising communities as they are. This scene trying to outdo that scene, people with talent trying to make all the correct political moves in those scenes and certain camps looking at other camps as 'no can play' musicians. But these troubles have existed before. In other forms perhaps but some struggle has always been a part of interesting music-making. As our music progresses and our traditions grow there is more information and a legacy of broadening our personal techniques and approaches to improvising. We have more choices than ever before simply because so many more musicians are doing it in so many different ways: some expanding on one aspect of the '60s free jazz scene or others taking from the European sensibilities and each adding to the language of improvising by merely working out their own sense of how to do it. You can now create single-entity sound worlds with certain people that can be as different as day and night from one group to the next and make great music in the process. People have tried to put names to all the different variations developing out there now: from "acid jazz" (that one didn't last long) to "lower case" to all-out free blowing. But if you are true to the desire to make interesting music by way of improvising you will ignore all that and find situations that will allow you to explore different sides of your improvising sensibilities. Does this mean you become a jack of all trades, master of none? Not if your search is honest, genuine and long-term.

And, as palettes and techniques get broader and extended, it is only natural that more improvisers would want a career exploring several approaches to improvising yet maintain a personal soundscape. To me this is inevitable because as much as one tries to copy another musician they like, ultimately this cannot be done. There is too much 'you' there to begin with. When a musician works in a variety of settings this tends to elude many critics and promoters because they've already got you in a box. I understand they can't know everything that every musician is doing, especially today with the proliferation of so much music out there, but they are missing something - the fact is that this is a new paradigm. Everyone's been looking for the new thing but it's right here in front of

them: musicians improvising in a number of approaches and settings.

Which brings me back to the excitement of improvising in these times. The fact that the business is so bad should be a freeing experience for us. Yes we all like to work and pay the rent but we should be playing what we want to and getting paid. And this is possible. No, you won't make Lady Gaga money but with playing and teaching you can make a decent life for yourself. What makes it tough is all the peripheral nonsense. The stuff that has nothing to do with improvising and playing music. You are out here trying different things with different people and seeing what can work and trying to keep it going as long as this crazy city with its careerist mentality will let you. I'm sure I'm not the only one to have started bands, have great recordings and gigs and then one of the members decides it's better for them to be doing something else. I'm not saying they shouldn't, I get how it is, but it is frustrating.

Another pet peeve I have that I see is musicians undermining themselves. Many musicians I know listen in mono, one style of improvisation, but we are living in a multiphonic improvisational world and that is healthy and vibrant. It's amazing to me that in a field where the members of a community that supposedly have open minds, many musicians dismiss sincere practitioners of other approaches out of hand. To me that's just wrong and only dissipates the energy of that individual. Of course you can listen and play however you want but maybe give some other approach a chance. It's probably already seeped in somehow somewhere anyway. This might start more dialogues between musicians of different styles since I don't see enough of that even between musicians in their own circles. If you are genuine and sincere, that will come across no matter what your approach is. I have many partnerships and liaisons throughout the world that enable me to find different scenarios where I can express myself and make music I might not even have thought of trying 20 years ago. And for me, the freedom to embrace these new approaches makes for exciting music. ❖

For more information, visit steveswell.com. Swell is at University of the Streets Apr. 2nd and 18th. See Calendar.

Since the late '70s Steve Swell has collaborated with most of the avant greats and straightahead legends: Lionel Hampton, Buddy Rich, Anthony Braxton, Cecil Taylor, Bill Dixon, William Parker, Roswell Rudd, Alan Silva, Jemeel Moondoc, Ken Vandermark, Joe McPhee, Tim Berne, Joey Baron. Swell has led or co-led 30 recordings and is on over 90 as a sideman. He

teaches in NYC schools focusing on special needs children, has appeared at major festivals throughout the world, received grants from USArtsInternational, Lower Manhattan Community Council, Foundation for Contemporary Arts, a commission for The Interpretations Series, nominated Trombonist of the Year (2008) by the Jazz Journalists Association, selected Trombonist of the Year 2008, 2009 & 2010 by El Intruso (Argentina) and received a fellowship from the Jubilation Foundation of the Tides Foundation for his work with NYC youngsters in 2008. In 2010 he was selected for the Trombone category by the DownBeat Critics Poll.

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VOXNEWS

by Suzanne Lorge

Here in the U.S. we're more familiar with the '20s jazz bands of Fletcher Henderson and Duke Ellington than those of European bandleaders. That's why *The Hottest of the Philip Lewis/Rhythm Maniacs Recordings: 1928-1930 (Retrieval-Challenge)* is such an ear-opener. **Philip Lewis**, Director of Music at Decca Records, then just a recent startup in the UK, hired saxophonist Arthur Lally to lead the label's jazz band. At the time, jazz wasn't as mainstream as it would become during the Swing years and many of the session players went unremarked. So these recordings impress not just for the level of musicianship on display so early in the history of jazz, but also for the scholarship behind the documentation of the rereleased material.

Lally's woodwind performances are infectiously upbeat and just shy of daring; the vocalists - Maurice Elwin and Elsie Carlisle - hint at what is to come later in big band singing. We hear some early scats (by Lally)

on "Diga Diga Doo"; a track later is what must be one of the first recordings of Cole Porter's "What Is This Thing Called Love?" (with Elwin on vocals), recorded just months after the song's release in early 1929.

About five years after Porter's big question made the charts, **Ella Fitzgerald** debuted at the Apollo Theater in New York, fulfilling the promise that other singers made in their first forays into the new vocal idiom. We hear this on another recently remastered legacy recording, *Ella and Oscar* (Pablo), which chronicles some of the duets between Ella Fitzgerald and pianist Oscar Peterson. The original LP was recorded in 1975, well into their careers and their collaboration and you can hear both the ease of the communication between the two and the beginnings of age in Fitzgerald's voice. Beautiful for its humanity.

To round out the discussion: RCA-Legacy released *The Essential Eartha Kitt* last month, pulling together 40 of Kitt's classic hits, like "Monotonous", "C'est Si Bon" and favorite "Santa Baby". But in some regards it's

Kitt's non-hits that offer the more interesting moments - we hear less coquetry, less pretense, when she sings in Turkish ("Uska Dara"), Spanish ("Angelitos Negros"), or French ("Bal Petit Bal"). Also in the collection are four tunes by WC Handy, master composer of the blues, originally recorded in 1958, when Kitt was just starting. Here she sounds young and confident, the full force of her personality channeled through a quavering vibrato and carefully enunciated lyrics. But there isn't much that is bluesy or swinging in Kitt's renditions. By the late '50s, as in the '20s, a pure jazz sound could inform the mainstream but not be a part of it.

Today's vocal jazz sound: On Apr. 1st-2nd **Leny Andrade** appears at JALC and **Nellie McKay** headlines at Feinsteins. The Monday Evolving Music Series moves to Clemente Soto Velez with **Fay Victor** and **Jay Clayton** Apr. 11th and the **Dialogues** Apr. 25th. And Romanian native **Sanda Weigl** launches *Gypsy in a Tree* (Barbès Records) at 92Y Tribeca Apr. 22nd. ❖

Red Toucan

by Ken Waxman

Like its aviary namesake, Montreal-based Red Toucan is a rare bird in the recording industry. Dedicated to releasing what label owner Michel Passaretti calls "music with strong improvisational content", the Canadian imprint operates in a unique fashion. Although founded in 1994 as an outlet for local productions, most of Red Toucan's 36 releases so far have featured European improvisers.

Today the label accepts for release only already-recorded projects no matter where they originate. What's distinctive about this arrangement is that no matter the size of the ensemble or the fame of the performers - and Red Toucan's roster includes discs by reedists John Butcher, Frank Gratkowski and François Houle, bassist Joëlle Léandre and bassist/composer Simon H. Fell among others - the label's CDs are usually the first ones recorded by a particular group.

With email and the internet, being located in Montreal is no detriment to doing business, Passaretti explains. "It's a nice place to live but as for publishing creative music, it's as bad as any other place in the world," he jokes. "Red Toucan is now pretty well known among musicians and they come to me with their projects. Curiously, I get very few from Canadian or even Québécois improvisers, but if I got one from a Canadian artist that I wanted to publish at that

moment, I certainly would."

Like most other recording business concerns the reason for Red Toucan's policies stem from one issue: money. "It's more and more difficult to survive," Passaretti reports. "I sell fewer and fewer CDs. That's why I now have to ask musicians for a financial involvement, meaning that they have to buy a certain number of copies of their own CDs." This realistic arrangement deters very few however. Despite having only the time and money to release about three CDs annually, Passaretti never has to solicit projects since demos and proposals arrive almost daily. "Nationality is never an issue when I decide to publish something," he declares. "Though for every one I pick, I have to turn down several very good ones. That's the part of the job I don't like."

However his judgment calls haven't discouraged internationally-known players such as Germany's Gratkowski or France's Léandre, whose work also appears on other labels, to release CDs on Red Toucan; Gratkowski has put out five Red Toucan CDs and Léandre seven. As many other projects on the label, the Berlin-based saxophonist came to Passaretti out of the blue with a proposal via email. But the Léandre story is a bit more complicated and goes back to the label's beginnings.

Initially Passaretti, who is a sales manager for an industrial plastics distributor, and his ex-partner started the label to give more exposure to Canadian improvisers. In fact, six of Red Toucan's first eight releases featured Canadian players such as Houle and

cellist Peggy Lee. Then Houle, with two CDs on the label, wanted his performance at the Vancouver Jazz Festival with Léandre and German pianist Georg Graewe to be his next. "But a real catastrophe happened," recalls Passaretti. "The sound engineer's house and studio was destroyed by fire and the poor guy lost everything, including the tapes of the trio." Shortly afterwards, however, the bassist invited the others to a Paris festival and that session became *Live@Banlieues Bleues*, Red Toucan's sixth release. "That was my first encounter with Ms. Contrabass and since then she must have offered me 568 projects, out of which I was honoured to publish seven so far," Passaretti reports.

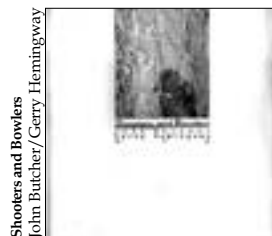
"I first met Michel when I was touring Canada with Carlos Zingaro and Rüdiger Carl in the Canvas Trio. I had just recorded my solo bass disc *No Comment*, which he put out as a CD and it's still in print," Paris-based Léandre explains. "To me, dealing with a Quebecois is like dealing with a cousin, they're close to French people. Michel is sincere in his vision and Red Toucan's production values are precise. In fact, I just proposed a new duo disc to him with me and [violinist] Mat Maneri and I'm waiting to see what he thinks about it."

When the initial Red Toucan partnership dissolved in 1998, Passaretti put out sessions by pianist Michael Jefry Stevens and saxophonist Dave Liebman on the Cactus imprint, but within a year reactivated the already-established Red Toucan name with *C'est ça*,

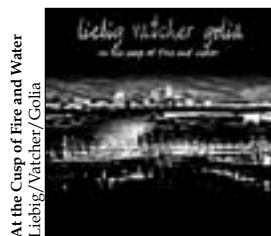
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No Comment
Joëlle Léandre



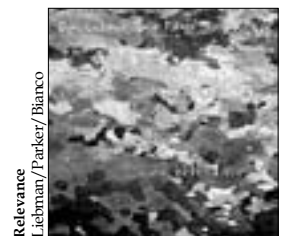
Shooters and Bowlers
John Butcher/Cerry Hemmingway



At the Cusp of Fire and Water
Liebig/Vatcher/Golia



9 Moments
Houle/Léandre/Strid



Relevance
Liebman/Parker/Blanco

LISTEN UP!

Saxophonist **SHAULI EINAV** has performed at the Red Sea Jazz Festival, The Israel Festival in Jerusalem, The Rochester International Jazz Festival, Tel-Aviv International Jazz Festival and venues like The Knitting Factory, Fat Cat, Smalls and Duc de Lombards in Paris. He was recently signed by the leading French jazz label Plus Loin Music. Einav has performed with players like bassist Omer Avital, pianist Aaron Goldberg, drummer Johnathan Blake and the late saxophonist Arnie Lawrence. He holds a Masters degree from the Eastman School of Music.

Teachers: Walt Weiskopf, Arnie Lawrence and Dave Liebman.

Influences: John Coltrane, Charlie Parker, Thelonious Monk, Wayne Shorter.

Current Projects: My current project is performing and booking my quintet, which recorded my debut *Opus One* (Plus Loin), as much as I can and also working on a new quartet with an accordionist, percussionist, bassist and myself on soprano sax.

By Day: Practicing, composing and emailing!

I knew I wanted to be a musician when... I understood I can reach everyone no matter their spoken language and how deep it is to tell the truth when playing.

Dream Band: The people with whom I recorded lately: Shai Maestro, Andy Hunter, Joseph Lepore and Johnathan Blake.

Did you know? I used to be a professional dancer in a folk-dance group for eight years!

For more information, visit shaulimusic.com. Einav is at Douglass Street Music Collective Apr. 2nd and Miles' Café Apr. 8th. See Calendar.



Shauli Einav



Mike Noordzy

MIKE NOORDZY is an acoustic and electric bassist, contra-alto clarinetist and founder of the independent experimental music record label Nacht Records.

Teachers: Mike Richmond, Stanley Cowell, William Parker.

Influences: Charlie Haden, William Parker, Bill Laswell's Painkiller and Last Exit, Velvet Underground, The Meters, Ozzy Osbourne-era Black Sabbath, Iggy and the Stooges, Merzbow, Paul Motian, Morton Feldman, Gloria Coates, Arnold Schoenberg, Sonny Rollins, Lee Konitz, Chris Welcome, Herb Robertson and Derek Bailey.

Current Projects: I play electric fretless bass in Mothguts (alt punk jazz metal); contra-alto clarinet in MOFODiSHU (ambient long tone improvisation noise), Intense Men (weirdo prog dance metal) and Electric Wood (quartet with two guitars and two low clarinets); upright bass in Socialized Improvisation (free jazz sax trio) and lately I've been playing both bass and contra-alto clarinet in an improv trio with guitarist Dave Ross and multi-instrumentalist Jon Francis, to which an anonymous concert goer recently asked, "Is all their music terrifying?" I'm also in the midst of recording a solo instrumental album titled *Appetite for Abstraction*.

By Day: I teach private lessons, play in a wedding band, a karaoke band, play guitar in a country band, juggle, make balloon animals, anything to keep from doing a straight job.

I knew I wanted to be a musician when... I heard the bass line to "Dazed and Confused" by Led Zeppelin.

Dream Band: Living - quartet with Matthew Shipp, Paul Motian and Lee Konitz. Deceased - quintet with Elvin Jones, Derek Bailey, Bill Dixon and Dewey Redman.

Did you know? You can download groovy music for free or for a donation at NachtRecords.com and we're always looking for new stuff to put out.

For more information, visit myspace.com/mikenoordzy. Noordzy is at Goodbye Blue Monday Apr. 3rd and 13th. See Calendar.



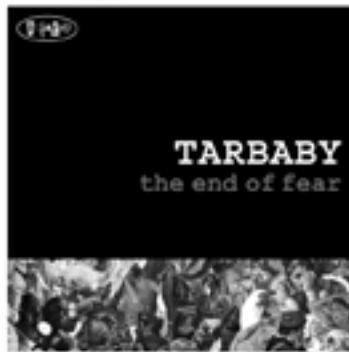
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TARBABY - The End Of Fear
Tarbaby brings us "The End Of Fear." Featuring Eric Revis, Nasheet Waits and Orrin Evans at its core, with guests JD Allen, Oliver Lake, and Nicholas Payton



Jared Gold - Out Of Line
Here is organist Jared Gold on his third record. Also along for the wild ride are guitarist Dave Stryker, on sax Chris Cheek, and drummer Mark Ferber.



Ralph Bowen - Power Play
Highlighted by a strong program of new compositions by Bowen this album features Orrin Evans piano, Kenny Davis on bass and Donald Edwards on drums



MIKE DiRUBBO - Chronos
This trio date features the solid foundation of organist Brian Charette and the explosive drummer Rudy Royston as DiRubbo bravely embarks on a career changing course.



Noah Haidu - Slipstream
Talented pianist Noah Haidu brings an all-star lineup with Jeremy Pelt trumpet, Jon Irabagon sax, Chris Haney bass and percussive metrics of drummers John Davis and Willie Jones III



Ehud Asherie - Organic
Ehud Asherie moves on over to the Hammond B-3 for his fourth release with guitarist Peter Bernstein, on sax Dmitry Baevsky, and drums Phil Stewart.



Benjamin Drazen - Inner Flights
Saxophonist Benjamin Drazen takes us on a harmonic and melodic journey with pianist Jon Davis, bassist Carlo De Rosa, and Eric McPherson on drums.



Captain Black Big Band
Orrin Evans unleashes the debut record of the "Captain Black Big Band" The session is insightfully straight ahead, steadily swinging, and refreshingly melodic.

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ANDY FARBER & HIS ORCHESTRA
with Cynthia Scott

APRIL 5-10
VISTA ALL STARS
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April 7: Closed

APRIL 11 UPSTARTS!
PURCHASE JAZZ ORCHESTRA WITH ERIC ALEXANDER

APRIL 12-13
THE THREE COHENS
with Anat Cohen, Avishai Cohen, Yuval Cohen, Aaron Goldberg, Matt Penman & Greg Hutchinson

APRIL 14-17
PHIL WOODS QUINTET
with Brian Lynch, Bill Mays, Steve Gilmore & Bill Goodwin

APRIL 18 UPSTARTS!
MANHATTAN SCHOOL OF MUSIC JAZZ ORCHESTRA AFRO-CUBAN JAZZ ORCHESTRA WITH SPECIAL GUESTS
Conducted by Bobby Sanabria

APRIL 19
BEN WOLFE QUINTET
with Ryan Kisor, Marcus Strickland, Luis Perdomo & Greg Hutchinson

APRIL 20-24
BOBBY HUTCHERSON & JOEY DEFRANCESCO
with Peter Bernstein & Byron Landham

APRIL 25
GRETA MATASSA QUARTET WITH PETER BERNSTEIN

APRIL 26-MAY 1
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with Special Guest Toninho Horta, Claudio Roditi, Maucha Adnet & George Mraz



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Introducing Triveni
Avishai Cohen (Anzic)
by David R. Adler

It's hard to avoid the word 'authenticity' when describing the raw, bone-deep sense of swing that permeates *Introducing Triveni*, easily one of the top jazz recordings in recent memory. Trumpeter Avishai Cohen, bassist Omer Avital and drummer Nasheet Waits lock in from the first moments of "One Man's Idea", a brisk Cohen original, but they're just as sturdy and impressive on slow-crawling tempos such as Ellington's "Mood Indigo". This is a band effort, full of subtlety and keen interaction, even if Cohen's main purpose seems to be playing the hell out of the horn.

The trumpet-bass-drums format is not terribly common and yet not new to Cohen - he teamed with bassist John Sullivan and drummer Jeff Ballard for his 2003 debut *The Trumpet Player*. For 2008's *Flood*, Cohen made music that was darker, more meditative and vamp-oriented, recruiting pianist Yonatan Avishai and percussionist Daniel Freedman, his colleagues from the eclectic band Third World Love. Though Avital is a Third World Love member as well, he and Cohen generate fireworks of another sort here. Their work on *Introducing Triveni* is solidly, unambiguously 'in the tradition' and still every bit as inventive.

Cohen's flair for modern trumpet language is impeccable on "Ferrara Napoly", a dark and elaborate theme that morphs into a blues (complete with a surprise quote of "When I Fall In Love"). The wah-wah muting on "Mood Indigo" conjures Bubber Miley, arguably by way of Wynton Marsalis. Don Cherry's "Art Deco", in plain and accessible F Major, sounds as close to a standard as Cole Porter's "You'd Be So Nice To Come Home To" - both tunes get a similar midtempo treatment, with Waits showing fine taste and control on brushes. John Coltrane's "Wise One" is full of open-ended rubato tumult while Cohen's "Amenu" and "October 25th" are orchestrated in a tight-but-loose way, highlighting the trio's effortless rapport.

For more information, visit anzicrecords.com. Cohen is at *Jazz Standard* Apr. 1st-3rd with *SFJAZZ Collective*, *Dizzy's Club* Apr. 12th-13th and *Smalls* Apr. 21st with *Triveni*. See *Calendar*.



Toe The Line Dan Pratt (Posi-Tone)
Keystone Dave Stryker (SteepleChase)
Out of Line Jared Gold (Posi-Tone)
by Donald Elfman

It's great to see that the saxophone/organ combination has remained in favor with players both in and out of the jazz mainstream. In the discs collected here, two organ quartets - one with a trombone instead of the usual guitar - and a SteepleChase mainstay offer their take on the format. On all three recordings the talented organist is Jared Gold.

Saxist Dan Pratt writes smart melodies on *Toe The Line* that challenge both players and listeners. Trombonist Alan Ferber lends a simpatico voice to the horn lines and also displays his own audacious sound and approach. The album opens with Pratt's "Houdini", the title of which suggests some kind of sorcery. The two horns boldly declaim the theme and then Pratt creates his own magic without trickery while Ferber makes the burry sound of his trombone work for the tune. Lest we forget, Gold is underneath providing strong basslines and a rich harmonic cushion for the horns and the powerful drums of Mark Ferber. The quartet plays hard and hot but manages to find a slower heat for the Duke Ellington/Billy Strayhorn ballad "Star-Crossed Lovers". Alan Ferber and Pratt share the main theme with Gold supplying lush fills and Mark Ferber making things move forward, gently yet insistently, with the brushes. Gold is a dazzler here and elsewhere but he never lets the dazzle overwhelm the music's shape and direction.

Guitarist Dave Stryker has worked with Jack McDuff and two of the organ Smiths - Jimmy and Dr. Lonnie. He cares about swinging and the groove, but finds his own way in, with, he notes, "different harmonies and challenging arrangements." His regular trio - with Gold and Quincy Davis on drums - has been expanded with Stephen Riley (tenor sax) for *Keystone*. The opening title track sounds simple but grows more complex as these players riff on it. Stryker's solo is virtuosic yet still expressive and Riley sounds like an old soul who has figured out the way to make his soft-sounding tone pulse with hard excitement. Saxist Stanley Turrentine had played a wailing version of The Beatles' "Can't Buy Me Love" in 1964 and it inspired Stryker. This version starts with a shuffle beat, given a new twist thanks to a slight alteration of the harmonies. It's a blues strut and Gold has got that '60s thing going, dexterously sliding through the passion of the tune.

Gold is the leader on *Out of Line* and here he gets to display his talent as both player and composer. Mark Ferber is once again at the drums with Stryker on guitar, Chris Cheek fulfilling the saxophone duties. This is like a great Blue Note quartet of the past and appropriately Gold opens with Hank Mobley's "An Aperitif". Cheek goes out of Mobley's line to fashion a solo that works its insistent way back to the melody and groove of the tune. Next up is what could be an old jazz/gospel standard except that it's Gold's original "Preachin'". This is testimony of a quiet sort - a simple song, a quiet pulse and some lovely solos. Spirit of another sort shines through in the Philadelphia pop classic "La-La Means I Love You", a fine example of how Gold finds music from outside jazz and gives it new meaning. And then there's "Skylark", which is treated as a spirited, harmonically rich samba with Cheek swirling in, around and through the changes and Gold and friends pounding out the rhythm.

For more information, visit posi-tone.com and steeplechase.dk. Gold is at *Fat Cat* Apr. 1st, *Bar Next Door* Apr. 2nd and *Smalls* Apr. 12th. See *Calendar*.



Alone at the Vanguard
Fred Hersch (Palmetto)
by George Kanzler

Half a decade ago, Fred Hersch had the honor of being the first pianist to play a week-long solo gig at that venerable mecca of jazz, the Village Vanguard.

Since then Hersch endured Job-like AIDS-related afflictions but after a long rehabilitation (he practically had to relearn his piano technique) he's returned to claim his place as one of the great masters of jazz piano, a place resoundingly affirmed by this album, recorded during the last set of the last day of his second solo week at the Vanguard, on Dec. 5th, 2010.

Hersch may be one of the most lyrical pianists in jazz today but he avoids the ostentatious and the obvious, eschewing grand gestures and extravagant emotional outbursts in favor of a measured approach as much intellectual and musically referential as emotional. He opens the set with "In the Wee Small Hours of the Morning", creating a gentle atmosphere with delicate flutterings before introducing the melody and going into improvised lines that flow out of the tune and mood like an extended reverie. A brace of originals, all different and distinctive, follow: "Down Home", for Bill Frisell, mines that guitarist's love of gospel-blues, from country-ish chords to down home rumbles; "Echoes" is rhapsodic but precise, limpidly romantic even when at the spare, tinkling top of the keyboard; "Lee's Dream" honors Lee Konitz by incorporating his trademark long, loping lines and "Pastorale" is dedicated to Robert Schumann. By taking the tempo down a notch, Hersch adds luster to Eubie Blake's "Memories of You", creating affectionate nostalgia while "Work" is yet another fine addition to Hersch's singular interpretations of Thelonious Monk. A sly meditation (more ballad than blues) on Sonny Rollins' "Doxy", ending with the melody, is a fitting encore.

For more information, visit palmetto-records.com. Hersch is solo at *Rubin Museum* Apr. 1st and at *Birdland* Apr. 19th-23rd. See *Calendar*.

RECOMMENDED NEW RELEASES

- Ambrose Akinmusire - *When the Heart Emerges Glistening* (Blue Note)
 - Ralph Bowen - *Power Play* (Posi-Tone)
 - Adam Cruz - *Milestone* (Sunnyside)
 - Alexis Cuadrado - *Noneto Ibérico* (BJU)
 - Christine Jensen Jazz Orchestra - *Treelines* (Justin Time)
 - Terrell Stafford - *This Side of Strayhorn* (MAXJAZZ)
- David Adler**
New York@Night Columnist
- Orrin Evans' Captain Black Big Band - *Eponymous* (Posi-Tone)
 - Iro Haarla Quintet - *Vespers* (ECM)
 - Lisa Hilton - *Underground* (Ruby Slipper Prod.)
 - Joëlle Léandre - *Live at the Ulrichsberg Kaleidophon* (Leo)
 - Other Dimensions in Music - *Kaiso Stories* (featuring Fay Victor) (Silkheart)
 - TØRN (Joe Hertenstein/Achim Tang/Philip Zoubek) - *Respect* (2nd Floor)
- Laurence Donohue-Greene**
Managing Editor, The New York City Jazz Record
- Muhal Richard Abrams - *Duos with Fred Anderson and George Lewis* (Pi)
 - Germanotta Youth - *The Harvesting of Souls* (Wallace Records)
 - Julian Lage - *Gladwell* (Emarcy-Decca)
 - Albert Mangelsdorff/François Jeanneau - *Swiss Radio Days Jazz Live Trio Concert, Vol. 22* (TCB)
 - Odean Pope - *Universal Sounds* (Porter)
 - Nils Wogram & Simon Nabatov - *Moods & Modes* (Nwog)
- Andrey Henkin**
Editorial Director, The New York City Jazz Record



Leaps of Faith
Cuong Vu 4-Tet
(Origin)



Eponymous
Speak
(Origin)

by Matthew Miller

For all of his sonic manipulations, kinetic energy and creative focus, trumpeter Cuong Vu never strays far from a strong melody. It is a unifying element in a professional career that has spanned nearly 20 years with his own idiosyncratic groups and associations with artists like Pat Metheny, David Bowie and Laurie Anderson, among many others. On two new releases, *Leaps of Faith* and *Speak*, Vu is joined by a coterie of like-minded musicians who share the trumpeter's vision and seem eager to push him into ever more exciting musical territory.

Leaps of Faith opens with a starkly atmospheric interpretation of "Body And Soul" that begins with a 30-second wash of sound, punctuated by sonic blips from electric bassists Stomu Takeishi and Luke Bergman. Vu emerges with a familiar melody made barely recognizable due to the piece's glacial pace and lack of ornamentation. The entire performance has an otherworldly quality to it - like a familiar voice slowed down on tape. Vu takes a similar approach on "All The Things You Are" and "My Funny Valentine", stretching the melody to the breaking point and in effect creating an entirely new piece.

The members of Vu's 4-tet are equally committed to the leader's approach. Takeishi - a long-time associate of Vu's - often provides a foil to the trumpeter's melodic line and melds perfectly with drummer Ted Poor's sinewy percussion. Rounding out the unorthodox 4-tet is Bergman - a former student of Vu's at University of Washington in Seattle and now a frequent collaborator - who somehow manages to supply chords and effects without stepping on Takeishi's toes.

The group's interpretation of Vu's "Child-Like (for Vina)" is most illustrative of the 4-tet's commitment to group cohesion and controlled freedom. Following Vu's trumpet on an upward arc that climaxes ten minutes later with a storm of distorted bass, bracing percussion and ripping brass lines, the band's flawless execution and collective focus is thrilling.

Vu made waves a few years ago when he left New York for his hometown of Seattle and in the ensuing

years, he has helped to create a thriving scene both as a player and a professor at the University of Washington. The trumpeter's bandmates on *Speak* are all former students, but you wouldn't necessarily know it listening to the album. While the teacher's influence can be heard throughout, it's clear that the ensemble has moved way beyond a mentor/mentee relationship. Vu's trumpet melds beautifully with saxophonist Andrew Swanson's lines on pieces like "People of Cats", an episodic and assured composition by bassist Bergman, but often takes a backseat to the contributions of his bandmates.

Each of the album's six compositions is penned by a member of the quintet, with the exception of Vu, and from the keyboardist Aaron Otheim's prog-ish opener "Amalgam In The Middle" to drummer Chris Icasiano's furious and aptly-titled "Pure Hatred", it's clear that this young band takes its composing as seriously as its playing. While spontaneity and improvisation figure heavily into the performances on *Speak*, the thematically heavy compositions always end up sounding through-composed. While this undoubtedly has a lot to do with a composer's *modus operandi*, it also speaks to the deep rapport of the group. It's certainly nothing new for Cuong Vu and if this strong album is any indication, it's a practice he has passed on to a new generation.

For more information, visit origin-records.com. Vu is at Kupferberg Center Apr. 2nd as part of the Cool Beats Festival. See Calendar.



This Could Be The Start of Something Big
Andy Farber and his Orchestra (Black Warrior)
by Alex Henderson

When it comes to big bands, a variety of extreme theories get tossed around in the jazz world. One theory has it that big bands will go back to being as plentiful and as commercially successful as they were during the Swing Era (talk about wishful thinking) while an equally ridiculous theory has it that big bands are destined for total extinction. But though big bands will never go back to being a part of pop culture to the degree that they were some 75 years ago, they are hardly an endangered species; one simply has to know where to look for them and today's big bands range from avant garde orchestras to more conservative outfits like the one that Long Island-born saxophonist Andy Farber leads on *This Could Be The Start of Something Big*.

With one foot in swing and the other in bop, this recording doesn't offer a lot of surprises but is an agreeable listen nonetheless. Farber's own material is pretty conventional swing-to-bop big band fare and his take of the standard "Body and Soul" is probably a little too close to Coleman Hawkins' famous 1939 version for its own good. But the CD takes a more interesting turn with the inclusion of Mel Brooks' "High Anxiety" (from the 1977 film) and Pete Johnson's "Roll 'Em, Pete", which came out of boogie woogie piano but works well for Farber in a big band environment. And even though "The Man I Love" is usually performed as a ballad, Farber surprises us by taking the George Gershwin warhorse at a faster tempo than usual. So even though the disc doesn't offer a great deal of surprises, it offers some.

Two of the songs on this mostly (but not exclusively) instrumental CD boast none other than Jon Hendricks on vocals: the aforementioned "Roll

'Em, Pete" and the Steve Allen-composed title song. Hendricks was 87 when *This Could Be The Start of Something Big* was recorded and after all these years, he still brings plenty of passion and enthusiasm to the table. In fact, some of Hendricks' hardcore followers will probably want to hear this album simply because he appears on those two tracks.

This Could Be The Start of Something Big generally plays it close to the vest, but it's still a generally decent example of what Farber has to offer in a big band realm.

For more information, visit andyfarber.com. Farber is at Dizzy's Club Apr. 4th. See Calendar.

UNEARTHED GEM



A Matter of Black and White:
Live at the Keystone Korner, Vol. 2
Jaki Byard (HighNote)
by George Kanzler

A pianist's approach to solo playing tells you a lot about his attitude towards jazz. Jaki Byard was a gourmand of jazz, an omnivore who devoured every aspect of the music like a glutton who could never get his fill. He played solo as if breaking bonds, freeing himself of formal restraints like bands and rhythm sections, following his appetites wherever they led him. This album, a compendium of solo performances culled from his trio appearances at San Francisco's Keystone Korner in 1978-79, is Jaki Byard, solo pianist, at his expansive, exuberant best.

It's not surprising Byard (1922-99) worked with, and was admired by, Charles Mingus and Rahsaan Roland Kirk, two jazz giants who, like him, embraced the entire history and tradition of jazz. He inhabited myriad genres as well as individual piano styles and seemed incapable of not referencing multiple examples in any given performance. Case in point here: "Alexander's Ragtime Band", where in little more than four minutes Byard propels a time machine from Scott Joplin-esque ragtime through Fats Waller stride, a glance at Broadway pomp along the way to some futuristic free jazz swirls before a swinging last half chorus, capped off with a quirky coda. He's as mercurial with moods as with styles too; his Billie Holiday tribute begins a "God Bless the Child" somberly, but as the tune progresses his variations stride beyond swing into an anthemic, defiantly triumphant climax that segues into a "Lover Man" more heraldic than melancholy. "Do You Know What It Means to Miss New Orleans?" begins rubato, with Art Tatum-esque flourishes then immerses itself in New Orleans piano traditions. Erroll Garner is evoked in the sly, feinting intro and lush melody chording of "Hello Young Lovers" and in the flamboyant treatment of "Sunday". An Ellington-Strayhorn medley provides a grand finale, starting with unusually extended - in both mood and music - variations on "Lush Life", giving way to a throbbing "Day Dream" and ending with sweeping orchestral flourishes threatening the piano's equilibrium on "Johnny Come Lately".

For more information, visit jazzdepot.com. A Byard tribute is at Brooklyn Lyceum Apr. 6th. See Calendar.

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GLOBE UNITY: COLOMBIA



Cartagena! Curro Fuentes & The Big Band Cumbia and Descarga Sound of Colombia
Various Artists (Soundway)
Mambo Loco
Anibal Velasquez y Su Conjunto (Analog Africa)
Resistencias
Ricardo Gallo Cuarteto (Bluegallo Music)
 by Tom Greenland

Colombian music draws on a rich creole heritage of indigenous folk musics combined with African, Spanish, Caribbean and North American influences; in the hands of creative musicians, it accrues a distinctive local 'sabor' (flavor).

Cartagena!, named for the Caribbean port city, is an anthology of rare recordings by "Curro" Fuentes, the youngest of three brothers to produce for Discos Fuentes, the country's largest, most influential label for almost 40 years. Recorded in the '60s and early '70s, the tracks highlight Fuentes' trademark sound: booming bass, impressive horn arrangements and hot improvisations replete with a mixture of local cumbia, porro and other styles with Cuban salsa and descarga (improvised) music. The beats are ferocious and infectious, with impressive soloing on "Honolulu" (bass), "Salsa Sabrosa" (trumpet and timbales), "Fiesta de Negritos" (clarinet and trumpet) and "Cumbia del Monte" (clarinet).

Covering approximately the same time period as *Cartagena!*, *Mambo Loco* documents the style of Anibal Velasquez, an influential accordionist from Barranquilla, another Caribbean port with a strong musical heritage. Velasquez modernized guaracha music by using electric bass, replacing bongos with an x-ray film-covered caja (traditional drum) and turning up the tempo to hyperspeed, resulting in a frenetic dance style well suited to carnival-esque 'ambiente' (mood) of his hometown. Most of the tracks feature lead and chorus vocals complemented by the leader's florid, horn-like style, especially notable on "Que Pasa", a track that, along with "Cecilia", features inspired piano solos.

Recorded in Bogota, Colombia's capital in the central Andean highlands, *Resistencias* is a modern release by pianist/leader Ricardo Gallo, bassist Juan Manuel Toro, drummer Jorge Sepulveda and percussionist Juan David Castaño, the third in their five-year association. It is collaborative in every sense, including compositions from each member and emphasizing group interplay over individual solos. Gallo's writing - featured on five of eight tracks - is distinctively modern, combining Sturm und Drang (storm and stress) romanticism with fractured rhythms and dense, polytonal harmonies that are rich and suggestive, floating over the percussionists' intricately layered sticking patterns and booming low drums while Toro ties it all together. "Ais", the epic centerpiece, epitomizes their distinctive approach, attaining a powerful yet effortless climax.

For more information, visit soundwayrecords.com, analogafrica.com and ladistritofonica.com. Gallo is at Drom Apr. 28th. See Calendar.



Trust
Sean Smith Quartet (Smithereen)
 by Stuart Broomer

Sean Smith is a fine mainstream bassist, with a warm sound and a springy beat. Through the years he's worked with musicians like Phil Woods, Bill Charlap and Mark Murphy, all of whom have recorded Smith's tunes. All of those musicians have in common a commitment to lyricism and swing, qualities that Smith himself possesses in abundance.

This investment in melody is the distinguishing mark of his compositions, which are featured throughout *Trust*, his third quartet CD. And it's also the defining quality of every musician in the group, saxophonist John Ellis, guitarist John Hart and even drummer Russell Meissner. The quartet has an airy collective sound, a transparency with each voice passing through the ensemble. Smith's compositions range easily from the playful swing of "Bush League" to a gorgeous ballad line like "Voices", with Ellis summoning up an almost Getz-like sweetness when appropriate. The individual sounds are most apparent in "Homemade Japanese Folk Song", a particularly affecting Smith original that's played here as a round, the melody passing from one voice to another.

The interaction is strong as well, as on the Latin-pulsed "Wayne's World", dedicated to Wayne Shorter, with Smith and Meissner laying down a warm carpet of bubbling rhythm for Ellis' floating tenor and Hart's rapidly expanding guitar lines. That interaction is even more apparent in "Margin of Error", with Ellis and Hart improvising contrapuntally. It's a solidly mainstream group, with Smith's compositions and the collective commitment giving this quartet a distinct and engaging personality.

For more information, visit seansmithjazz.com. This group is at Birdland Apr. 4th. See Calendar.



Uplift
Monty Alexander (Jazz Legacy Prod.)
 by Andrew Velez

The prolific Jamaican-born virtuoso pianist Monty Alexander continues to occupy a singular position in jazz. Steeped in swing, he readily acknowledges the influence of Nat Cole and Oscar Peterson in his aesthetic. But his playing also often features a Caribbean-flavored rhythm that makes for a mix quite unlike that of anyone else.

Uplift is a collection of live performances recorded at various concert halls between 2007-10. The proceedings start off with a rollicking version of a classic Sinatra swinger, Sammy Cahn-Jimmy Van Heusen's "Come Fly With Me", recalling Alexander's early years in New York when he was house pianist at Jilly's, a favorite Sinatra hangout; that familiar finger-snapping ease is evident in Alexander's rendition. The mood switches on John Lewis' "Django". Initially nigh

to mournful, mid-song Alexander shifts expansively into a swing interlude, interpolating phrases from "Softly As In A Morning Sunrise" before reverting back to a meditative closing. His take on "Body and Soul" moves subtly in a waltz-like turn even as he mixes swing with hints of boogie woogie. Throughout he also humorously tosses in snatches of other tunes including "Mary Had A Little Lamb" and "Buttons and Bows".

His own melody "Hope" has hints of elegant gospel in an Ellington-ian manner. That ability to be expressive in unusual stylistic combinations is evident throughout *Uplift*. Alexander is percussive. He is lyrical. And sometimes almost simultaneously. Humor is again evident on "Sweet Georgia Brown" even as his stride playing is torrid. Together with Herlin Riley's drum work they make joyful noise.

For more information, visit jazzlegacyproductions.com. Alexander is at Birdland Apr. 5th-9th. See Calendar.



Canada Day II
Harris Eisenstadt (Songlines)
 by Gordon Marshall

Drummer/composer Harris Eisenstadt's *Canada Day II* is a chilly, dry wash of melody and understated rhythm. As with the group's debut on Clean Feed, this is a little anticlimactic considering the personnel, which features Nate Wooley (trumpet) and Matt Bauder (tenor sax). Their underlying virtue here may be playing with restraint, but one wants a little more pep and spice.

Much of the work here has a '60s Blue Note feel to it, with hard-edged rhythms and bluesy, modal forays. But it also has a muffled quality that the original Blue Note albums transcend - the parts don't ring out with the resonance they might. It is all as if kept under glass. But it is incumbent on us to listen to it on its own terms; it appears that the music prefers to be taken at something of a distance and analyzed accordingly, with some reserve.

The group, which also includes Chris Dingman (vibraphone) and Eivind Opsvik (bass), veers in many directions of modern jazz. This would be a criticism except one can't help but speculate that the musicians' pan-fidelity to these musical forms, at the price of too little original and earthy interaction, is part of a greater scheme intended to make us more careful listeners, rather than offer an exhilarating listen.

Great care has gone into the composing, with all the niceties of Monk and Mingus. Also the music has kind of a pop feel and beat to it. These two things are good. Also good are the woolly soloing of Wooley and the changes Bauder rings on saxophone. There are indeed surprises on this record but they are rather academic and after-the-thought.

Why the artists would make such an album, in every way 'cool', is open to asking. It may be a case of too many great young cooks trying not to spoil the broth. However that may be, there is something that redeems this album's subdued perfection apart from its relative lack or otherwise of appeal to the ear. As a part of a process, or at least a look at a musical philosophy in the process of evolving, this is bound to remain a document of important artists at a crucial, still-early point in their careers.

For more information, visit songlines.com. This group is at The Stone Apr. 5th and SALT SPACE Apr. 14th. See Calendar.



The Coimbra Concert
Mostly Other People
Do the Killing
(Clean Feed)



Sum and Difference
Peter Evans/
Sam Pluta/Jim Altieri
(Carrier)

by Clifford Allen

Mostly Other People Do the Killing (MOPDtK) is a quartet that's endemic of the delicate balance between technique, experience and knowledge that is continually at play in this music. Fed by the unwavering pulse of chief composer Moppa Elliott's usually pizzicato bass and the crisp, roiling flash of Kevin Shea's drums (not as much random caterwaul as one might assume), the frontline is split between saxist Jon Irabagon and trumpeter Peter Evans, two players who push the limits of traditional tonality in their instruments but who nevertheless maintain a steely reserve throughout.

The real irony beyond their choice of artwork/image, punning titles (on four albums prior to *The Coimbra Concert*) and so forth is that behind all that MOPDtK are a focused and often coolly adept quartet powering through traditional reference and contemporary, immediate exploration at an often breakneck pace. Evans works in areas that pit fat, golden swagger, harrier flurries and muscular jounce against an equally intense, micro-sonic conception and in some ways could be seen as the quartet's Lester Bowie figure considering how his runs trigger evocations from early small-group swing to stratospheric freedom. Irabagon's tenor playing is measured, tensile post-Sam Rivers work while his soprano on "Blue Ball"/"A Night in Tunisia" is a tour de force of circular breathing. MOPDtK are somewhat reminiscent of the Clusone Trio without being as historically strict; suite-like improvisations encapsulate action/motion and reference, albeit with a surgically exacting sensibility.

Sum and Difference is an entirely different engagement for Evans, whose diverse resumé also includes intense structural quests as a solo improviser and work with drummer Weasel Walter, saxophonist Evan Parker and his own quartet/quintet. Here, he's part of a series of duos with laptop artist Sam Pluta (who also engages violinist Jim Altieri) on this brief series of electro-acoustic improvisations. A context like this is where Evans might set himself acutely apart from the all-encompassing technical mastery of his brass-playing peers, insofar as 'tradition' is engaged. Evans and Pluta are divergent in their means, but emphasizing the breadth of sounds producible by breath, fingers, lips and tongue (not to mention valves, bell and mouthpiece) versus a sonic array that's wholly electronic produces a carpet of gauzily interlocking fibers. Gulps, kisses and shrieks abet and oppose digital fuzz and clicks until they become a whorl of action, origin indeterminate. Altieri's whining, bent glisses and flurries are likewise an interesting foil to Pluta's glitchy patchwork, albeit an inherently more romantically expressive one. While the most microscopic elements of Evans' palette might be buried in this setting, *Sum and Difference* is still a fine place to dive into his more experimental, non-jazz work.

For more information, visit cleanfeed-records.com and carrierrecords.com. Evans' Quartet and Quintet are at Littlefield Apr. 7th. His Quartet is at I-Beam Apr. 15th-16th. Mostly Other People Do the Killing is at Zebulon Apr. 22nd. See Calendar.

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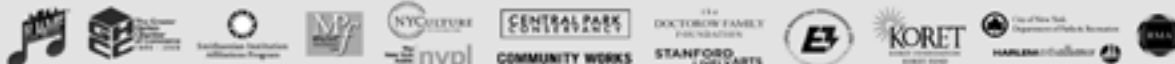
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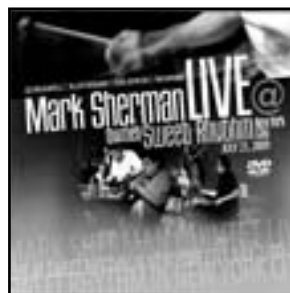
40 Acres and a Burro
Arturo O'Farrill & The Afro Latin Jazz Orchestra
(ZOHO)
 by Joel Roberts

It's hard enough for a big band to survive, let alone a Latin big band that breaks away from the world's wealthiest jazz cultural institution to make a go of it alone. But three years after cutting ties with Jazz at Lincoln Center, Arturo O'Farrill and the Afro Latin Jazz Orchestra are thriving, with a new home some 30 blocks north of JALC at Symphony Space and a new CD that captures the band's exuberance and all-around musical excellence, as well as its leader's irreverence and concern for social justice. Even the album's title, which refers to the land grants freed slaves were offered after the Civil War, can be taken as a sly poke at the group's former institutional overseers.

Arturo O'Farrill, of course, is the son of the legendary Cuban-born bandleader Chico O'Farrill and his music can certainly be seen as a continuation of his father's legacy. But Arturo has a broader vision of Latin jazz than his dad, one that extends beyond his AfroCuban roots to all of Latin America. The album's diverse selections include big-band treatments of a choro number from Brazil, festejo rhythms from Peru, tango from Argentina, even a poignant Latin-Celtic take on the traditional fiddle tune "She Moves Through the Fair". O'Farrill's own compositions tend toward the topical, like the tongue-in-cheek title track and the celebratory "Wise Latina", written in honor of Supreme Court Justice Sonia Sotomayor. The ensemble swings especially hard on Chico O'Farrill's salsa arrangement of "Almendra" and Michael Philip Mossman's bold, brassy treatment of "A Night in Tunisia".

With exquisite playing from all involved, including splendid contributions from guests like Paquito D'Rivera, Arturo O'Farrill and friends make a convincing case for their inclusive, forward-thinking brand of Latin Jazz.

For more information, visit zohomusic.com. O'Farrill is at Brooklyn Public Library Central Branch Apr. 7th as part of the Central Brooklyn Jazz Festival, Puppets' Jazz Bar Apr. 15th and BAMCafé Apr. 30th. See Calendar.



Live @ Sweet Rhythm
Mark Sherman
(Miles High)



Cosine Meets Tangent
Eddie Mendenhall
(Miles High)

by Marcia Hillman

These current offerings display the two sides of vibraphonist Mark Sherman: as leader of his own quintet and as part of someone else's group. *Live @ Sweet Rhythm*, recorded at the defunct New York City club in 2009, features Sherman's working group with Joe Magnarelli (trumpet and flugelhorn), Allen Farnham (piano), Dean Johnson (bass) and Tim Horner (drums). The session has been released in DVD form only but is done track by track so it can be listened to

or watched. Separate interviews of the quintet members are also included.

This is a high-energy presentation, particularly due to the choice of material, all Sherman originals except Thelonious Monk's "Trinkle Tinkle". As a composer, Sherman is straightahead and melodic yet he uses his music to be powerful and subtly fluid in turn. Each player is allowed to vend their wares so there is a lot of music on this DVD, some tracks running over 12 minutes in length. Notable is the performance of "The Great Triplet" (a tribute to the "underlying triplet subdivision that occurs in swing"), which swings mightily with Sherman's vibe statements, Magnarelli's trumpet runs and the pair's four-bar musical conversations.

Cosine Meets Tangent is pianist Eddie Mendenhall's recording debut. As he explains in the liner notes, Sherman "encouraged me to record" and so Mendenhall features the vibist along with bassist John Schifflett and drummer Akira Tana.

Mendenhall's original compositions make up the bulk of the recording, along with one original Sherman piece and the Rodgers-Hart standard "So Easy To Remember", a nicely-paced track displaying a good deal of Mendenhall's lyrical style. One track that stands out is "Blues for Yokohama", which shows off some good interplay between Schifflett and Tana. Mendenhall has technique and a comfortable, easy presence as a performer and his compositions are in sync with these sensibilities. The Sherman original on this CD is "The Great Triplet", given a completely different treatment than on the live DVD. It still swings but with a more laid-back quality.

For more information, visit mileshighrecords.com. Sherman is at The Kitano Apr. 8th-9th. See Calendar.

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Words Beyond
Alon Nechushtan (Buckyball)
Cocoa

Christophe Schweizer's Moonsun (Unit)
Tapestries of Song
Matt Panayides (Pacific Coast Jazz)
by Tom Greenland

Dan Weiss, one of an elite handful of young creative drummers, is known for his multiple musical personalities, easily adapting to the dictates of diverse musical environments while maintaining a distinctive voice. Three recent releases demonstrate his versatility.

Words Beyond, from pianist Alon Nechushtan, is a 'straight'-ahead trio outing that is decidedly crooked, full of zig-zagging melodies and jagged rhythms that sustain a tense, restless mood. Although his melodies and chord voicings retain traces of blues and gospel, the complex phrases and forms push the music towards the future. Bassist François Moutin and Weiss are well able to maneuver the various twists and turns, acquitting themselves with seeming ease. Moutin, like Charles Mingus, plays with great speed, flash and funk, delivering dazzling solos on "Different Kind of Morning" and "Secret Short/Short Secret", also engaging Nechushtan in an exciting dual/duel on the former track. Weiss sometimes sounds like several personalities at once, as on the opening "Muppet Shock", his easy swinging ride cymbal in one hand, an aggressive snare drum in the other.

Trombonist Christophe Schweizer debuts his group Moonsun on *Cocoa*, with David Binney (alto sax), Jacob Sacks (piano), Hans Glawischnig (bass) and Weiss. Schweizer's tunes contain driving, postbop inflected melodies, often played in unison with the alto, providing a strong template for the group's free interpretations. His solos, mellow but urgent, ornamented with subtle slurs, are notable on "Chapter One", where he trades sections with Binney, and on "Phenomenon", where he erects an elegant arc. Binney burns on "Acts-to-See", gushing long eighth-note streams in chromatic sequences that traverse the full range of his horn. Sacks is fleet and fluid, injecting his solos and comping parts with dynamic, pulsing phrases, at other times displaying delicate reserve. Weiss is in (one of) his element(s) here, pushing and

pulling his colleagues with understated extroversion. *Tapestries of Song*, guitarist Matt Panayides' maiden voyage, is a highly accessible outing with Rich Perry (tenor sax), Steve LaSpina (bass) and Weiss. A powerful team, Perry and LaSpina bring a great deal of relaxed authority to the date while Weiss digs into his swing bag: panning short motives across the kit on "Why Bail Them Out?" to sound like three or four drummers; soloing in double-time on "Freedom's Illusion" to run ahead of the band without beating them to the finish line or fading to an almost ghostly presence on "Walking Across a Bridge (with no money)". Panayides spins his musical yarns in a dry, bell-like tone, connecting his phrases with smooth slides, opening "Different Place" and "Sketch" with gentle soliloquies and elsewhere unraveling his lines with graceful taste.

For more information, visit buckyballmusic.com, unitrecords.com and pacificcoastjazz.com. Dan Weiss is at 55Bar Apr. 5th with David Binney, Apr. 8th at The Jazz Gallery and 9th at Cornelia Street Café, both with Rudresh Mahanthappa and Apr. 15th at The Jazz Gallery in duo with Miles Okazaki. See Calendar.



Sacred Chrome Orb
Joe Fiedler (Yellow Sound Music)
by John Sharpe

How to keep interest in the exposed format of a single-line instrument and rhythm section, apart from the obvious variation in pacing? For a saxophonist, one option might be to double on other members of the reed family. Trombonist Joe Fiedler sticks with his lone horn, but has come up with some other possibilities on *Sacred Chrome Orb*, the third offering by his trio with bassist John Hébert and drummer Michael Sarin. He makes full use of the potential provided by a variety of mutes to manipulate his tone and timbre and more uniquely he makes dramatic use of multiphonics in a chordal growl so completely integrated into the charts as to obviate its novelty.

The ten compositions heard here are generally inside in terms of melody and tempo, but draw on a wealth of inspirations from Ethiopian pop singers to Rachmaninoff. Having such an effervescent pairing as Hébert and Sarin behind him allows the leader to expound singing lines that duck and dive, digging into the loose-limbed grooves. In particular, Hébert proves an alluring accomplice, his fleet-fingered picking high toward the bridge forming a delicious contrast to Fiedler's bustling brassiness. Sarin continually varies the textures from his kit while never letting go of the beat, satiating head as well as heart.

All three are stellar players, easily switching in and out of the well-plotted arrangements. Such is the attention given to programming that the limited instrumentation never becomes an issue, from the angular syncopation of the opening "Occult", via the knotty, crisply swinging title track, the funky "Two Kooks" with the trombonist strutting like a peacock, the gruff ballad "#11" where Fiedler supplements his wistful lyricism with buzzing overtones in counterpoint to the bassist's buoyant underpinning, right through to the sprightly bounce of the closing "Einstein Quote".

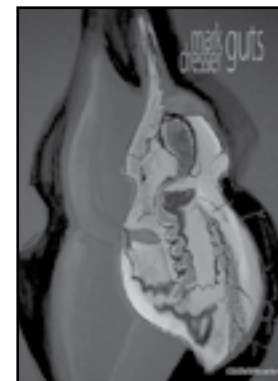
For more information, visit yellowsoundlabel.com. This group is at Saint Peter's Apr. 10th, University of the Streets Apr. 19th and The Local 269 Apr. 21st. See Calendar.

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Action-Refraction
Ben Allison (Palmetto)
by Sean Fitzell

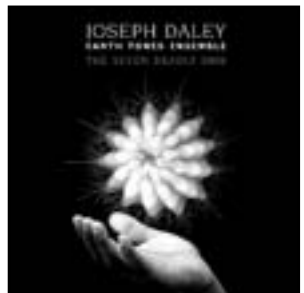
Given Ben Allison's zeal for the creation and presentation of new music, it's surprising that his tenth CD, *Action-Refraction*, is comprised of covers. However, he mines divergent sources - Monk, PJ Harvey, Samuel Barber and The Carpenters. Allison's sensibilities are reflected in the arrangements, his strategies compellingly juxtaposed with the source material.

With guitarist Steve Cardenas and drummer Rudy Royston, the sound hews to the rock-tinged guitar-driven vibe explored over Allison's last few releases. An emphatic beat and punchy guitar obscure the jaunty angularity of Monk's "Jackie-ing" and, coupled with Allison's pulsing line and reedman Michael Blake's ominous bass clarinet introduction, the bop classic is hardly recognizable. With strong melodic and emotive phrasing, Blake gives voice to several pieces, as with his hoarse blowing over the swaying groove of Harvey's "Missed", punctuating a lyrical run with deftly overblown notes for added heft.

Jason Lindner enhances the sonic textures with piano and synthesizer - the latter a new color on the leader's palette. His icy sounds on Barber's "St. Ita's Vision" conjure images of Kubrick-ian dystopia, starkly contrasting the warmth of Allison's woody resonance. On "Some Day We'll All Be Free", guest stunt-guitarist Brandon Seabrook concocts a swirling haze of dissonances in opposition to Cardenas' nuanced improv, teasing the tune's framework, maintained by Blake and the rhythm section.

On The Carpenters' "We've Only Just Begun", skittering drums, strummed guitar and fleet bass are set against slowly unfurled suspenseful tenor notes and a trill of keys. The band eventually coalesces to articulate the familiar theme and a pithy rhythmic counterpoint. Starting with long tones, Blake's solo becomes a rollicking workout over Royston's fierce fills and urgent cymbal bell. After a collective restatement the group dissolves into a chaotic conclusion. Allison enlivens the borrowed music and successfully stamps it as his own.

For more information, visit palmetto-records.com. Allison is at New School University Apr. 5th, Jazz Standard Apr. 12-13th with this group and Kush Tuesdays. See Calendar and Regular Engagements.



The Seven Deadly Sins
Joseph Daley Earth Tones Ensemble (JARO)
by Jeff Stockton

To see tubaist and composer Joseph Daley talk about *The Seven Deadly Sins* on the YouTube video that serves as a trailer for the making of the CD, it's hard to believe that he's 61 - he looks so young. And when you realize that this is his first CD as a leader, you can't help but wonder, what took so long? Daley has been around a

while. Dating back to his membership in Taj Mahal's horn section in the early '70s, his credits include appearances with Sam Rivers, Muhal Richard Abrams, Gil Evans, Carla Bley, Alan Silva and Charlie Haden's Liberation Music Orchestra, among others. Considering his credentials and the breadth and depth of his musical experience, this project truly seems like a culmination, the fruit of a life's work, and everything about the two suites on this CD point toward a careful, thoughtful and serious artistic plan put into action.

Daley composed this music at an artist's retreat, inspired by paintings depicting the seven deadly sins (which are pictured in the booklet) and linking the individual pieces thematically. "Gluttony" lurches forward, deliberate and unstoppable; "Sloth" lumbers; "Lust" roars its intentions through the plunger mutes of the trumpet section and so on. A specialist of brass and reed instruments, several soloists come to the fore of Daley's orchestra: Howard Johnson's bari on "Avarice"; Lew Soloff and colleagues on "Lust" and Scott Robinson's unconventional sarrusophone on "Gluttony" as well as his bass sax on "Sloth".

While the seven sins mark the sections of the first suite, the second suite is a continuous 20 minutes dedicated to Daley's brother. The writing is evocative and elegant and it elicits especially soulful and sympathetic solos from Marty Ehrlich's soprano sax, Vincent Chancey's French horn, Onaje Allan Gumbs' piano and again Johnson's bari, whose sound bookends the CD. Less stuffy than Wynton, less structured than Ellington, less raucous than William Parker's Little Huey and less avant than Julius Hemphill, Daley's work is closest in spirit to the big bands of David Murray and Craig Harris (who performs here), but then again something wholly his own. *The Seven Deadly Sins* is ambitious, well executed, conceptually focused and, as extended works go, it's a beauty.

For more information, visit jaro.de. Daley is at SALT SPACE Apr. 14th with Harris Eisenstadt. See Calendar.



Israeli Song
Eli Degibri (Anzic)
by Elliott Simon

Anzic Records has been a platform for showcasing the unique appreciation that Israeli jazz musicians have for the Talmud according to Trane and the Mishnah according to Miles. Home to saxophonist/clarinetist Anat Cohen and other members of her musical family, saxophonist Eli Degibri's *Israeli Song* is another superb chapter in Anzic's unique take on American jazz. Berklee-trained, Degibri has been in the US for over a decade and possesses a delicately-honed tone on both soprano and tenor. He can certainly wail but does so, unlike some of his conservatory-trained peers, in a way that is more a breath of the blues than it is a blast of blistering bop.

Degibri uses this mature approach to obvious advantage on beautiful ballads like his original "Jealous Eyes" and also to add a bit of creative chill to Dizzy Gillespie's "Bebop". While the roots of Degibri's developed approach may harken back to growing up as he says, "...wishing he was Wayne Shorter" while listening to Ron Carter's bassline on a Miles Davis record, he has also toured with keyboardist Herbie Hancock and is a member of drummer Al Foster's trio.

While Hancock is not here in person, both Carter and Foster are and their combined rhythmic strength

permeates this session. Pianist Brad Mehldau rounds out this quartet, fitting in perfectly while contributing an aptly chosen opener, the classically-inspired "Unrequited". Foster's original "Look What You Do To Me" is a welcomed interjection of upbeat rhythm while Carter's "Third Plane" expands Degibri's boundaries allowing he and Mehldau to play 'out'. Degibri's paean to his bassist features classy tenor work and an exquisite solo from "Mr. R.C." himself while the title cut's elegant piano lines and poignant tenor beautifully combine to close things out.

For more information, visit anzicrecords.com. Degibri is at Smalls Apr. 15th-16th. See Calendar.

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Chronos
Mike DiRubbo
(Posi-Tone)



The Move
Jim Rotondi
(Criss Cross)

by Ken Dryden

Since coming to New York City, alto saxophonist Mike DiRubbo has caught the attention of his fellow jazz artists. Having studied with the late alto sax great Jackie McLean at the University of Hartford, DiRubbo has been a first-call player, performing with leaders such as Harold Mabern, Eddie Henderson, Steve Nelson and Matt Wilson, among others.

Chronos marks DiRubbo's sixth CD as a leader and second for Posi-Tone. For this sax/organ trio, DiRubbo recruited up-and-coming organist Brian Charette and drummer Rudy Royston, focusing on originals. The leader wails in his hard-charging "Minor Progress", with Charette's organ bursts and Royston's energetic drumming spurring him on. "Lilt" is an infectious jazz waltz that gradually picks up steam. DiRubbo overdubs a second alto sax line in the head to his swaggering title track cooker. The hip blues "Eight For Elvin" is notable for Royston's polyrhythms. Charette contributed several songs, including the alternately boisterous and lyrical "Excellent Taste" and the surging "More Physical", the latter featuring the leader's soprano sax in a turbulent performance that invites

comparison to John Coltrane.

DiRubbo serves as a sideman on trumpeter/flugelhornist Jim Rotondi's *The Move*, along with tenor saxophonist Ralph Bowen and pianist David Hazeltine, bassist John Webber and drummer Joe Farnsworth. Rotondi chose a potent mix of standards and originals by he and his fellow musicians. He switches to flugelhorn for a stripped down, yet powerful interpretation of "Too Late Now", with Bowen's robust tenor sparingly added in spots. "I Wish I Knew" is a breezy feature for Rotondi on muted trumpet with the rhythm section. Hazeltine's scoring of the '60s pop tune "The Look of Love" adds dissonant harmony behind the leader's rich flugelhorn. Horace Silver's "Progress" isn't one of the pianist's better known compositions, but Rotondi's infectious scoring makes it a chestnut worth greater exploration.

The originals also merit praise. Rotondi's driving, Latin-flavored "Julie Ann" (dedicated to his wife) bursts with energy while his "DH" (saluting Hazeltine) is an early work that sizzles in a potent hardbop setting. DiRubbo's unconventional medium blues has a brooding air and stimulating solos all around. The sextet digs into Bowen's hard-charging "Blues For KD" (honoring bassist Kenny Davis), yet another atypical blues that provokes spirited solos.

For more information, visit posi-tone.com and crisscrossjazz.com. DiRubbo is at The Kitano Apr. 15th-16th. See Calendar



Come Together Move Apart
Nat Janoff (s/r)
by Terrell Holmes

When one hears guitarist Nat Janoff play, one is as likely to think of John Coltrane as Pat Metheny or Wes Montgomery. Janoff's style of playing compact layers of rapid-fire notes, which recalls Trane's "sheets of sound", is a technique he uses throughout his latest CD *Come Together Move Apart*.

Janoff wrote all the tunes on this disc and he takes unique approaches to structure and melody. For example, the rhythm section approaches the theme of "Mood" without slavishly adhering to it. As Janoff builds his solo, John Escreet lays down piano shadings that are angular with a stark yet engaging tonality, which bassist François Moutin follows with an equally dynamic solo. Janoff sizzles on "Shorter Times"; Moutin, egged on by Escreet, scampers along as drummer Chris Carroll thrashes behind them. Janoff switches up nicely on the optimistic "Hope Fills My Heart" by distorting his electric guitar to rock pedigree. Moutin outdoes himself here with the speed and skill of his plucking and Escreet adds pleasingly off-center phrasing.

Janoff is dynamite on upbeat bright tunes like "Partly Cloudy" and the closing tune "Transit" yet, as periodically incendiary as this quartet can be, the soft-voiced and sparkling "Sketch 1" and "Sketch 2" show that they can play with subtlety. One of the more intriguing tunes on the disc is the moody and clever "Sunday Morning", where Janoff riffs at one tempo, the rest of the band seems to play at another but everyone's actually on the same page. It's this kind of spirit and creativity that makes *Come Together Move Apart* such a pleasure.

For more information, visit natjanoff.com. Janoff is at 55Bar Apr. 18th. See Calendar.

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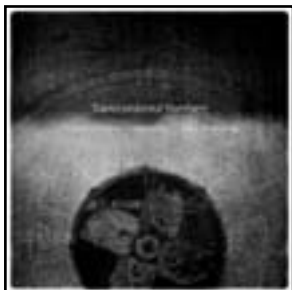
by Sean O'Connell

Omnipresent bassist Ben Wolfe can do many things well. He has made a great career out of playing with high-profile pianists/vocalists like Harry Connick Jr. and Diana Krall or he can lead groups through an array of slaloming originals. Two recent releases perfectly exemplify Wolfe's versatility.

In his liner notes to *The Dancing Monk*, a collection of Monk standards, pianist Eric Reed states, "I don't know that Monk would appreciate my offerings of his tunes, but I seriously doubt that Monk would want me to care." Things open with a waltzed-up "Ask Me Now". The changing of the meter is probably the most radical thing on the record as Reed mostly sticks to a traditionalist approach. A deft pianist with a graceful touch, his solos are scattered with references - "Everything Happens to Me" pops up on "Reflections" while "Take the A Train" whistles through "Light Blue" - dropping coy puzzles amidst the swinging solos. Wolfe and drummer McClenty Hunter expertly serve as support to these effervescent solos with the latter taking a few choruses on the Reed-penned title track and Wolfe taking a spin through "Pannonica". This is a polished approach to a jagged repertoire with confident solos but few outright surprises.

Live at Smalls, recorded over a weekend last May, features Wolfe driving a quintet through nine of his compositions, opening with a fast-moving bassline-driven melody entitled "Block 11". Spacious harmonies rise and fall before each ensemble member solos amidst varying rhythmic intensities, gradually building until the ensemble reverts back to near-silence and introduces the next voice. Marcus Strickland's reedy hoot gets things going early over a churning montuno and reemerges at full-steam throughout the rest of the set. Pianist Luis Perdomo flaunts his quartal chops on the shifting "Contraption" while Ryan Kisor's scatter-shot trumpet soars through the midtempo swinger "Telescope". Wolfe turns in meditative solos, stretching out in ways that he rarely gets to elsewhere. Live elements abound on this recording, with Wolfe shouting out the occasional heads-up to the band and the faint clink of glasses in the background. The vibe is comfortable but professional and the audience is as responsive as the band.

For more information, visit jazzdepot.com and smallslive.com. Wolfe's Quintet is at Dizzy's Club Apr. 19th and Smalls Apr. 22nd-23rd with Greg Hutchinson. See Calendar.



Transcendental Numbers
Terrence McManus/Mark Helias/Gerry Hemingway
(NoBusiness)
by Fred Bouchard

Guitarist Terrence McManus' solo *Brooklyn EP* and

duo with drummer Gerry Hemingway *Below the Surface Of...* explored edgy urban night-moods with eye and ear cocked to the weather, seismic disturbances, thermal spikes. This band - live at The Stone on New Year's Day, 2009 - cubes the possibilities intimated in those other dates by including intrepid bassist Mark Helias.

The opening track, "Written In The Cracking of the Ice", hearkens back to the duo's concepts of elemental delving beneath surfaces and McManus scratches and swoons in teasing, pleading firebursts, sparking shards of crazed tension. "Upperside" engages all in amiable jostling, industrious push and shove, before McManus' prepared guitar breaks into 'song' - bent, bluesy, chopped-and-channeled.

As the duo's longer pieces sought to maximize dramatic impetus, Helias' presence sets up a buffer zone to extend them further: the pliant solo with which he opens "Junction" evolves into conversation with Hemingway's blunt chopping and McManus' patently bluesy feline mewls. Once guitar mines Motown strums halfway through the 12-minute track, it gradually rebuilds momentum, chills the groove and eventually tapers into sighs and a signature coda: stuttering percussive tapping focused around a single tone. "Product of Primes" pits Helias' bowing multistops above buzzing and rattling guitar and percussion. All three take off into an increasingly furious splintered rampage that gradually slows, blunts, thickens, but never quite fades. "The Radio Astronomers" picks up micro-static from stardust and gamma rays (quick picking around the bridge) before McManus goes high beyond the bridge to parse descending blues fragments.

The closer peals taut bluebell carillons that hark back to his solo "Double River". McManus seems to be quietly assembling a cogent guitar vocabulary from the ground up, intent on forging a boldly resonant instrumental personality like, say, Harry Partch: a new brand of rare earthiness. For their part, Helias and Hemingway are largely content to sound like bass and drums (Helias does go were-wolffy on "Astronomers") as firm supporters of the guitarist's quixotic quests.

For more information, visit nobusinessrecords.com. McManus is at Cornelia Street Café Apr. 16th with Gerry Hemingway and Apr. 21st with this trio. See Calendar.



Cosmic Lieder
Darius Jones/Matthew Shipp (AUM Fidelity)
by Robert Iannapolo

It's hard to believe that pianist Matthew Shipp has been recording for nearly 25 years. And during that quarter-century, he's covered a lot of territory, as a pianist, composer, group member, group leader, producer, etc. He's also broken a lot of new ground. His embrace of electronics, techno and DJ culture showed a desire to expand beyond the limitations of what is considered jazz/improvised music. But Shipp has always returned to the jazz source for very effective forays into acoustic improvised music.

Shipp's first release back in 1988 was a duet session with alto saxophonist Rob Brown (*Sonic Explorations*) back when both were still young upstarts. It's somehow fitting his most recent release is another set of duets with an alto saxophonist. This time it's a first-time meeting of the pianist with Darius Jones, a player who is in a similar position to Shipp of 25 years

ago: a young original player rooted in the tradition of jazz, one who shows real potential for making changes in improvised music.

Cosmic Lieder is a set of 13 improvised duets that live up to its title. If the "song" part of the title seems a bit elusive at first, repeated listening reveals melodies buried in Jones' impassioned lines and Shipp's dense chords. Jones has a fervent, singing tone that is huge and imbued with just the right amount of expression. He can wrench fierce squalls, which will abruptly taper off into wistful serpentine lines that contrapuntally entwine with Shipp's phrases. Shipp's thick chordal voicings provide the perfect accompaniment for Jones' tensile lines. The tracks are kept short and concise, the longest a little over four minutes, and sound as if they are fully discrete pieces rather than edits from longer segments. They run the gamut from the fierce (check out the opening moments of "Nix Uotan") to the (almost) playful pecking of "Mandrakk" to the (almost) tender opener "Bleed" to the (almost) straightforward "Jonesy". It seems as if any moment they're going to break into "Giant Steps" on that one.

A generation separates Shipp from Jones but they both are on the same wavelength. Shipp's career is in high gear, still fertile and still unpredictable. Jones is basically just starting out. His disc *Mannish Boy* found its way onto many Top Ten lists in 2009 and his work with the co-op jazzpunknoise quartet Little Women shows a player who seems willing to mix it up. Jones may be a player who just might follow Shipp down that unpredictable path. Their journeys have crossed here on *Cosmic Lieder*. Let's hope they cross again in the future.

For more information, visit aumfidelity.com. This duo is at Jazz Standard Apr. 27th. See Calendar.

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Welcome to New York Ehud Asherie (Arbors)
Portrait of New York Dave Frank (Jazzheads)
Isolation George Colligan (SteepleChase)
Solo Piano Spike Wilner (smallsLIVE)
 by Graham Flanagan

A piano left unattended can be a depressing sight: nothing but a box of wood filled with ivory, felt and steel - often taking up an inordinate amount of space. However when the right person sits in front of it, it becomes a vessel through which the full spectrum of human emotion can be expressed. In the liner notes for pianist George Colligan's solo effort *Isolation*, it is remarked that, although the thought of isolation itself is often viewed as an "unenviable state", it often provides the individual with a beneficial "balm to the inner being". While some of history's greatest jazz thrives on excess, there's something about hearing the solo piano that truly defines what jazz was, is and will continue to be forever. These fantastic releases from four of New York's top pianists prove that sometimes the best jazz comes from one isolated musician.

Between performing regular engagements around town at spaces like Fat Cat and Swing 46 - along with a recent high-profile gig as accompanist for the Jazz at Lincoln Center "Bird With Strings" event - Ehud Asherie somehow continues to find the time to record at a steady rate. The 21st entry in the Arbors label's expansive Piano Series, *Welcome to New York* is one of the two albums Asherie released in the last 12 months.

The pianist devotes 12 of the 13 tracks to sublime readings of beloved New York-inspired jazz classics. Highlights include exuberant renditions of "42nd Street" and "Lullaby of Broadway". Asherie's virtuosic talent truly shines on his sizzingly-successful attempt at tackling stride-legend James P. Johnson's "Harlem Strut". Interestingly, three of the album's 13 songs include "Harlem" in their titles, including the pianist's sole original work on the date: "Harlem Bound". For good measure, Asherie even throws in a bouncy, inventive version of "Take the 'A' Train" that amusingly quotes Antonio Carlos Jobim's "O Pato".

Offering an equally enjoyable, unaccompanied

ode to the Big Apple is pianist Dave Frank. A co-author of two academic textbooks on instrumental improvisation - and former Berklee faculty member - pianist Frank runs the New York School of Jazz above a Midtown piano dealership. His website even offers private piano lessons that Frank conducts with his students via Skype. Upon listening to his album *Portrait of New York*, there's no doubt that it definitely belongs at the top of this semester's jazz syllabus.

Professor Frank begins with a technically-impressive, stride-infused burner entitled "Full Force NYC" that lets the listener know that class is officially in session. Like Asherie's *Welcome to New York*, Frank's date combines his own New York-themed compositions with a handful of trusty standards. 8 of the 12 cuts are Frank originals. He uses each song as a sonic canvas, on which he portrays a specific aspect of NYC. The blues drive a number of the Frank-penned tunes, such as "Broadway Boogie Woogie", "Lower East Side Shuffle" and "Bowery Blues".

While George Colligan, like all four of these musicians, calls New York his homebase, he couldn't have gotten any farther from home than he did to record the thematically-titled *Isolation*. Recorded in Copenhagen, Colligan's set shares little of the celebratory, romantic spirit present in the previous two discs. It instead aims to create a more introspective, meditative atmosphere.

The music doesn't get much more meditative or introspective than it does on "The Old Danish Castle". The liner notes state Colligan drew inspiration for this improv-driven work from the very castle in which he stayed while in Denmark to teach a workshop and record this session. Although the album does sporadically teeter on the verge of melancholy, Colligan manages to keep things on a relatively high-spirited plane. At times the pianist's sound fondly recalls both Vince Guaraldi and Dave Grusin. This feel is easily detectable on "Lonely Wind", one of the 11 Colligan-penned numbers that populate the album. It's evident that Colligan doesn't suffer from total Danish ennui on the medium-tempo "Simple Pleasures", a tune one might hear wafting through the lobbies of New York's Kitano or Carlyle Hotels.

Back in the good old United States, Spike Wilner continues to make his presence known as one of the most active and important jazz figures in New York City. He co-manages the West Village's beloved Smalls Jazz Club and oversees the record label born from that establishment: *smallsLIVE*. His excellent new CD simply titled *Solo Piano* serves as the latest entry in the ever-expanding *Live at Smalls* series.

Wilner's record label generates high-quality live recordings that recreate the uniquely intimate vibe found nowhere else but Smalls and this date is no exception. Spanning engagements that took place during July and August of 2010, the 14 selections demonstrate why Wilner remains not just one of the city's best promoters of jazz, but also one its most talented virtuosos. This becomes overwhelmingly apparent with his take on Scott Joplin's labyrinthine "Elite Syncopation". Wilner further displays his penchant for stride with impressive tributes to Willie "The Lion" Smith and James P. Johnson. Wilner also shows off his romantic side with a couple of ballads from early masters George Gershwin and Hoagy Carmichael.

Each of these fine recordings serves as a welcome reminder to the New York jazz community that musical excellence is always one subway ride away.

For more information, visit arborsrecords.com, jazzheads.com, steeplechase.dk and smallslive.com. Asherie is solo at Smalls Apr. 7th and 21st. Frank is solo at Hari NYC Apr. 2nd. Colligan is at Cornelia Street Café Apr. 29th. Wilner is at Smalls Apr. 3rd with Dave Schnitter, 12th with Erin McDougald, 14th solo, 24th with Cyrille Aimee, 28th with Ned Guld and 29th with his trio. See Calendar.

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Llyria
Nik Bärtsch's Ronin (ECM)
by Kurt Gottschalk

The rock-show lighting and heavy house reverb favored at the club Le Poisson Rouge proved a good match for pianist Nik Bärtsch's Ronin quintet, making a rare stateside appearance Mar. 1st in support of their new ECM disc *Llyria*. The Swiss band's rhythmic music has a cinematic scope that comes across in their recordings, but is delivered full-tilt in concert.

Bärtsch is a smart composer and uses his band well, weaving contrasting rhythms while rarely letting any one element occupy the foreground. The attentive recording and Manfred Eicher's production allow a tight focus on the structural ideas, but in performance is where the band's interplay really takes over. At Le Poisson Rouge they delivered a sort of funky film noir propelled by twin percussion and electric bass with a light show (the band tours with their own sound and light engineer) that included strobes and fluorescent tubes on mic and cymbal stands. When the single-named Sha switched from bass clarinet to alto sax, they became lighter and more melodic-centric. But they were largely a rhythm band, dramatic crescendos and fades accentuated by Bärtsch's skilled interplay of pedal work and inside-case work. Whether it was the lights or the volume or perhaps drummer Tommy Jordi sitting in for Kaspar Rast, they seemed to push harder than on disc.

The band can build a 1-3 count with a tambourine filling in all four beats into a piece of music that is gripping without seeming too terribly much more complex than that. Part of the reason for that is the dual percussionists. With a drum kit manned by Kaspar Rast and Björn Meyer providing solid footing on electric bass, Andi Pupato is free to work within the seams, using a rig that includes a waterphone, a saw blade, a backlit frame drum mounted like a gong, a handheld spring and a sort of wok equipped with drum heads and cow bells, all intensely mic'd. The resultant feel is somehow that while there's never much going on, there's always a lot of it. In that sense they come off something like the Australian trio The Necks but played at a (relative) breakneck pace. There's a similarity in process but if we are to allow that The Necks are somehow a jazz combo, then Ronin must be a sort of post-Varèse rock band. Either way, they are adept at filling in the cracks between navel-gazing improvisation and extroverted storytelling.

For more information, visit ecmrecords.com



Campo Belo
Anthony Wilson (Goat Hill)
by David R. Adler

In frequent visits to Brazil since 2005, guitarist Anthony Wilson laid the groundwork and nourished the alliances that led to the marvelous *Campo Belo*,

featuring André Mehari (piano), Guto Wirtti (bass) and Edu Ribeiro (drums). Hailing from Rio de Janeiro and São Paulo, these players are so talented it's almost startling - bold and resonant in sound, adaptable to any mood or vernacular reference Wilson desires, able to swing mightily when called upon.

Wilson's press material states that *Campo Belo* isn't supposed to be a "Brazilian project" and it makes sense: his *Savivty* (2005) and *Jack of Hearts* (2009) weren't typical organ trio dates either. This is how the guitarist operates, striving to transcend idiom and forge a consistently original voice. His 10 pieces are flowing, harmonically imaginative, stamped with his crisp and three-dimensional guitar tone, which leaps out elegantly in the mix. The orchestrations are uncluttered and Wilson's writing, intricate as it often is, never lacks a sense of clear melodic purpose.

Certainly the Brazilian influence rears its head, in the joyously spinning rhythm of "Valsacatu" or in Ribeiro's uncommon snaredrum pattern at the start of the leadoff title track. The clarinet and accordion parts on "Flor de Sumaré", courtesy of guests Joana Queiroz and Vitor Gonçalves respectively, add a subtly indigenous flavor, even as Wilson's modernist harmony complicates the setting. Mehari's accordion on the bright and lyrical 7/8 piece "Edu" creates a similar folkloric effect.

"After the Flood", meanwhile, is an unapologetic blast of jazz, swinging and metrically devious. The closing "Transitron" finds Wilson and Mehari stretching out on unresolved chords, propelled by an erratic ostinato groove. In contrast, the gentle "Elyria" has country-music echoes - Ribeiro's train-like snare couldn't be more ideal. It's the most vivid example of cultures intermingling to the point of seamlessness. And it's hard to imagine anyone but Wilson and his mates dreaming it up in the first place.

For more information, visit anthonywilsonmusic.com. Wilson is at Grace R. Rogers Auditorium Apr. 10th and Smalls Apr. 14th. See Calendar.



A Philadelphia Story
'Papa' John DeFrancesco
(Savant)



One Take: Volume Four
Joey DeFrancesco, et al.
(Alma)

by Donald Elfman

Joey DeFrancesco is the natural heir to the kind of organ playing made popular by the late Jimmy Smith. Both were from the Philadelphia area and reveled in giving the jazz treatment to music from the pop repertoire - especially R&B and funk.

Joey D inherited his feeling, it seems, from his father, known as 'Papa' John, a noted figure on the Philly scene in the early '80s, overseeing a great deal of hardbop and in-the-groove organistics. 'Papa' John has returned to the studio for *Philadelphia Story*, offering up a set of popular music given the special DeFrancesco touch, complemented by Joey himself playing trumpet and another son, John, on guitar.

This is hip dance music as we can hear immediately with the Temptations hit, "Papa Was a Rolling Stone". We're hooked immediately by the riff that got us originally - here taken by 'Papa' John - and we're soon being asked to boogaloo. With Joey throwing a few well-placed trumpet splashes, guitarist John D. finds the lead and the whole thing sounds as tasty as the cheesesteak on the cover looks.

The DeFrancescos are aided by tenor saxophonist

Joe Fortunato and drummer Glenn Ferracone and all these players seem to have a rich sense of the power of popular music. They dig into "Strange Brew" (made popular by Cream), the Jimmy Webb chestnut "By the Time I Get to Phoenix" and even do a kind of bossa take on "You Are My Sunshine". The title tune is a glorious slow blues, 'Papa' laying down a thick carpet of chords and then wailing away on the soul of his hometown.

The *One Take* album is something of a different animal. The concept behind the series is simply jazz musicians playing tunes and giving their all in a single take with, as the label describes it, "no rehearsals, no overdubs, no edits". These guys are pros with Joey DeFrancesco - this time on organ - joining tenor saxophonist Phil Dwyer, pianist Robi Botos and drummer Vito Rezza, Canadians all. The music is mostly standards and the players get a chance to stretch out. The opener is an extended 'jam' on "There Is No Greater Love", with everyone listening and showing their hearts and souls in their soloing.

You can hear the process as it unfolds in the studio with good-natured chatter. Joey D. offers an original, "Not That", which is one of his joyous, shuffling grooves that finds the blues gene in all the players. This is one of those great tenor and organ extravaganzas - although here we also have Botos playing a mean Fender Rhodes solo - and the feeling is timeless. Alma label head Peter Cardinali cares about the creative process and truly appreciates the level of skill and professionalism needed for musicians to pull this off. These players do just that.

For more information, visit jazzdepot.com and almarecords.com. Joey DeFrancesco is at Dizzy's Club Apr. 20th-24th. See Calendar.

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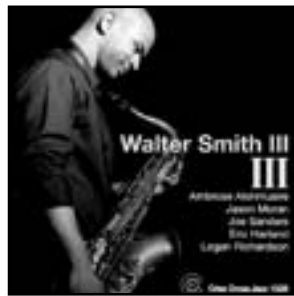
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When The Heart Emerges Glistening
Ambrose Akinmusire
(Blue Note)



III
Walter Smith III
(Criss Cross)

by George Kanzler

Trumpeter Ambrose Akinmusire and tenor saxophonist Walter Smith III, now both in their late 20s, have played together at various times over the last decade and Smith is in the trumpeter's current quintet, featured prominently on Akinmusire's much-hyped Blue Note label debut, *When The Heart Emerges Glistening*. Smith's less-heralded but in many ways equally impressive *III*, was recorded last June, only three months before the Blue Note, and features the trumpeter on five of the nine tracks. Another strong link between the two albums is the presence of Jason Moran, the pianist on *III* and co-producer, with the leader, of *When The Heart Emerges Glistening*, also appearing on two tracks. Both leaders also participated in Moran's project "In My Mind", a 50th anniversary tribute to Thelonious Monk's 1959 Town Hall orchestra concert. Add to those experiences tenures with leaders as conceptual as Steve Coleman and Vijay Iyer (Akinmusire) or Terence Blanchard and Ralph Peterson (Smith) and it is no surprise that these two albums are more ambitious and much more than just blowing sessions spotlighting exciting young talent.

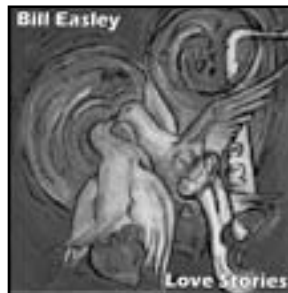
When The Heart Emerges Glistening is almost too ambitious, attempting, much like a cubist painting, to present every facet and side of Akinmusire in one all-encompassing project. The 13 tracks include one featuring his celeste playing, one his vocal, four his working quintet, others duos, a trio, a sextet and include a standard and ten of his original tunes. Yet in spite of all the variety, the CD avoids a scattershot result, held together by both a unifying concept of moods, emotional arc and the leader's multifarious yet recognizably personal expressivity. As a trumpeter, Akinmusire avoids the usual strategies and tropes of improvising, but rather than just being melodically and harmonically fresh, he manipulates attack, tone and timbre more impressively than any other current trumpeter - without benefit of mutes. If not for those fresh melodic/harmonic ideas, you might think the trumpeter skittering through "Far But Few Between", conjuring a legato French horn tone on "The Walls of Lechuguilla" and nailing a classic (think Roy Eldridge or Clifford Brown), warm vibrato on "What's New?" was three different musicians.

One of the most impressive aspects of both albums is the empathetic interplay of trumpet and tenor sax, as Akinmusire and Smith blur the line between individual voices in both perfectly balanced, intuitively calibrated ensemble passages and tandem and dialogue solos that weave together like a longtime couple who can complete each other's sentences. The trumpeter's "Hanya" appears in very different versions on both CDs: moody and slow, with Moran's Fender Rhodes added to the quintet on Akinmusire's; building momentum from slow to heated on Smith's - but indelible for the intertwined, simpatico horns on both.

Smith III's CD provides simpler pleasures than Akinmusire's - the saxophonist's originals are less intricate but more lyrical or, at faster tempos, sturdy frameworks for the muscular ensemble. Smith can caress a ballad - his duet with Moran on the latter's "Aubade" is gorgeous - and his compositional flair on tunes like "Himorme", a quintet track with Logan

Richardson's alto sax in for trumpet, and the Monk-inspired "Moranish" recall early Wayne Shorter or Benny Golson. But his bona fides as a tenor saxophonist come through most tellingly on the slyly swinging "Highschoolish", a trio track with just Eric Harland's drums and Joe Sanders' bass.

For more information, visit bluenote.com and crisscrossjazz.com. Akinmusire's quintet with Smith III is at Jazz Standard Apr. 14th-17th. See Calendar.



Love Stories
Bill Easley (American Showplace Music)
by Alex Henderson

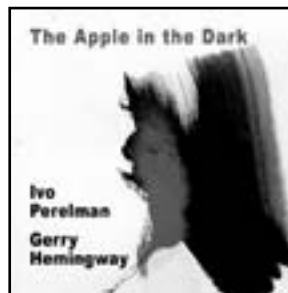
Saxophonist Bill Easley has been employed as a sideman by everyone from Chris Connor and Mark Murphy to Benny Carter, Charles Earland and Jimmy McGriff, but his own catalogue isn't nearly as large as it should be. So when Easley comes out with a new album of his own, his admirers tend to greet it with a lot of enthusiasm. And *Love Stories* is an album that merits enthusiasm, shortcomings and all.

Easley (with pianist Tommy James, bassist Hassan Shakur, drummer Willie Martinez and percussionist Chembo Corniel) plays it too safe in his choice of material, picking "Falling in Love with Love", "My Foolish Heart", "Gee Baby, Ain't I Good to You" and other warhorses. Yet he plays these overdone standards with such conviction it's easy to be forgiving.

But this is not to say that the album is without some interesting surprises. Easley approaches the theme from the 1970 film *Love Story* as melodic but hard-swing AfroCuban jazz and an unexpected detour into prebop jazz occurs during James' acoustic piano solo on the standard "I Can't Give You Anything But Love", closer to Art Tatum or Fats Waller than Red Garland or Wynton Kelly. And another pleasant surprise comes when Easley puts a fresh spin on Elmer Bernstein-Johnny Mercer's "Love with a Proper Stranger", one of the more obscure tunes on the album.

One hopes that future Easley albums won't be so staid in their choice of songs. But this is an enjoyable outing from the saxophone survivor - and it is nice to see him doing some recording as a leader.

For more information, visit americanshowplacemusic.com. Easley is at Saint Peter's Apr. 9th with Antoinette Montague. See Calendar.



The Apple in the Dark
Ivo Perelman/Gerry Hemingway (Leo)
by Stuart Broomer

Ivo Perelman is a fluent abstract expressionist painter as well as a free-improvising saxophonist of note and he's previously explored relations among diverse arts in his extended musical homage to painter Helen Frankenthaler. Here he invokes a fellow Brazilian, the late novelist Clarice Lispector, naming this CD for one

of her books as well as titling another of his pieces after her. Lispector's novels were sometimes dark investigations of myth, language and the conundrums of communication, fit material for Perelman's own creative imagination as he engages in a series of dialogues with drummer Gerry Hemingway.

If Perelman is looking at a new intersection of the arts, he's also revealing a new dimension to his musical personality: he's heard here on piano more frequently than on tenor saxophone. His approaches to the instruments are as different as the instruments themselves. At the piano he's a more abstract player, interested in wide intervals and harmonic colorings. What ties them together is an adroitness with the sudden turn, an ability to shift perspective that animates Perelman's art, as it does Hemingway's. On the extended "Sinful", the tenor/drums dialogue highlights Perelman's ability to contrast brief motifs and long phrases, gradually varying and combining them into long phrases, soaring or hectoring, Hemingway providing an insistent pulse overlaid with odd military patterns to suggest that Perelman is dancing to several different drummers.

On "The Path", with Perelman at the piano, the movement is different, certainly more suite-like than organic in its shape, with a subtle sound-based solo by Hemingway, a reflective interlude by Perelman and an explosive high-speed conclusion in which Perelman explores the piano's potential for multi-directionality with the same fervor that drives the linear intensity of his tenor. *The Apple in the Dark* is both an encounter with a familiar voice and an introduction to a new dimension in Perelman's music.

For more information, visit leorecords.com. *Hemingway* is at Cornelia Street Café Apr. 16th. See Calendar.

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Life's Little Dramas
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Five Pedals Deep
Dan Tepfer Trio
(Sunnyside)

by Gordon Marshall

Pianist Dan Tepfer is a fine musician whose strongest statements come out in his responses to his collaborators. This is a good thing, as it puts him in constant interaction with the outstanding piano trios he is a part of on two recent recordings, George Schuller's *Life's Little Dramas* and his own *Five Pedals Deep*. This quality comes out particularly strong on the Schuller release, but even on his own, Tepfer doesn't throw his weight around and listens intently to his drummer and bassist.

Life's Little Dramas is a piano trio, but led by a drummer. As such, it has a percussionist's sensibility. The mood is often mellow, but Jeremy Stratton's bass is syncopated and Tepfer circles the drumbeats with continual rhythmic dramas. Though subdued, the pieces often break midway through into something more suspenseful, as in the third track, "None Taken", a Schuller original, where the trio build into dark modal areas and encroach intriguingly on one another's themes. A lighter number where this happens is the following track, another Schuller original, "Apocalypse". Though a relaxed Latin number, Tepfer's piano work is lively and animated once all gets underway.

Restraint is of the essence here, not simply in the sense of intensity, but also in regard to the busyness of the players. The percussive quality is preserved by Tepfer's sparse chordal work and the beat-keeping of Stratton, so that this album avoids the overly lush quality to which piano trios are prone. This creates a counter-excitement, or intensity, where, although the three instruments constitute the 'rhythm section' conventionally, here they each come to a kind of forefront. Each competes for the lead, or work together to share it.

Tepfer's *Five Pedals Deep* is of a very different nature. If it works, it's because it is busy. The melodies Tepfer favors are of a slightly poppy variety, but he is constantly varying the theme with baroque niceties and listens to his drummer, Ted Poor, who is entirely supportive of him on the one hand but very voluble and complex on the other. Bassist Thomas Morgan maintains low but tuneful frequencies.

Sometimes things get very slow indeed, as on the second track, "Le Plat Pays". Here, it is the rhythmic juxtaposition that keeps things going. Tepfer plays a pastel melody, which Poor counters with a slow but insistent march. Again, Morgan at the very lowest registers works to maintain the lyricism. Other times the drama is back, as on "Peal, Repeal", whose opening piano line builds steam until backed by a rock drum and frenetic bass.

Tepfer embarks on a long solo in "Back Attya", percussive and bass-heavy in and of itself. When Poor and Morgan enter, they prove themselves just as adept at working with Tepfer's stated themes as Tepfer had heretofore with theirs. This is the sign of successful leaders: they reap, from their musicians, what they sow.

For more information, visit freshsoundrecords.com and sunnysiderecords.com. Tepfer is at Cornelia Street Café Apr. 9th in duo with Gary Peacock and Blue Note Apr. 10th with his trio. See Calendar.



Latin Bird
TK Blue (Motéma Music)
by Joel Roberts

TK Blue is best known as the longtime saxophonist and musical director for Randy Weston's African Rhythms band. On his latest solo project, Blue takes a Latin approach to the music of Charlie Parker, revisiting some of Bird's classic tunes in unexpected ways.

While Parker's Latin side has been covered plenty of times before, Blue doesn't simply add a predictable Latin beat to Bird's bebop. His exploration goes deeper, as he draws on a variety of Latin influences in reimagining Parker's music, but never loses sight of Bird's blues roots.

On the album opener, "Chi Chi", for example, Blue and his quintet play the theme briefly at the top, then segue into an energetic clave and cha-cha for the rest of the tune, propelled by spicy solos from Blue on alto and flute, Willie Martinez on timbales and guest Steve Turre on trombone and shells. Elsewhere, Parker's "Visa" is rearranged as a New Orleans second-line shuffle while "Barbados" gets a funky calypso treatment and "Donna Lee" becomes a percussion-heavy samba.

Blue also offers a lovely reading of Monk's "Round Midnight" that doesn't sound particularly Latin, but does feature outstanding work from bassist Essiet Essiet, pianist Theo Hill and guest drummer Lewis Nash. Of special note is a heartfelt solo saxophone tribute to the great trombonist Benny Powell, Blue's African Rhythms colleague, who died last summer.

As in his work with Weston, Blue's music here has a strong sense of spirituality and respect for musical forefathers. But nothing in this energetic tribute to Charlie Parker sounds hackneyed or dated, proving yet again that Bird and his music remain a bottomless resource and inspiration for all his jazz descendants.

For more information, visit motema.com. This group is at Iridium Apr. 13th. See Calendar.



Jimmy Heath: The Endless Search
Seattle Repertory Jazz Orchestra (Origin)
by Marcia Hillman

Saxist Jimmy Heath makes an appearance on this CD as both a performer and a composer. He was commissioned to write "The Endless Search" by the Seattle Repertory Jazz Orchestra (SRJO), the premiere of which took place in 2006. It is a suite in three parts (Part I: The Endless Search; Interlude; Part II: Inside Your Heart and Part III: Where It Started) and ably displays Heath's ability to compose for a big band, something he first did decades ago. The SRJO regularly invites foremost jazz artists to appear as guests, many of them, like Heath, bearing the title of National Endowment for the Arts Jazz Master.

Heath's familiar fluid tenor style is heard as the first voice in Part I, followed by impressive statements from altoist Michael Brockman and trumpeter Jay Thomas. The interlude is a short bridge leading into the beautifully melodic Part II, Heath rendering a lovingly crafted solo. The final section is bluesy, full of tempo changes and descriptive of the beginnings of this music called jazz. The SRJO is a perfect vehicle for this work, a tight ensemble with able soloists and, according to the liner notes, a special relationship with Heath. And Heath has managed to produce a work that shows off the attributes of this musical organization.

The other Heath composition on this offering is a track called "Sleeves", based on a reharmonization of "Autumn Leaves". Heath leads off in a light and humorous vein and then come some notable comments by Bill Ramsay (baritone), Travis Ranney (tenor), Mark Taylor (alto), Dan Marcua (trombone) and some conversational basswork by Phil Sparks.

Other tracks on the CD were recorded at live performances and do not include Heath. But the band sounds good, especially on the last track, Ellington's "Creole Love Call", where pianist Randy Halberstadt provides some nostalgic memories. The insert in this package also contains an interesting interview with Heath and SRJO co-directors Michael Brockman and Clarence Acox (who is also the band's drummer) that gives insight into the history of this recording.

The title of Jimmy Heath's new book states *I Walked With Giants*. As this recording attests, he is one of those giants himself.

For more information, visit origin-records.com. Heath leads the Queens Jazz Orchestra at Flushing Town Hall Apr. 29th. See Calendar.

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Reveille
Kermit Driscoll (19/8)
by Sean Fitzell

During the heyday of the Downtown scene, bassist Kermit Driscoll was at the forefront, pushing boundaries and notions of jazz in guitarist Bill Frisell's band and other creative projects. On *Reveille*, his first foray as leader-composer, he continues that tradition, playfully pulling elements from a variety of stylistic sources in a compelling set of mostly original music.

"Boomstanz" opens with thick acoustic bass ushering in a quasi-funk groove from the incomparable drummer Vinnie Colaiuta. Frisell adds his patented twisted, countrified guitar to the mix and the chemistry forged with Driscoll permeates the session. Pianist Kris Davis, who plays on half the tracks, joins the angular repeating staccato line of "Thank You", countering it with a brief fluid run of the keys. Frisell similarly contrasts the movement with suspended tones and metallic phrases heavier than he's recently shown. His harmonic accents color the pounding rhythmic piano and bass head of "For Hearts", which recedes into a freer section for Davis' swirling solo.

Her prepared piano evokes a Gamelan flavor introducing "Ire", with coloring drums and bowed bass creating an atmospheric, restless spaciousness

that eventually settles in to a steady linear melody. A thorny piano-guitar dialogue begins the episodic "Hekete", which then develops a loping groove under the piano flight that quickens as it unfurls. Bass and drums engage in spirited interplay, with Driscoll's galloping cowboy line nicely accented by Frisell. On the closing title track, the old friends trade quips over Colaiuta's urgent ride syncopations, gradually building a humming line reminiscent of their past.

For more information, visit nineteeneight.com. Driscoll is at *Cornelia Street Café* Apr. 16th with *Gerry Hemingway* and *Le Poisson Rouge* Apr. 25th with *John Hollenbeck*. See *Calendar*.



Eponymous
Orrin Evans' Captain Black Big Band (Posi-Tone)
by Jeff Stockton

Pianist Orrin Evans was born in Trenton, New Jersey, attended Rutgers University for a time and ultimately cut his teeth in the jazz clubs of Philadelphia, where he was raised. He recorded his first trio session at the age of 18, went on to play with Ralph Peterson and Bobby Watson, among others, and at the age of 21 signed with Criss Cross Records and released the first of several CDs issued in yearly succession. At 35, Evans is deep

into an already impressive and noteworthy career, so perhaps it was only a matter of time before he chose to deal with the musical and commercial viability, or liability, of forming and sustaining a big band.

Recorded live at The Jazz Gallery in New York City and Chris' Jazz Café in Philly, the Captain Black Big Band balances the messy vitality of the Mingus Big Band with the pinpoint unity of the Lincoln Center Jazz Orchestra, manages to be equally familiar and novel and provides moments of exaltation and serenity, orderliness and spontaneity and intensity and repose. Featuring all new arrangements and some new compositions, with Evans accounting for four of the seven writing credits, the band makes you feel reassurance and the thrill of discovery, both at once.

The disc is fast out of the box with Peterson's "The Art of War", featuring Rob Landham's hot alto solo followed by Victor North's Mediterranean-influenced tenor on Gianluca Renzi's "Here's the Captain". "Captain Black" epitomizes the group concept shared by the members of this band, with silky low-end reeds and elegant piano in the background supporting the legato phrasing of Ralph Bowen on tenor and Stafford Hunter's murmuring, bubbling trombone. "Easy Now" is true to its title, settling into a relaxed groove established by a bass ostinato that greets Tatum Greenblatt's trumpet solo before Mark Allen's bari elevates the tune's energy level. Most striking is Evans' contemporary Civil Rights anthem "Jena 6" (a focal point of the recent release from Evans' core trio, Tarbaby). Jaleel Shaw takes an alto solo marked by defiant, anguished overblowing that culminates the song, and the CD, in hoarse unaccompanied starkness.

For more information, visit posi-tone.com. This group is at *The Jazz Gallery* Apr. 22nd-23rd. See *Calendar*.

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Gypsy in a Tree
Sanda (Barbès)
by Elliott Simon

More than most jazz vocalists, Sanda Weigl and her music represent an intersection of socio-political revolution and cultural awareness that began for many in the '60s. Arriving in the early '90s she was a seminal figure in bringing Eastern European music, from her native Romania, into the creative fabric of the downtown scene through her collaborations with pianist Anthony Coleman and others.

While 10 of the 11 cuts on *Gypsy in a Tree* are traditional folk pieces, they are reinterpreted beautifully by three eloquent Japanese musicians: pianist/accordionist Shoko Nagai, bassist Stomu Takeishi and percussionist Satoshi Takeishi. Weigl's voice is in excellent form as she exposes the simple raw emotion in "As Ofta Sa-Mi Isa Focul" (I Would Sigh), poignantly highlights the class inequities represented in "Jandarmul" (The Gendarme) and expertly plays cabaret hostess on opener "Intr-o Zi La Poarta Mea" (One day in front of my fence).

The trio give these lovely melodies their due while interjecting just the right amount of freedom and improv. A bit of 'old world authenticity' is added by Doug Wieselmann's guitar and clarinet as well as Ben Stapp's tuba. Somewhat paradoxically, *Gypsy in a Tree*, which celebrates the Romanian songs Weigl learned as a child, could only have resulted from Weigl's New York presence. It is a tasteful reworking of tradition that benefits greatly from her postmodern approach.

For more information, visit barbesrecords.com. This project is at 92YTriBeCa Apr. 22nd. See Calendar.



Re: Person I Knew - A Tribute to Scott LaFaro
Phil Palombi (LeGoat)
by Ken Dryden

Bassist Phil Palombi takes special care in this tribute to the gifted bassist Scott LaFaro, who was killed in an automobile accident at age 25. LaFaro's 1825 Abraham Prescott bass was loaned to Palombi for this recording but Palombi doesn't simply rehash a lot of songs that LaFaro recorded during his short life; in fact, only two of the compositions here were played by LaFaro. Instead Palombi recruited two musicians he had played with individually: veteran pianist Don Friedman and drummer Eliot Zigmund, best known for his work with Bill Evans in the mid to late '70s.

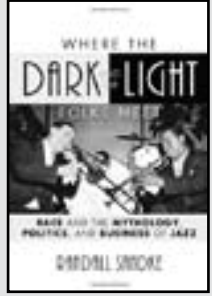
Sizzling opener "Israel" was a favorite of Evans during the late '50s while Evans' "Turn Out the Stars" was written long after LaFaro's death, a brooding theme that quickly picks up steam and features solid solos by Friedman and Palombi. But it is LaFaro's "Gloria's Step" which best showcases the leader in an intricate performance backed solely by Zigmund. Evans' title track was also composed after LaFaro's death and the trio takes a very different approach to

this timeless work, keeping it at a much slower tempo and building the tension. Palombi's several brief improvisations showcase the brilliant sound of the restored bass in an unaccompanied setting. His jaunty "A Monk Minute" salutes the brief time LaFaro spent playing with the legendary pianist. Friedman's bittersweet "Memories of Scottie" features Palombi's warm arco playing in the introduction and conclusion.

Phil Palombi has crafted the rare tribute that shows how a past master has inspired him, without trying to follow in his footsteps.

For more information, visit philpalombi.com. This trio is at The Kitano Apr. 29th-30th. See Calendar.

IN PRINT



Where the Dark and the Light Folks Meet: Race and the Mythology, Politics, and Business of Jazz
Randall Sandke (Rowman & Littlefield Publishing)
by John Sharpe

Inevitably when the subject is race, there is going to be controversy and trumpeter Randy Sandke has generated a fair amount with his examination of interracial contact as it applies to jazz. Sandke has a strong independent streak, vouchsafed by the development of his own metatonal approach to music. Ten years in the writing, Sandke brings that same individual perspective to bear in his new book, his meticulous research amassing a wealth of facts unavailable in other accounts.

He is at his most fascinating when debunking many of the creation myths of early jazz: that there was a direct link between jazz and West African music; that early originators of jazz like Buddy Bolden witnessed African tribal dancing in New Orleans' Congo Square; that jazz came about as a result of discriminatory racial legislation forcing Creoles and African-Americans into a melting pot of creativity. Sandke also proposes a different take on the birth of bebop, pointing out the importance of harmonic innovation sparked by an advanced level of sophistication in the popular songs of the period.

Sandke's analysis is more nuanced than some critics have suggested, readily crediting at multiple junctures that jazz was created by African-Americans and that the vast majority of its greatest exponents have been black. But it is the critical section on the retro attitudes of Wynton Marsalis and Jazz at Lincoln Center that conveys the most passion and perhaps underpins the genesis of the whole venture, although later he nonetheless acknowledges that Marsalis is due some credit for the first major effort by a younger generation of African-Americans to reclaim their musical heritage.

A lengthy survey of race and business is exhaustive but ultimately confirms what you might expect: that while there were some good guys, many, mainly white, label bosses, club owners and promoters comprehensively exploited musicians irrespective of skin color. The best way to make up your mind is to read it yourself. You won't be unmoved: Sandke will undoubtedly provoke a reaction, whether one of recognition or rebuttal.

For more information, visit rowmanlittlefield.com



Now Then
Claude Diallo Situation (s/r)
 by Terrell Holmes

Pianist and composer Claude Diallo displays a striking array of talents on his new release, *Now Then*. His trio, the Situation, plays with a refreshing cohesiveness and dynamism and Diallo leads the way with his robust technique, cleverness and palpable sense of joy.

Accompanied by the pleasant grousing of Laurent Salzard's electric bass and the steady timekeeping of drummer Massimo Buonanno, Diallo shows that he's a master of embroidery, imaginatively balancing coy and dynamic single notes, sustained trills, gospel-inflected and dramatic block chords, cascading flourishes, playful splinters of atonality and barrelhouse rumbles at the deep end of the keyboard. Diallo can be as playful as a sprite and his lively interpretations of "I Feel Good Today", "Glad That I've Found You", "Dee Song" and "La Danse des Colibris" give the piano the character of a singing group, with each member soloing in a distinct voice.

Another element of Diallo's splendor is the balance of strength and tenderness he brings to ballads like the soft waltz "Broken Wing" and "Une Larme Pour", his touching solo tribute to teacher and co-composer Charlie Banacos. The pianist steps aside

for "On the Way to Valencia", a vibrant flamenco bass-drums duet composed by Salzard. Buonanno's abundant percussion is a hand-in-glove complement to Salzard's fiery riffs, which land in the center of Andalucía at the intersection of Pastorius and Segovia.

The arresting and ambitious "Water Against Fire" is a surprising tour de force. This song, which has the character of a suite and is spiked with electronic effects, works around a series of spiraling figures that branch off into luminous solos encompassing Diallo's urgency, Buonanno's frenetic drumming and the affecting melancholy of Salzard's bass.

Perhaps the Situation is at its best, though, on a live version of Dizzy Gillespie's "Birks' Works". The band really stretches out, playing with its greatest fluidity and opulence and the keys jump to life beneath Diallo's deft fingers as he hammers out bodacious blues chords. Everything the band has shown on the disc is synthesized on this cut and it ends *Now Then* with an impressive flourish.

For more information, visit claudediallo.ch. Diallo is *Domaine Thursdays*. See *Regular Engagements*.



Never Stop
The Bad Plus (E1 Entertainment)
 by Sean O'Connell

Pianist Ethan Iverson, bassist Reid Anderson and drummer Dave King have been performing as The Bad Plus for over ten years. Although each is now waist-deep in their own projects, they have stuck together without a lineup change, building a rapport that is almost unmatched in sheer playing hours logged as a band.

Although this is their eighth album it is the first to consist entirely of originals - suitable considering their last record *For All I Care* consisted entirely of covers, after mixing the two liberally in earlier releases. Their previous compositions have always been complicated beasts that twist and turn without notice and make full use of their instruments' potential. This record is no different.

"The Radio Tower Has a Beating Heart" opens the album with a cacophonous rattle, which veers wildly through shimmering levels of noise - at times it sounds like the band may be playing with axes rather than their arms - before finding a pneumatic pulse courtesy of Anderson's bass. The title track is almost straight pop with a minimalist quarter-note piano line that slowly turns over on itself until some disco hi-hat relieves it of its metronomic universe. Head-turning bass and piano unisons, something of a specialty with these guys, boil under Iverson's right hand on "You Are" and the pummeling "My Friend Metatron" with impressive precision.

Midway through the record "People Like You" slows the band down for a very straightforward ballad, guided by brushes and a simplistic left-hand piano part that crescendos over nine patient minutes. "Beryl Loves to Dance" gets things as funky as they can get with King riding the bell of his cymbal while all hell breaks loose on the piano.

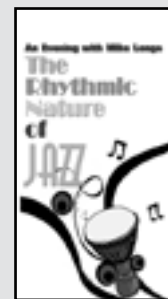
The first real bass solo occurs during "Snowball", wherein Anderson takes a wistful approach to lull the listener before "2 P.M." explodes into a lurching bombast that uses every key on the piano at least twice. "Bill Hickman At Home" and "Super America" close out the record, evoking Randy Newman and Cecil

Taylor at the same time. The former finds Anderson providing a Scott LaFaro-esque bass solo before Iverson contributes a drunken honky-tonk stroll while the latter is a hand-clap revival with a boogie bassline that quickly closes out the album.

Never Stop is a powerful statement from the band. Shorn of their clever covers they prove that their only gimmick is camaraderie, brewed in the Midwest but earned over an attentive decade on stages and in the studio. The sky is the limit for their telepathic collaborations.

For more information, visit e1ent.com. This group is at *Blue Note Apr. 19th-24th*. See *Calendar*.

ON DVD



*An Evening with Mike Longo:
 The Rhythmic Nature of Jazz (MWHD)*
 by Marcia Hillman

This DVD is a master class conducted by Mike Longo, pianist/composer/arranger and educator. Longo's background includes studying with Oscar Peterson and 9 years straight plus another 17 years on and off as pianist and Musical Director for Dizzy Gillespie. Most of the material is a result of this longtime collaboration and friendship and is presented in a classroom format with Longo as lecturer and a group of students who from time to time will ask questions.

It begins with an explanation of two areas of study: how to play and what to play. The former covers touch, time, tone, technique and taste, the latter melody, harmony, rhythm, counterpoint and form. Longo is an excellent teacher, discussing each of these areas in depth in a manner understandable by even non-musicians. As Longo explains, Gillespie's definition of jazz is "the marriage between African rhythms and European harmonies" and then illustrates his comments on rhythm by playing the rhythms on drums, including a section where he plays with another drummer to demonstrate polyrhythms. The majority of the material here points up the polyrhythmic nature of jazz and how to achieve syncopation. As for syncopation, Longo also quotes Louis Armstrong's definition of swing as "getting the notes in the right place."

As an educator, Longo makes reference to the disappearance of the apprenticeship in today's jazz studies. Jazz musicians, including himself, learned most of their trade by "on-the-job training", playing with established musicians. He gives credit to Gillespie for having taught him the concepts that he discusses on this DVD, important nuggets like "You don't put feeling into the music. You get feeling from the music."

Longo ends his lecture and the DVD by playing a Gillespie piece called "Kush", in which he sets an intricate rhythm pattern with his left hand while his right hand states the melody and ensuing improvisation. This is both a very enjoyable and enlightening way to spend an evening.

For more information, visit mwhdvideo.com. Longo is at *NYC Baha'i Center Apr. 5th*. See *Calendar*.

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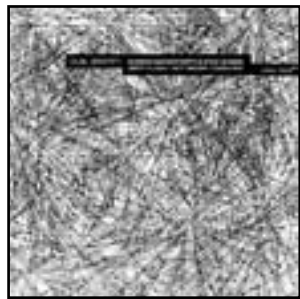
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Dual Identity

Rudresh Mahanthappa/Steve Lehman (Clean Feed)
by Stuart Broomer

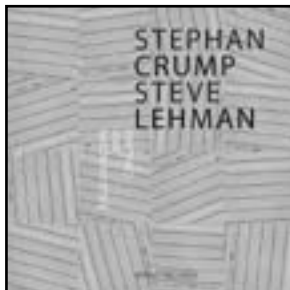
Rudresh Mahanthappa and Steve Lehman formed Dual Identity as an alto saxophone duo in 2004, relatively early in their careers and before they had emerged as two of the most important musicians of their generation.

There's a special playfulness in any band fronted by two improvisers playing the same instrument, prodding one another further. This concert recording presents Dual Identity in its quintet form, with guitarist Liberty Ellman, bassist Matt Brewer and drummer Damion Reid. It's a highly cohesive group with a strongly defined collection of compositions crafted by the two leaders. The complex rhythms of "Foster Brothers" or the sudden lyrical bursts of "Resonance Ballad" hinge on both an experimental approach to form and a conversational give and take, a specific focus on the alto saxophone line as it has come down through Charlie Parker and Eric Dolphy, Cannonball Adderley and Jackie McLean. The value of the individual voice is apparent in the very contrast between Lehman's drier sound and the rounder warmer voice of Mahanthappa. The group language is a key factor here, most highly developed in the cleverly

titled "Extensions of Extension of", with Ellman, Brewer and Reid creating a minefield of conflicting directions beneath the horns.

The performance concludes with the title piece and the way the group began, a sustained unaccompanied dialogue between the two altoists, answering one another's phrases or running spiralling scales, matching fluting harmonics with circular breathing to multiphonics, a dialogue rooted at once in the potential of the saxophone and the mutability of pitch and time.

For more information, visit cleanfeed-records.com. Mahanthappa is at Cornelia Street Café Apr. 8th and Jazz Gallery Apr. 9th. Lehman is at Le Poisson Rouge Apr. 17 with International Contemporary Ensemble. See Calendar.



Kaleidoscope and Collage

Stephan Crump/Steve Lehman (Intakt)
by Kurt Gottschalk

The line between improvisation and composition in jazz has always been blurry - and is often willfully obscured - enough so that it becomes another cliché embedded within the free-flowing form. But rarely has it been so carefully laid out on the table and dissected as by bassist Stephan Crump and alto saxophonist

Steve Lehman.

First working together in guitarist Liberty Ellman's sextet (appearing on the 2005 Pi release *Ophiuchus Butterfly*), the pair spent a couple of years recording impromptu sessions. Eventually they started culling through the recordings and selecting favorite sections, fragments from a few seconds to close to ten minutes and constructed a narrative line to guide them in stitching together the segments. What might be most notable about the pastiche they put together for *Kaleidoscope and Collage* is that it never quite sounds edited together. It comes off as the work of two deeply intuitive players (which they are) following an open structure for free playing, which they did, even if the tasks were executed in an unorthodox order.

Listening to the duo play at Littlefield in the Gowanus section of Brooklyn last month, then, posed something of a chicken-egg problem. Here they were clearly relying on their best instincts, playing unscripted music that often fell into strict meters and seemed to work in blocks with the players sharing a knack for shifting gears. At one point they found a surprising trio of sorts, with Crump bowing a drone while hammering accented notes on the neck while Lehman articulated a kind of hunting call with the mouthpiece removed from his alto. A couple of nifty tricks, but they had the good sense to sit on it and develop it rather than letting it be a piece of passing noise. They dug in their heels and considered the sounds they were making and then, in neither too little or too much time, pushed on. Which raised the question of whether they had learned to play like their edited selves or had just done a good job in sequencing how they already play. The answer doesn't seem to matter.

For more information, visit intaktrec.ch

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Wednesday, April 6

- *Toshiko Akiyoshi Solo, Trio and Quartet with Lew Tabackin, Paul Gill, Mark Taylor Zankel Hall 9:30 pm \$38-48
- Scott Kettner's Forro Brass Band with Brian Drye, Petr Cancura, Frank London, Jordan Henry, Anat Cohen New School 8 pm \$10
- *Jason Mears Ensemble with Jonathan Goldberger, Angie Sanchez, Adam Lane, Mike Pride, Vinny Golia's Music for Medium Ensemble with Jason Mears, Travis Just 9, Nate Herrera, Beth Schenck, Sara Shoenbeck, Katie Maxwell, Phil-I, Brad Henkel, Brian Drye, Quentin, Kevin Farrell, Aaron McClelland, Devin Maxwell The Stone 8, 10 pm \$10
- *Aaron Diehl Trio with Ben Williams, Rodney Green The Kitano 8, 10 pm
- Brooks Hartell solo; Grant Stewart Quartet with David Hazeltine, Joel Forbes, Phil Stewart; Jeremy Manasia Trio with Joe Lepore, Jason Brown Smalls 7:30, 9:30 pm 12:30 am \$20
- Yard Orkad: The Jaki Byard Project with Jamie Baum, Adam Kolker, Jerome Harris, Ugonna Okegwo, George Schuller Brooklyn Lyceum 8, 9:30 pm \$10
- Jason Rigby Quartet with Mike Holober, Cameron Brown, Mark Ferber Cornelia Street Café 8:30 pm \$10 Zebulon 9 pm
- *Jason Stein Quartet
- Gregoire Maret with Federico Gonzalez Pena, James Genus, Clarence Penn 55Bar 10 pm
- Carolyn Leonhart
- John Fedchock NY Quartet
- New School Presents: Arthur Hnatek's Loft Project with Yacine Boularès, Ari Bragi Karason, Michael Valeanu; Franky Rousseau Big Band with Arthur Hnatek, Matt Rousseau, Michael Valeanu, Dominic Mekky, Cody Rowlands, Derek Ganong, Francesco Frattini, Ari Bragi Karason, Sam Neufeld, Andy Sharkey, Matthew Hartnett, Eric Saras, Alfredo Marques, Kurtis Muller, Yacine Boularès, Levon Henry, Dillon Baiocchi, Ili Skibiinsky, Sarah Safaie University of the Streets 8, 10 pm \$10 Zinc Bar 9, 11:30 pm 1 am \$10
- Michel Reis with Aidan O'Donnell, Paolo Orlandi; Cynthia Hillis Trio with Ron McClure Miles Café 7:30, 9:30 pm \$19.99 Tomi Jazz 9 pm \$10
- Matt Garrity Trio
- The Hot Mess
- Shan Kenner Trio
- Colin Cannon Quartet
- *Toots Thielemans with Kenny Werner, Oscar Castro-Neves, Airtro Blue Note 8, 10:30 pm \$45
- Monty Alexander's Harlem Kingston Express Birdland 8:30, 11 pm \$30
- Vista All Stars: Houston Person, Ken Peplowski, Wycliffe Gordon, Dee Daniels Dizzy's Club 7:30, 9:30 pm \$30
- Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser Dizzy's Club 11 pm \$10
- The Fellowship Band: Brian Blade, Melvin Butler, Myron Walden, Jon Cowherd, Jeff Parker, Chris Thomas Village Vanguard 9, 11 pm \$30
- *Jeremy Pelt Quintet with JD Allen, Danny Grissett, Peter Washington, Darrell Green Jazz Standard 7:30, 9:30 pm \$20
- Marc Devine Trio; Michael O'Brien Trio The Garage 6, 10:30 pm Shrine 6 pm Saint Peter's 1 pm \$7

Thursday, April 7

- *Peter Evans Quartet and Quintet with Carlos Homs, Tom Blancarte, Jim Black, Sam Pluta Littlefield 8 pm \$10
- Highlights in Jazz - The Next Generation: Edward Ellington II and The Ellington Legacy Band with Virginia Mayhew, Norman Simmons, Joe Temperley; Next Generation Stars: Anderson Twins, Jake Hertzog, Rylan Kelly, Dylan Meek, Jonathan Russell, Jesse Simpson, Tim Veeder Tribeca Performing Arts Center 8 pm \$37.50-40
- Improv Night-A Stone Benefit: John Zorn, Ned Rothenberg, Vinny Golia, Marty Ehrlich, Sylvie Courvoisier, Ikue Mori and guests The Stone 8, 10 pm \$20
- 12th Annual Central Brooklyn Jazz Festival: Candido's Birthday Jam with Arturo O'Farrill Quintet Brooklyn Public Library Central Branch 7 pm
- *Erik Friedlander Barbès 8 pm \$10
- Gene Lake Project The Jazz Gallery 9, 10:30 pm \$15
- Russell Malone Trio with David Wong, Darrell Green Jazz Standard 7:30, 9:30 pm \$25
- Ehud Asherie solo; Armen Donelian Trio with David Clark, George Schuller; Josh Evans Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Pete McCann with John O'Gallagher, Henry Hey, Matt Clohesy, Jordan Perlson Cornelia Street Café 8:30 pm \$10
- Albatross: Andre Roligheten/Eyoff Dale with guest Andrew D'Angelo University of the Streets 8 pm \$10
- Ed Palermo Big Band with Cliff Lyons, Ben Kono, Bill Straub, Barbara Cifelli, Phil Chester, Ronnie Buttacavoli, John Hines, Charlie Gordon, Joe Fiedler, Matt Ingman, Bob Quaranta, Ted Kooshian, Paul Adams, Ray Marchica, Bruce McDaniel, Katie Jacoby Iridium 8, 10 pm \$25
- Wayne Krantz with James Genus, Keith Carlock 55Bar 10 pm
- James Shipp Trio with Mike LaValle, Rogerio Boccato Bar Next Door 8:30, 10:30 pm \$12 Zinc Bar 9, 11:30 pm 1 am \$10
- Gregorio Uribe Big Band
- Noah Haidu Quintet with Jon Irabagon, Duane Eubanks, Corcoran Holt, McCleinty Hunter The Kitano 8, 10 pm
- Jeff Denson Quartet; Billy White Group Puppets Jazz Bar 6, 9 pm \$5
- Yoshi Matsubara; Tom Tallitsch with Manuel Valera, Peter Brendler, David Ashkenazy Miles Café 7:30, 9:30 pm \$19.99

- Tomi Jazz 9 pm \$10
- Mika Hary Group with Nir Felder, Omer Klein, Hagai Cohen Milo, Ziv Ravitz Caffe Vivaldi 9:30 pm
- Jeremy Noller with Dan Loomis, Jesse Lewis, Brian VanArsdale, Sam Bathrick and guest Mague Sylla Drom 7:30 pm \$10
- Renaud Penant Trio Cleopatra's Needle 7 pm
- *Toots Thielemans with Kenny Werner, Oscar Castro-Neves, Airtro Blue Note 8, 10:30 pm \$45
- Monty Alexander's Harlem Kingston Express Birdland 8:30, 11 pm \$30
- The Fellowship Band: Brian Blade, Melvin Butler, Myron Walden, Jon Cowherd, Jeff Parker, Chris Thomas Village Vanguard 9, 11 pm \$30
- Harlem Speaks: James Spaulding Jazz Museum in Harlem 6:30 pm
- Doug Monroe and Le Pompe Attack; Andrew Atkinson Trio The Garage 6, 10:30 pm Brooklyn Public Library Central Branch 5 pm

Friday, April 8

- *Japan Earthquake Benefit: Thurston Moore, Matthew Shipp, Gyan Riley, Masada String Trio, Ned Rothenberg, Rob Burger Alhambra Trio, Erik Friedlander, Lizz Wright/Aya Nishina, Miya Masaoka, Jamie Saft New Zion Trio, Ikue Mori/John Zorn, Elliott Sharp, Mark Feldman/Sylvie Courvoisier, Milford Graves, Jack Quartet; Norah Jones, Jesse Harris, Vinicius Cantuaria, Buke and Gass, JG Thirvill's Manorexia, Elysian Fields, Sex Mob Abrons Arts Center 6:30, 9:30 pm \$35-50
- *Carlos Garnett Quartet Lenox Lounge 8, 10:30 pm \$15
- *George Coleman Quartet with Harold Mabern, John Webber, Joe Farnsworth Smoke 8, 10, 11:30 pm \$35
- *Rudresh Mahanathappa's Gamak with David Fuczynski, François Moutin, Dan Weiss Cornelia Street Café 9, 10:30 pm \$15
- *Junko Onishi Trio with Dwayne Burno, Gregory Hutchinson and guest James Carter Iridium 8, 10 pm \$25
- Samuel Blais Quartet with Nate Smith, Nicolas Letman-Burtonovic, Aki Ishiguro Iridium 12 am \$20
- Mark Sherman Quintet with Randy Brecker, Jim Riéd, Dean Johnston, Tim Horner The Kitano 8, 10 pm \$25
- Tardo Hammer Trio with Lee Hudson, Jimmy Womworth; Neal Smith Group with Steve Nelson, Wayne Escoffery, Rick Germanson, Dezron Douglas; Lawrence Leathers Jam Smalls 7:30, 10 pm 1 am \$20
- Sylvie Courvoisier solo and duo with Vinny Golia The Stone 8, 10 pm \$10
- MSM Jazz Philharmonic Orchestra with guests Paquito D'Rivera, Roberta Gambarini Borden Auditorium 7:30 pm \$10
- Justin Brown Birthday Celebration with Nir Felder, Gerald Clayton, Joe Sanders; with Mark Shim, Gerald Clayton, Burniss Earl Travis The Jazz Gallery 9, 10:30 pm \$20
- *Jason Stein solo and Trio with Darius Jones, Ben Gerstein I-Beam 8:30 pm \$10
- Jake Saslow Trio with Matt Clohesy, Colin Stranahan Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Elsa Nilsson Quartet; Bill Ware's Vibes Trio Puppets Jazz Bar 6, 9 pm \$8-12
- Jon Lundbom's Big Five Chord Zebulon 9 pm
- Alice Ricciardi Piano Due 8:30 pm
- Shauli Einav Quartet with Gilad Hekselman; Rodrigo Bonelli Group with Carras Patton, Mike Shea, Jeff McAuliffe, Rodrigo Bonelli Miles Café 7:30, 9:30 pm \$19.99 Tomi Jazz 9 pm \$10
- Masami Ishikawa Quartet Cleopatra's Needle 8 pm
- Bob Kaiser and Kris Kaiser Alor Café 8 pm
- Russell Malone Trio with David Wong, Darrell Green Jazz Standard 7:30, 9:30 pm \$30
- *Toots Thielemans with Kenny Werner, Oscar Castro-Neves, Airtro Blue Note 8, 10:30 pm \$45
- *Jean-Michel Pilc, Bobby Previte, Jeff Lederer and guests Blue Note 12:30 am \$10
- Monty Alexander's Harlem Kingston Express Birdland 8:30, 11 pm \$30
- Vista All Stars: Houston Person, Ken Peplowski, Bucky Pizzarelli, Dee Daniels Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser Dizzy's Club 12:45 am \$20
- The Fellowship Band: Brian Blade, Melvin Butler, Myron Walden, Jon Cowherd, Jeff Parker, Chris Thomas Village Vanguard 9, 11 pm \$35
- Tessa Souter 55Bar 6 pm
- Brooks Hartell Trio The Garage 6 pm
- Jorge Sylvester Whole Foods Upper West Side 5 pm
- Dominique Jones Shrine 6 pm

Saturday, April 9

- *Rudresh Mahanathappa's Gamak with David Fuczynski, François Moutin, Dan Weiss The Jazz Gallery 9, 10:30 pm \$20
- *Dan Tepper/Gary Peacock Cornelia Street Café 9, 10:30 pm \$15
- *Miya Masaoka; Ishah: Eric Ederer, Lillie Gordon, Jim Grippo, Miles Jay, Souhail Kaspar The Stone 8, 10 pm \$10
- David Lopato Trio with Ratzo Harris, Gene Jackson; Diane Moser Quintet University of the Streets 8, 10 pm \$10
- *Jason Stein solo; Juan Pablo Carletti/Daniel Levin Prospect Series 8, 9 pm \$10
- Alan Jay Palmer Thelonious Monk Tribute Sistas Place 9, 10:30 pm \$20
- Albatross: Eyolf Dale, André Roligheten and guest Theo Bleckman I-Beam 8:30 pm \$10
- Festi-Jazz NYC: Roni Ben-Hur, Amy London, Santi Debriano, Steve Williams and Lucy Moses School Jazz Ensemble Merkin Hall 8 pm
- Rick Stone Trio with Marco Panascia, Tom Pollard Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Randy Johnston Trio; Abe Ovadia Trio Puppets Jazz Bar 9 pm 12 am \$5-12
- Tony Middleton Piano Due 8:30 pm
- One Soul Fellowship: Xavier Perez, Art Hiraehara, Haengsoo Seol, Franco Pinna; Erin & David; Ralph Peterson's Spectrum Trio with Pat Bianchi, David Gilmore Miles Café 5:30, 7:30, 9:30 pm \$19.99
- Jo-Yu Chen Trio; Masahiro Yamamoto Trio Tomi Jazz 8, 11 pm \$10
- Marc Devine Quartet Cleopatra's Needle 8 pm
- Tomas Janzon/Essiet Essiet Garden Café 7 pm
- Part-Time Hoodlums Shrine 7 pm
- *Carlos Garnett Quartet Lenox Lounge 8, 10:30 pm \$15
- *George Coleman Quartet with Harold Mabern, John Webber, Joe Farnsworth Smoke 8, 10, 11:30 pm \$35
- *Junko Onishi Trio with Dwayne Burno, Gregory Hutchinson Iridium 8, 10 pm \$25
- Vox Syndrome: Nicolas Letman-Burtonovic, Robin Verheyen, Akira Ishiguro, Nick Anderson, Chris Carroll Iridium 12 am \$20
- Mark Sherman Quintet with Randy Brecker, Jim Riéd, Dean Johnston, Tim Horner The Kitano 8, 10 pm \$25
- Richie Vitale Quintet with Frank Basile, Nial Djalilarso, Paul Gill, Clifford Barbaro; Neal Smith Group with Steve Nelson, Wayne Escoffery, Rick Germanson, Dezron Douglas; Anthony Wonsley Trio Smalls 7:30, 10 pm 1 am \$20
- Russell Malone Trio with David Wong, Darrell Green Jazz Standard 7:30, 9:30 pm \$30
- *Toots Thielemans with Kenny Werner, Oscar Castro-Neves, Airtro Blue Note 8, 10:30 pm \$45
- Monty Alexander's Harlem Kingston Express Birdland 8:30, 11 pm \$30

- Vista All Stars: Houston Person, Ken Peplowski, Bucky Pizzarelli, Dee Daniels Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser Dizzy's Club 12:45 am \$20
- The Fellowship Band: Brian Blade, Melvin Butler, Myron Walden, Jon Cowherd, Jeff Parker, Chris Thomas Village Vanguard 9, 11 pm \$35
- Oceans of Noise: Carlos Giffoni; Robert Piotrowicz/C. Spencer Yeh; Marcus Schmickler; COH; Instant Coffee: MC Schmidt with Lisle Ellis, Jason Willett Littlefield 5 pm \$10
- Women in Jazz Festival 2011: Antoinette Montague with Tammy Hall, Bill Easley; Taeko Fukao; Andrea Wolper Trio with Michael Howell, Ratzo Harris; Linda Presgrave Trio with Fred Weidenhammer, Seiji Ochiai; Lil Phillips Trio Saint Peter's 12:30 pm \$20
- Oran Etkin's Timbaloo Music Brooklyn Public Library Central Branch 1 pm
- Flushing High School Jazz Band; David Leonhardt Trio Flushing Town Hall 1 pm
- Fukushi Tainaka Trio; Champion Fulton Trio; Dre Barnes Project The Garage 12, 6, 10:30 pm

Sunday, April 10

- *Your Neighborhood Saxophone Quartet: Allan Chase, Douglas Yates, Joe Springer, Tom Hall; Steve Adams, Joe Morris, Lisle Ellis The Stone 8, 10 pm \$10
- *Club d'Elf with John Medeski, Hassan Hakmoun Le Poisson Rouge 10:30 pm \$15
- *Hans Tammen Third Eye Orchestra University of the Streets 8 pm \$15
- Hayes Greenfield/Roger Rosenberg Quartet with Dean Johnson, Rob Garcia Sycamore 8 pm Walker's 8 pm
- Peter Leitch/Dwayne Burno
- Jonathan Moritz; James Luke/Chris Mannigan; Cheryl Pyle/Nick Gianni; Tom Shad/Tom Swafford ABC No Rio 7 pm \$5
- Brazilian Acoustic Ensemble: Billy Newman, Bina Coquet, Hadar Noiberg, Tom Armstrong, Ben Holmes Cornelia Street Café 8:30 pm \$10
- Chris Forsyth's Paranoid Cat Band with Mike Pride, Peter Kerlin, Hans Chew Zebulon 10 pm
- Towner Galaher with Duane Eubanks, Tim Armacost, Jeff Pittson, Essiet Essiet; Ralph Peterson's Spectrum Trio with Pat Bianchi, David Gilmore Miles Café 7:30, 9:30 pm \$19.99 Brooklyn Lyceum 9, 10:30 pm \$10
- Aaron Irwin Group
- Teriver Cheung; Michael Varkamp and Company; Stan Killian Quartet; OW Quartet Shine 8, 9, 10, 11 pm
- Russell Malone Trio with David Wong, Darrell Green Jazz Standard 7:30, 9:30 pm \$25
- *Toots Thielemans with Kenny Werner, Oscar Castro-Neves, Airtro Blue Note 8, 10:30 pm \$45
- Vista All Stars: Houston Person, Ken Peplowski, Wycliffe Gordon, Dee Daniels Dizzy's Club 7:30, 9:30 pm \$30
- The Fellowship Band: Brian Blade, Melvin Butler, Myron Walden, Jon Cowherd, Jeff Parker, Chris Thomas Village Vanguard 9, 11 pm \$30
- Ras Moshé, Kyoko Kitamura, Shayna Dulberger, Andrew Drury Downtown Music Gallery 6 pm
- *Joe Fiedler Trio with Boris Kozlov, Michael Sarin Saint Peter's 5 pm
- *Anthony Wilson's The Four Seasons with Julian Lage, Steve Cardenas, Chico Pinheiro Grace R. Rogers Auditorium 2 pm Blue Note 12:30, 2:30 pm \$24.50
- *Dan Tepper Trio
- Ziv Ravitz
- Diego Voglino Trio Puppets Jazz Bar 12 pm \$10
- Amy London Trio with Gene Bertocchini, Roni Ben-Hur North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss and Trio; Masami Ishikawa Trio The Garage 12, 7, 11:30 pm

Monday, April 11

- *Benefit for Japanese Earthquake and Tsunami Relief Hosted by Joel Frahm Roberto's Wnds 6 pm \$20
- Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- Purchase Jazz Orchestra with Eric Alexander Dizzy's Club 7:30, 9:30 pm \$20
- *Fay Victor/Dominic Lash; Jay Clayton/Theo Bleckman; Charles Gayle's Forgiveness with François Grillot, Michael Wimberly; Charles Gayle Conduction Clemente Soto Velez Cultural Center 7 pm \$10
- Hans Glawischnig Trio with Samir Zarif, Eric Doob; Ari Hoening Trio with Jean-Michel Pilc, François Moutin; Spencer Murphy Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Doug Carn Quartet For My Sweet 7, 9 pm
- The New American Quartet: Jonathon Peretz, Takashie Otsuka, Mitch Schechter, Greg Wall Sixth Street Synagogue 8:30 pm \$15
- New School Presents: Richard Boukas Brazilian Jazz Ensemble; Ben Flocks Quartet University of the Streets 8, 10 pm \$10
- *Craig Bailey/Tim Armacost Brooklyn Big Band Tea Lounge 9, 10:30 pm
- Nick Gianni's Evolution with On Davis, Rick Bottari, Dmitry Ishenko, Dalius Naujo Nublu 10 pm
- Vince Villanueva Trio Tomi Jazz 9 pm \$10
- Nancy Harms Trio with Mike Moreno, Joe Sanders Bar Next Door 8:30, 10:30 pm \$12
- Douglas Bradford's Atlas Obscura Spike Hill 8 pm
- Eva Cortés Zinc Bar 7 pm \$7
- Howard Williams Jazz Orchestra; Kyoko Oyobe Trio The Garage 7, 10:30 pm



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Tuesday, April 12

- ★ Dave Brubeck Quartet 92nd Street Y 8 pm \$50-70
- ★ Martial Solal/François Moutin Village Vanguard 9, 11 pm \$30
- ★ Ben Allison Band with Michael Blake, Steve Cardenas, Jason Lindner, Rudy Royston Jazz Standard 7:30, 9:30 pm \$20
- The Crusaders: Joe Sample, Wayne Henderson, Wilton Felder Blue Note 8, 10:30 pm \$45
- Birdland 8:30, 11 pm \$40
- John Pizzarelli Dizzy's Club 7:30, 9:30 pm \$30
- The Three Cohens: Anat, Avishai and Yuval Cohen, Aaron Goldberg, Matt Penman, Greg Hutchinson Dizzy's Club 7:30, 9:30 pm \$30
- Jazz Standard 7:30, 9:30 pm \$20
- ★ Adam Lane Sextet with Herb Robertson, David Bindman, Avram Fefer, Reut Regev, Igal Foni; Adam Lane Quartet with Vinny Golia, Darius Jones, Weasel Walter The Stone 8, 10 pm \$10
- Gary Morgan and Panamericana NYC Bahai Center 8, 9:30 pm \$15
- Clifton Anderson Quartet Rue 57 8 pm
- Erin McDougald/Spike Wilner; Jared Gold Trio with Ed Cherry, McClinty Hunter; Ken Fowser/Behn Gillette Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- ★ Circle Down: Angelica Sanchez, Sean Conly, Chad Taylor; Landon Knoblock Trio with Pascal Niggenkemper, Devin Gray Korzo 9, 10:30 pm \$5
- Lauren Falls Quintet with Seamus Blake, Mike Moreno, Can Olgun, Trevor Falls Comelia Street Cafe 8:30 pm \$10
- Chris Stover solo and with Samir Chatterjee University of the Streets 8, 10 pm \$10
- Sparky: Ken McGloin, Dean Sharp, Ben Perowsky and guest
- Eddy Khaimovich Quartet; Takuya Kuroda Group with Jamaal Sawyer, Warren Fields, Adam Jackson Miles Cafe 7:30, 9:30 pm \$19.99
- George Pettit 3 Tomi Jazz 9 pm \$10
- Kris Bowers solo The Kitano 8, 10 pm
- Scott Bradley Duane Park 7 pm
- Avram Pengas Ensemble Sixth Street Synagogue 8:30 pm \$15
- Sarah Elizabeth Charles Quartet with Jesse Elder, Burniss Earl Travis, Cory Cox Cafe Vivaldi 9:30 pm
- Tobias Meinhardt Quartet Puppets Jazz Bar 8:30 pm \$5
- Eyal Viner Big Band; Paul Francis The Garage 7, 10:30 pm
- Koran Agan Trio Shrine 7 pm

Wednesday, April 13

- ★WORKS: Michel Gentile, Daniel Kelly, Rob Garcia and guests Joe Lovano, Scott Colley Littlefield 8, 9:30 pm \$14
- TK Blue Iridium 8, 10 pm \$30
- ★Miguel Zenón Quartet with Luis Perdomo, Hans Glawischig, Henry Cole The Jazz Gallery 9, 10:30 pm \$20
- Band of Bones: Dave Chamberlain, Sam Burtis, Charley Gordon, Nate Mayland, Matt McDonald, Chris Rinaman, Max Seigel, Dale Turk, Kenny Ascher, Jerry DeVore, Mike Campenni, Eddie Montalvo, Kat Gang; Eddie Allen Quartet with Ray Gallon, Debron Douglas, Jerome Jennings Zinc Bar 7, 9, 11 pm 12:30 am \$10
- ★Kendra Shank Trio with Frank Kimbrough, Steve Wilson The Kitano 8, 10 pm
- Don Braden Quartet Feinstein's 10:45 pm \$28
- ★Dan Rosenboom Septet with Gavin Templeton, Brian Walsh, Vinny Golia, David Rosenboom, Sam Minaie, Caleb Dolister; Vinny Golia Sextet with Gavin Templeton, Dan Ronseboom, Alex Noice, Jon Armstrong, Caleb Dolister The Stone 8, 10 pm \$10
- National Jazz Museum in Harlem All-Stars The Players 7 pm \$20
- Tada Unno solo; Sean Nowell Group with Brad Mason, Elliot Mason, Art Hirahara, Sam Minaie, Joe Abbattantuno; Craig Wuemper Trio Smalls 7:30, 9:30 pm 12:30 am \$20
- Armen Donelian/Marc Mommaas; Arun Luthra with Bobby Avey, Thomson Kneeland, Tomas Fujiwara University of the Streets 8, 10 pm \$10
- Federico Ughi Group Brooklyn Lyceum 8, 9:30 pm \$10
- Hadar Noiberg; Chris Turner Drom 8, 10:30 pm \$10
- Eyal Viner Big Band Fat Cat 9 pm
- Ralph Lalama Quartet with Dave Lalama; Daniel Jamieson with Matt Holman, Florian Hoefner, Sam Anning, Guilhem Flouzat Miles Cafe 7:30, 9:30 pm \$19.99
- Shoko Amano Trio Tomi Jazz 9 pm \$10
- Mofodishu; Electric Wood: Blaise Siwula, Chris Welcome, Dave Ross, Mike Noordzy Goodbye Blue Monday 11 pm
- Tobias Meinhardt Trio Flute Bar Gramercy 8 pm
- Melanie Marod Trio Flute Bar 8 pm
- Emily Wolf Cafe Vivaldi 8:15 pm
- NY Alliance Band Puppets Jazz Bar 8:30 pm \$5
- ★Martial Solal/François Moutin Village Vanguard 9, 11 pm \$30
- ★Ben Allison Band with Michael Blake, Steve Cardenas, Jason Lindner, Rudy Royston Jazz Standard 7:30, 9:30 pm \$20
- The Crusaders: Joe Sample, Wayne Henderson, Wilton Felder Blue Note 8, 10:30 pm \$45
- John Pizzarelli Birdland 8:30, 11 pm \$40
- The Three Cohens: Anat, Avishai and Yuval Cohen, Aaron Goldberg, Matt Penman, Greg Hutchinson Dizzy's Club 7:30, 9:30 pm \$30
- Jazz Standard 7:30, 9:30 pm \$20
- Jazz All Stars Dizzy's Club 11 pm \$10
- Bernal/Eckroth/Ennis; John David Simon The Garage 6, 10:30 pm
- Chris Massey's Nue Jazz Trio Shrine 6 pm
- Barbara Carroll Saint Peter's 1 pm \$7

Thursday, April 14

- ★Phil Woods Quintet with Brian Lynch, Bill Mays, Steve Gilmore, Bill Goodwin Dizzy's Club 7:30, 9:30 pm \$30



DANIELA SCHÄCHTER

Appearing:

April 22nd vocal/piano solo at Tomi Jazz
Sets: 1st 9-10pm/2nd 10:30-11:30pm/3rd 12-1am

April 30th vocal/piano trio at The Garage
jazz brunch 12pm-4pm

MORE INFO AT WWW.DANIELASCHAECHTER.NET

- Jazz All Stars Dizzy's Club 11 pm \$10
- ★Ambrose Akinmusire Quintet with Walter Smith III, Sam Harris, Harish Ragahavan, Justin Brown Jazz Standard 7:30, 9:30 pm \$25
- ★Dr Mint: Daniel Rosenboom, Gavin Templeton, Alex Noice, Sam Minaie, Caleb Dolister, Vinny Golia Octet with Daniel Rosenboom, Gavin Templeton, Alex Noice, Sam Minaie, Caleb Dolister The Stone 8, 10 pm \$10
- Portinho Trio Zinc Bar 9, 11 pm 12:30 am \$10
- ★Honey Ear Trio: Erik Lawrence, Rene Hart, Allison Miller; Blue Cranes; Ben Perowsky's Moodswing Orchestra with TK Wonder Littlefield 7 pm \$15
- ★Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Garth Stevenson and guests Ray Anderson, Joe Daley, Jason Mears SALT SPACE 8 pm \$10
- Spike Wilner solo; Anthony Wilson Nonet with Shane Endsley, Loren Stillman, Jerome Sabbagh, Adam Schroeder, Alan Ferber, Donald Vega, Danton Boller; Carlos Abadie Quintet with Jonathan Lefcoski, Luca Santaniello, Joe Sucato, Jason Stewart Smalls 7:30, 9:30 pm 12:30 am \$20
- Anne Drummond Quartet with Xavier Davis, Kiyoshi Kitagawa, Clarence Penn The Kitano 8, 10 pm
- Michael Bates' October Quintet with Chris Speed, Russ Johnson, Russ Lossing, Tom Rainey Comelia Street Cafe 8:30 pm \$10
- 3 solos: Christopher Riggs; Josh Sinton; Kier Neuringer Douglass Street Music Collective 8 pm \$10
- Anthony Jackson/Yorgos Fakanas Group with Takis Paterelis, Bob Franesschini, Dimitris Sevdalis, Cliff Almond 55Bar 10 pm
- Sharel Cassity Trio with Andrew Swift, Marco Panascia Bar Next Door 8:30, 10:30 pm \$12
- Bob Rodriguez Trio with Steve Varner, Tom Sayek; Jacam Mannicks Band Miles Cafe 7:30, 9:30 pm \$19.99
- Stan Killian Quartet with Benito Gonzalez, Corcoran Holt, McClinty Hunter 55Bar 7 pm
- Matthew Silberman's Press Play with Travis Reuter, Greg Ruggiero, Chris Tordini, Tommy Crane Tea Lounge 9, 10:30 pm
- Anna Kendrick Trio Tomi Jazz 9 pm \$10
- Rudi Mvongogi Trio Cleopatra's Needle 7 pm
- Jeff King Inkwell Cafe 8:30 pm
- Charles Sibirsky Presents Singer Night Puppets Jazz Bar 7 pm \$5
- ★Martial Solal/François Moutin Village Vanguard 9, 11 pm \$30
- The Crusaders: Joe Sample, Wayne Henderson, Wilton Felder Blue Note 8, 10:30 pm \$45
- John Pizzarelli Birdland 8:30, 11 pm \$40
- Ryan Anselmi Quintet; Enoch Smith Jr. Trio The Garage 6, 10:30 pm

Friday, April 15

- ★The Music of the Modern Jazz Quartet: Lewis Nash, Kenny Barron, Steve Nelson, Peter Washington and guest Jim Hall Allen Room 7:30, 9:30 pm \$55-65
- ★Karl Berger Creative Music Studio Anniversary Concert The Stone 8, 10 pm \$10
- ★Peter Evans Quartet with Carlos Homs, Tom Blancarte, Jim Black I-Beam 8:30 pm \$10
- ★Bruce Barth/Steve Wilson Quartet with Ben Street, Rodney Green Smoke 8, 10, 11:30 pm \$30
- ★Mike DiRubbo Quintet with Eddie Henderson, David Kikoski, Ugonna Okegwo, Johnathan Blake The Kitano 8, 10 pm \$25
- ★Scott Robinson Quartet with JD Parran, Vinny Golia, Warren Smith Rubin Museum 7 pm \$20
- Victor Jones Cultursery Zinc Bar 10, 11:30 pm 1 am \$10
- Jessica Jones Quartet; Arturo O'Farrill Quartet; Jesse Lynch Quartet Puppets Jazz Bar 6, 9 pm 12 am \$5-20
- ★Dan Weiss/Miles Okazaki The Jazz Gallery 9, 10:30 pm \$20
- Steve Ash Trio with Chris Haney, Tom Melitto; Eli Degibri Group with Aaron Goldberg, Doug Weiss, Obed Calvaire; Greg Glassman Quartet with Jeremy Manasia, Joe Lepore, Jason Brown Smalls 7:30, 10 pm 1 am \$20
- Amanda Baisinger with Ryan Scott, Pete Rende, Chris Morrisey, Dave Burnett Comelia Street Cafe 9, 10:30 pm \$10
- Marilyn Trio Lenox Lounge 8, 10:30 pm \$15
- Marlene VerPlank Piano Due 8:30 pm
- Dan Liptak's Casimir Effect with Josh Bruneau, Adam Clarke, Andy Sorensen, Greg Sallerson; Joe Benjamin Project with Mark Morgan, Dede Ganong, Marshall Nichols, Diederik Rijpstra, James Hall, Andrew Sharkey, Bradley Madsen, Wayne Johnson, Dillon Baiocci, Sarah Safaie, Albert Balivas, Tobias Meinhardt, Maximilian Zooli, David A. Jahn, Christopher Nolte, Ben Kahn, Manuel Weyand Miles Cafe 7:30, 9:30 pm \$19.99
- Gary Negbaur Tomi Jazz 9 pm \$10
- Antoine Drye Quartet Cleopatra's Needle 8 pm
- Tom Dempsey Trio with Ron Oswanski, Alvin Atkinson Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Ann Marie Nacchio Trio Alor Cafe 8 pm
- ★Phil Woods Quintet with Brian Lynch, Bill Mays, Steve Gilmore, Bill Goodwin Dizzy's Club 7:30, 9:30 pm \$35
- Jazz All Stars Dizzy's Club 11 pm \$20
- ★Ambrose Akinmusire Quintet with Walter Smith III, Sam Harris, Harish Ragahavan, Justin Brown Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Martial Solal/François Moutin Village Vanguard 9, 11 pm \$35
- The Crusaders: Joe Sample, Wayne Henderson, Wilton Felder Blue Note 8, 10:30 pm \$45
- Ben Perowsky, Samir Chatterjee and guests Blue Note 12:30 am \$10
- John Pizzarelli Birdland 8:30, 11 pm \$40
- Dave Kain Group; Tim Price/Ryan Anselmi's Tenor Madness The Garage 6, 10:30 pm
- Lu Reid Jazz Jam Shrine 6 pm

Saturday, April 16

- ★George Lewis' Homage to Charles Parker with Amina Claudine Myers, Reggie Nicholson, Matana Roberts, Richard Teitelbaum; Peter Gordon's Love of Life Orchestra with Robby Ameen, Max Gordon, Randy Gun, Paul Shapiro, Ned Sublette, Elio Villafranca, Peter Zummo The Kitchen 8 pm \$12
- ★Jimmy Owens Billy Taylor Tribute Sistas Place 9, 10:30 pm \$20
- ★Gerry Hemingway Quintet with Oscar Noriega, Eillery Eskelin, Terrence McManus, Kermitt Driscoll Comelia Street Cafe 9, 10:30 pm \$10
- ★Don Friedman Trio Puppets Jazz Bar 9 pm \$15
- ★Tyshawn Sorey's Oblique with Loren Stillman, Todd Neufeld, John Escreet, Chris Tordini The Jazz Gallery 9, 10:30 pm \$20
- Jane Ira Bloom Trio with Dean Johnson, Bobby Previte; JC Sanford Quartet University of the Streets 8, 10 pm \$10
- Freddie Bryant Trio with Paul Meyers, Vanderlei Pereira Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Alex Layne Trio with guest Boncillia Lenox Lounge 8, 10:30 pm \$15
- Sarah Hayes Piano Due 8:30 pm
- Ross Kratter Jazz Orchestra with Jacob Spadaro, Arpon Raksit, Amrom Svay, David Klein, Sam Isaac, Matt Peskanov, Andrew Schwartz, Scott Aronin, Jeff Michaels, Chris Zatorski, Eric Huckins, Aaron Wilson, Grant Braider, Zach Zadek, Ross Kratter, Jeremy Klewicki; Jostein Gulbrandsen Quintet with Ike Sturm, Ronen Itzik, Megumi Yonezawa, Gian Tomatore; Project K-Paz: Alvaro Kapaz, Adam Ahuja, Karim Georges, Reuben Cainer, Pablo Eluchans; Napua Davoy with Gaku Takanashi, Kirk Driscoll Miles Cafe 3:30, 5:30, 7:30, 9:30 pm \$19.99
- Daniel Bennett Trio; Abe Ovadia Trio Tomi Jazz 8, 11 pm \$10
- Paolo Sapia Quartet Cleopatra's Needle 8 pm
- ★The Music of the Modern Jazz Quartet: Lewis Nash, Kenny Barron, Steve Nelson, Peter Washington and guest Jim Hall Allen Room 7:30, 9:30 pm \$55-65

- ★Peter Evans Quartet with Carlos Homs, Tom Blancarte, Jim Black I-Beam 8:30 pm \$10
- ★Bruce Barth/Steve Wilson Quartet with Ben Street, Rodney Green Smoke 8, 10, 11:30 pm \$30
- ★Mike DiRubbo Quintet with Eddie Henderson, David Kikoski, Ugonna Okegwo, Johnathan Blake The Kitano 8, 10 pm \$25
- Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Eli Degibri Group with Aaron Goldberg, Doug Weiss, Obed Calvaire; Stacy Dillard Trio with Diallo House, Ismail Lwal Smalls 7:30, 10 pm 1 am \$20
- ★Phil Woods Quintet with Brian Lynch, Bill Mays, Steve Gilmore, Bill Goodwin Dizzy's Club 7:30, 9:30 pm \$35
- Jazz All Stars Dizzy's Club 11 pm \$20
- ★Ambrose Akinmusire Quintet with Walter Smith III, Sam Harris, Harish Ragahavan, Justin Brown Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Martial Solal/François Moutin Village Vanguard 9, 11 pm \$35
- The Crusaders: Joe Sample, Wayne Henderson, Wilton Felder Blue Note 8, 10:30 pm \$45
- Birdland 8:30, 11 pm \$40
- John Pizzarelli Birdland 8:30, 11 pm \$40
- Larry Newcomb Trio; Mark Marino Trio; Dylan Meek Trio The Garage 12, 6, 10:30 pm

Sunday, April 17

- ★Jazz for Japan: Harry Allen, Karrin Allyson, Clifton Anderson, Eldar Djangirov, Sonny Fortune, Craig Handy, Allan Harris, Antonio Hart, Sarah Hayes, Lauren Kinhan, Joe Lovano, Tony Middleton, Bob Mover, Janis Siegel, Danny Walsh, Jerry Weldon, Jack Wilkins, Steve Williams Rue 57 7, 9, 11 pm
- Columbia University Jazz Ensembles Spring Concert with guest conductor Karl Berger Miller Theatre 8 pm
- Kris Davis Trio with John Hébert, Tom Rainey; Curtis Macdonald Group with Jeremy Viner, David Virelles, Chris Tordini, Adam Jackson; Chris Speed's yeah NO with Shane Endsley, Sküli Sverrisson, Jim Black Littlefield 8 pm \$10
- Michael Moss Quartet with Mel Nussbaum, Robert Edwards, Lou Selmi; Ras Moshe, Roy Campbell, Joel Freedman, Ryan Roland, Tom Zlabinger Brecht Forum 7, 8 pm \$10
- Ben Monder Trio Sycamore 8 pm
- Peter Leitch/Sean Smith Walker's 8 pm
- ★Bobby Avey Trio with Thomson Kneeland, Jordan Perison and guest Miguel Zenon Comelia Street Cafe 8:30 pm \$10
- Justin Carroll, Ryan Keberle, Jeff Davis Brooklyn Lyceum 9, 10:30 pm \$10
- Anthony Jackson/Yorgos Fakanas Group with Takis Paterelis, Bob Franesschini, Dimitris Sevdalis, Cliff Almond 55Bar 10 pm
- Tom Chess and The Bandit Hat Ensemble; Damian Olsen Ensemble ABC No Rio 7 pm \$5
- Jane Stuart with Rave Tesar, Sue Williams, Rick De Kovessey; Pascualito's Quartet: Pascal Sabattier, Luiz Simas, Leco Reis, Javier Diaz, Suzanne and Jeff Pittson; Bright Noise: Ben Bryden, Tim Basom, Des White, Dustin Kaufman Miles Cafe 3:30, 5:30, 7:30, 9:30 pm \$19.99
- Jure Pukl; Nicolas Letman-Burtinovic Shrine 8, 9 pm
- ★Phil Woods Quintet with Brian Lynch, Bill Mays, Steve Gilmore, Bill Goodwin Dizzy's Club 7:30, 9:30 pm \$30
- ★Ambrose Akinmusire Quintet with Walter Smith III, Sam Harris, Harish Ragahavan, Justin Brown Jazz Standard 7:30, 9:30 pm \$25
- ★Martial Solal/François Moutin Village Vanguard 9, 11 pm \$30
- The Crusaders: Joe Sample, Wayne Henderson, Wilton Felder Blue Note 8, 10:30 pm \$45
- Daniel Carter/Pascal Niggenkemper Downtown Music Gallery 6 pm
- Dan Loomis Quartet Saint Peter's 5 pm
- Jazz Brunch: The Music of Herbie Hancock Blue Note 12:30, 2:30 pm \$24.50
- Roz Corral Trio with Ron Affif, Paul Gill North Square Lounge 12:30, 2 pm
- Ben Healy Trio; David Coss and Trio; Dylan Meek Trio The Garage 12, 7, 11:30 pm
- ★Tyshawn Sorey/Michael Winograd City Winery 10 am \$10

Monday, April 18

- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★Alan Ferber's Expanded Ensemble; Gebhard Ullmann/Steve Swell 4 with Hill Greene, Barry Altschul University of the Streets 8, 10 pm \$10
- ★Seth Meicht Quartet with Matt Bauder, Matt Mitchell, Mike Pride, Chemistry Set: Daniel Carter, James Keepnews, Rebecca Schroyer; Pyramid Trio: Roy Campbell, William Parker, Zen Matsuura; The Downtown Horns: Roy Campbell, Daniel Carter, Sabir Mateen Clemente Solo Velez Cultural Center 7 pm \$10
- Manhattan School of Music AfroCuban Jazz Orchestra with guests Dizzy's Club 7:30, 9:30 pm \$20
- ★Peter Bernstein solo; JD Allen Trio with Gregg August, Rudy Royston; Spencer Murphy Jam Smalls 7:30, 9:30 pm 12:30 am \$20
- Peter Eldridge/Matt Aronoff Duo Bar Next Door 8:30, 10:30 pm \$12
- ★Nat Janoff 55Bar 7 pm
- Hunter Trio For My Sweet 7, 9 pm
- Jeff Fairbanks' Project Hansori Tea Lounge 9, 10:30 pm
- Isaac Darche with Lucas Pino, Sean Wayland, Linda Oh, Mark Ferber Miles Cafe 9:30 pm \$19.99
- Momoi/Meinhart Trio Tomi Jazz 9 pm \$10
- Marilyn Kleinberg Zinc Bar 7 pm \$7
- Howard Williams Jazz Orchestra; Kenny Shanker Quartet The Garage 7, 10:30 pm

[d ' i s t a n t e 3]

GIANCARLO MAZZU guitar

BLAISE SIWULA saxophones, clarinets

LUCIANO TROJA piano

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Goodbye Blue Monday April 21th 8:00 pm	ABC No-3 April 24th 7:00 pm	Shrine April 28th 6:00 pm
1087 Broadway, Brooklyn	156 Rivington St.	2271 Adam Clayton Powell Jr Blvd, Harlem

www.myspace.com/mazzutrojaduo
www.myspace.com/blaisesiwula

Tuesday, April 19

- ★ The Music of Joe Henderson: Al Foster, George Mraz, Fred Hersch, Rich Perry
Birdland 8:30, 11 pm \$30
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Joshua Redman
Blue Note 8, 10:30 pm \$35
- Ben Wolfe Quintet with Ryan Kisor, Marcus Strickland, Luis Perdomo, Greg Hutchinson
Dizzy's Club 7:30, 9:30 pm \$30
- Marshall Gilkes Group
Dizzy's Club 11 pm \$10
- ★ Bill Frisell's Beautiful Dreamers with Eyvind Kang, Rudy Royston
Village Vanguard 9, 11 pm \$30
- ★ Joe Fiedler Trio with John Hébert, Michael Sarin, Jen Baker/Will Lang
University of the Streets 8, 10 pm \$10
- ★ James Carney Group; Chris Speed, Kris Davis, Chris Tordini, Devin Gray
Korzo 9, 10:30 pm \$5
- International Contemporary Ensemble: Eric Lamb, Josh Rubin, David Byrd-Marrow, Tim Albright, Cory Smythe, Nathan Davis, Cody Brown, Ike Sturm and guest Steve Lehman
Le Poisson Rouge 7:30 pm
- John Escreet
55Bar 10 pm
- Michael Marcus Quartet with John Austria, Noah Jackson, Taru Alexander
Fat Cat 7:30 pm
- Malika Zarra with Jean-Christophe Maillard, Mamadou Ba, Harvey Wirht, Brahim Fribgane
Jazz Standard 7:30, 9:30 pm \$20
- Misha Piatigorsky's Sketchy Black Dog with Chris Wabich, Danton Boller, Katie Kresek, Surai Balbeisi, Agnes Nagy
Zinc Bar 9, 10:30 pm 12 am \$10
- Phoebe Legere Quartet
Iridium 7, 9 pm \$25
- Craig Handy
Rue 57 8 pm
- Carolyn Leonhart; Bryn Roberts Trio; Alex Hoffman Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Mika Hary Group with Camila Meza, Nancy Harms, Nir Felder, Shai Maestro, Sam Minaie, Ziv Ravitz, Pablo Menares, Masahiro Yamamoto
Cornelia Street Cafe 8:30 pm \$10
- Glenn Patscha with Ben Perowsky/Doma 8 pm
- NYU World Ensemble: Brad Shepik, Laura Andrea Leguia, Brama Sukarna, Julian Pollack, Yoon Chul Kim, Evan Hughes; Jure Pukl Group
Miles Cafe 7:30, 9:30 pm \$19.99
- Tom Tallitsch Trio
Tom's Jazz 9 pm \$10
- Kris Bowers solo
The Kitano 8, 10 pm
- Rob Kovac
Duane Park 7 pm
- Atlantis Quartet
Puppet's Jazz Bar 8:30 pm \$5
- Lou Caputo Not So Big Band; Kurt Bachner Quartet
The Garage 7, 10:30 pm
- Ralph Peterson Masterclass
Long Island University 4 pm

Wednesday, April 20

- ★ Impulse! Nights: John Coltrane Africa/Brass with Dave Liebman, Ravi Coltrane, Phil Markowitz, Cecil McBee, Billy Hart
Jazz Standard 7:30, 9:30 pm \$35
- Bobby Hutcherson/Joey DeFrancesco Group with Peter Bernstein, Byron Landham
Dizzy's Club 7:30, 9:30 pm \$30
- Marshall Gilkes Group
Dizzy's Club 11 pm \$10
- Misha Piatigorsky's Sketchy Black Dog with Chris Wabich, Danton Boller, Katie Kresek, Surai Balbeisi, Agnes Nagy; Jeff "Tain" Watts 4
Zinc Bar 7, 9, 10:30 pm 12 am \$10
- David Gibson Quartet; Ryan Keberle Quartet with Steve Moore, Jon Wilan
University of the Streets 8, 10 pm \$10
- Alan Ferber Nonet with Strings
Feinstein's 10:45 pm \$28
- Jimmy Bruno solo; Taylor Eigsti Trio with Larry Grenadier, Clarence Penn; Simona Premazzi and Trio with Stacy Dillard, Ryan Berg, Darrell Green
Smalls 7:30, 9:30 pm 12:30 am \$20
- Duke Ellington 112th Birthday Celebration with Jonathan Batiste Band
Leonard Nimoy Thalia 8 pm \$35
- Mat Maneri Quintet with Craig Taborn, Oscar Noriega, Garth Stevenson, Randy Peterson
Cornelia Street Cafe 8:30 pm \$10
- Bob Bisaccia Quartet with Lanny Meyers, Iris Omig, Sal Mazzola
The Kitano 8, 10 pm
- Mitch Marcus Quartet
Puppet's Jazz Bar 8:30 pm \$5
- Tomoko Omura Quartet with Glenn Zaleski, Yoshiki Yamada, Ryo Noritake; Atlantis Quartet: Brandon Wozniak, Zacc Harris, Chris Bates, Pete Hennig
Miles Cafe 7:30, 9:30 pm \$19.99
- Shai Maestro
Cafe Vivaldi 8:15 pm
- Paper Snakes
Brooklyn Lyceum 8, 9:30 pm \$10
- Jason Yeager Trio
Tom's Jazz 9 pm \$10
- MLS Trio
Flute Bar Gramercy 8 pm
- Tyler Blanton Trio
Flute Bar 8 pm
- Darius Scheider
Shrine 7 pm
- ★ The Music of Joe Henderson: Al Foster, George Mraz, Fred Hersch, Rich Perry
Birdland 8:30, 11 pm \$30
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Joshua Redman
Blue Note 8, 10:30 pm \$35
- ★ Bill Frisell's Beautiful Dreamers with Eyvind Kang, Rudy Royston
Village Vanguard 9, 11 pm \$30
- Liz and Ann Hampton Callaway
Grace R. Rogers Auditorium 6 pm \$25
- Champion Fulton Trio; Neuva Encarnacion
The Garage 6, 10:30 pm
- Barry Harris
Saint Peter's 1 pm \$7

Thursday, April 21

- ★ Impulse! Nights: Oliver Nelson The Blues and the Abstract Truth with Roy Hargrove
Jazz Standard 7:30, 9:30 pm \$35
- Ehud Asherie solo; Avishai Cohen and Trivini with Omer Avital, Nasheet Waits; Josh Evans Jam
Smalls 7:30, 9:30 pm 12:30 am \$20

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- ★ Electric Kulintang: Susie Ibarra/Roberto Rodriguez
David Rubenstein Atrium 8:30 pm
- ★ Joe Fiedler Trio with John Hébert, Michael Sarin
The Local 269 8 pm \$10
- ★ Terry McManus Trio with Mark Helias, Gerry Hemingway
Cornelia Street Cafe 8:30 pm \$10
- ★ John McNeil Quartet
• Okkyung Lee
• JP Schlegelmilch
• Alan Hampton
• Emiko Ohara Quartet with Bill Mobley, Carlo De Rosa, Jerome Jennings
The Kitano 8, 10 pm
- Nir Felder 4 with Kevin Hays, Scott Colley, Nate Smith
55Bar 10 pm
- Oz Noy Trio with Jay Anderson, Adam Nussbaum
Bar Next Door 8:30, 10:30 pm \$12
- The Delphian Jazz Orchestra: Justin Mullens, Larry Gillespie, Dave Smith, Sam Hoyt, Jacob Garchick, Paul Olenick, Brian Drye, Max Seigel, Doug Yates, Pat Tucker, Dave Barazza, Peter Hess, Sean Nowell, Matt Cowan, Pete Thompson, George Rush, Vinnie Sperrazza
Tea Lounge 9, 10:30 pm
- Giancarlo Mazza, Blaise Siwula, Luciano Troja
Goodbye Blue Monday 8 pm
- Parias Ensemble: Carlos Cordeiro, Mariel Roberts, James Ilgenfritz, John O'brien, Luis lanes, Daniel Reyes Llinas and Quince Vocal Ensemble
Gershwin Hotel 8:30 pm
- Roz Corral Trio
• Brad Linde Quartet with Murray Wall, Taro Okamoto; Justin Kauffin Trio with Billy Williams, Phil Kuehn
Miles Cafe 7:30, 9:30 pm \$19.99
- Yuki Shibata Trio
Tom's Jazz 9 pm \$10
- Burt Eckhoff Trio
• Vlad Barsky
• Bobby Hutcherson/Joey DeFrancesco Group with Peter Bernstein, Byron Landham
Dizzy's Club 7:30, 9:30 pm \$30
- Marshall Gilkes Group
★ Jeff "Tain" Watts 4
★ The Music of Joe Henderson: Al Foster, George Mraz, Fred Hersch, Rich Perry
Birdland 8:30, 11 pm \$30
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Joshua Redman
Blue Note 8, 10:30 pm \$35
- ★ Bill Frisell's Beautiful Dreamers with Eyvind Kang, Rudy Royston
Village Vanguard 9, 11 pm \$30
- Harlem Speaks: Maria Schneider
Jazz Museum in Harlem 6:30 pm
- Rick Stone Trio; Alan Chaubert Jazz
The Garage 6, 10:30 pm

Friday, April 22

- ★ Impulse! Nights: Gil Evans Out of the Cool with Steve Wilson, Greg Gisbert, Tim Hagans, Ryan Keberle, John Allred, George Flynn, Howard Johnson, Ben Mondler, Frank Kimbrough, Kiyoshi Kitagawa, Clarence Penn, Ryan Truesdell
Jazz Standard 7:30, 9:30, 11:30 pm \$35
- ★ George Cables and Friends
★ Orrin Evans' Captain Black Big Band
The Jazz Gallery 9, 10:30 pm \$20
- ★ Ellery Eskelin with Gary Versace, Nasheet Waits
Cornelia Street Cafe 9, 10:30 pm \$15
- ★ Mostly Other People Do the Killing: Jon Irabagon, Peter Evans, Moppa Elliott, Kevin Shea
Zebulun 9 pm
- ★ David Bixler Group with John Bailey, John Hart, Ugonna Okegwo, Willard Dyson; Greg Hutchinson Group with Ron Blake, John Ellis, Aaron Goldberg, Ben Wolfe; Lawrence Leathers Jam
Smalls 7:30, 10 pm 1 am \$20
- ★ Sunda Weigl Ensemble with Shoko Nagai, Stomu Takeishi, Satoshi Takeishi, Doug Wieselman, Ben Stapp and Gypsies in the Trees with Anthony Coleman, Ned Rothenberg, Ljova, Zhurbin, Brad Jones, Emil Bizga, Manzana Camal
92Y/Tribeca 8 pm \$15
- Mark Soskin's Rhythm Vision with Ted Nash, Jay Anderson, Matt Wilson
The Kitano 8, 10 pm \$25
- One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30
- Patrick Breiner's Flood Fathers with Chris Tordini, Jim Black; Andrew D'Angelo Saxophone Quartet; Josh Sinton's hollus-Bolus with Jonathan Goldberg, Peter Bitenc, Mike Pride
Douglass Street Music Collective 8 pm \$10
- Lionmouth: Kirk Knuffke, Jesse Stacken, Simon Jermyn, Jeff Davis; Simon Jermyn/Pete Robbins Quartet with Oscar Noriega
I-Beam 8:30, 10 pm \$10
- Scott Neumann Trio with Michael Blake, Mark Helias
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Jimmy Alexander
• Daniela Schächter solo
• Deanna Kirk
• Anne Mironchik with Christian Fabian, Rich Zukor; Nelson Riveros Group with Ricardo Rodriguez, Ludwig Afonso
Miles Cafe 7:30, 9:30 pm \$19.99
- Mike Lattimore Quartet
• Quimbombó
• The Manhattan Experiment: Jonas Ganzemuller, Adam Larson, Nils Weinhold, Taylor Vaughn, Bastian Weinhold
Iridium 12 am \$20
- Ray Scro and Friends
• Bobby Hutcherson/Joey DeFrancesco Group with Peter Bernstein, Byron Landham
Dizzy's Club 7:30, 9:30 pm \$35
- Marshall Gilkes Group
★ The Music of Joe Henderson: Al Foster, George Mraz, Fred Hersch, Rich Perry
Birdland 8:30, 11 pm \$30
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Joshua Redman
Blue Note 8, 10:30 pm \$35
- ★ Dave King and guests
★ Bill Frisell's Beautiful Dreamers with Eyvind Kang, Rudy Royston
Village Vanguard 9, 11 pm \$35
- Evan Schwam Quartet; Joey Morant Trio
The Garage 6, 10:30 pm

Saturday, April 23

- ★ Impulse! Nights: Kai Winding and JJ Johnson The Great Kai and JJ with Robin Eubanks
Jazz Standard 7:30, 9:30, 11:30 pm \$35
- ★ Ahmed Abdullah's Diaspora
• Pablo Ziegler
• Pete Robbins Quartet with Jacob Sacks, John Hébert
Cornelia Street Cafe 9, 10:30 pm \$15
- ★ Solos: Doug Detrick; Josh Sinton; Nate Wooley
I-Beam 8:30 pm \$10
- Parid Barron
• Andy Clausen Dectet; Tom Swafford, Michael Bisio, Matt Crane
University of the Streets 8, 10 pm \$10
- Patrick Cornelius Trio with Ed Howard, Rodney Green
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Tony Middletone
• Chario with Misha Tsiganov, Gaku Takanaishi, Doug Richardson;
• Robin Aleman Quartet; Nicky Schrire Quartet; Matt Panayides Group with Rich Perry, Steve LaSpina
Miles Cafe 3:30, 5:30, 7:30, 9:30 pm \$19.99
- Brad Linde Quartet; Yuko Okamoto
Tom's Jazz 8, 11 pm \$10
- Akihiro Yamamoto Quartet
• Tomas Janzon/Corcoran Holt
• Dock Band
• Orrin Evans' Captain Black Big Band
The Jazz Gallery 9, 10:30 pm \$20
- Ralph Lalama Trio with David Wong, Clifford Barbaro; Greg Hutchinson Group with Ron Blake, John Ellis, Aaron Goldberg, Ben Wolfe; Ian Hendrickson-Smith Group
Smalls 7:30, 10 pm 1 am \$20

- Mark Soskin's Rhythm Vision with Ted Nash, Jay Anderson, Matt Wilson
The Kitano 8, 10 pm \$25
- One For All: Jim Rotondi, Eric Alexander, Steve Davis, David Hazeltine, John Webber, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30
- Bobby Hutcherson/Joey DeFrancesco Group with Peter Bernstein, Byron Landham
Dizzy's Club 7:30, 9:30 pm \$35
- Marshall Gilkes Group
★ The Music of Joe Henderson: Al Foster, George Mraz, Fred Hersch, Rich Perry
Birdland 8:30, 11 pm \$30
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Joshua Redman
Blue Note 8, 10:30 pm \$35
- ★ Bill Frisell's Beautiful Dreamers with Eyvind Kang, Rudy Royston
Village Vanguard 9, 11 pm \$35
- Marsha Heydt Quartet; Eve Silber Trio; Akiko Tsuruga Trio
The Garage 12, 6, 10:30 pm

Sunday, April 24

- ★ Impulse! Nights: Ray Charles Genius + Soul = Jazz with Henry Butler
Jazz Standard 7:30, 9:30 pm \$35
- ★ Mike Pride's From Bacteria to Boys with Darius Jones, Alexis Marcelo, Peter Bitenc; Curtis Hasselbring's New Mellow Edwards with Chris Speed, John Hollenbeck, Trevor Dunn
Littlefield 8 pm \$10
- Pauline Oliveros, Francisco Lopez, Doug Van Nort, Jonas Braasch
Issue Project Room 8 pm
- Matt Darriau's Yo Lateef with Peck Allmond, Barney McAll, Rob Garcia
Sycamore 8 pm
- Peter Leitch/Jed Levy
• Ashley Paul/Sakiko Mori
• Cyrille Aimee with Anat Cohen, Joel Frahm, Spike Wilner, Debron Douglas
Smalls 10 pm \$20
- Steve Moore
• Shai Maestro Trio with Ari Hoenig
Puppet's Jazz Bar 8 pm \$5
- The ZenBeatz: Jane Grenier B, Alby Balgocian, Francois Grillot; Giancarlo Mazza, Blaise Siwula, Luciano Troja
ABC No Rio 7 pm \$15
- Eunjin Lee Group with David Engelhard, Sebastian Ammann, Spiro Sinigos; Angelo Di Loreto Group/Hyungjin Choi with Yacine Boulares, Ryoichi Zakota, Takehiro Shimizu; Vadim Neselovskyi Group
Miles Cafe 3:30, 5:30, 7:30, 9:30 pm \$19.99
- Bobby Hutcherson/Joey DeFrancesco Group with Peter Bernstein, Byron Landham
Dizzy's Club 7:30, 9:30 pm \$30
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King and guest Joshua Redman
Blue Note 8, 10:30 pm \$35
- ★ Bill Frisell's Beautiful Dreamers with Eyvind Kang, Rudy Royston
Village Vanguard 9, 11 pm \$30
- ★ Sam Jones Tribute with Patience Higgins, Rick Germanson, David Williams, Louis Hayes
• Ike Sturm Band + Voices
• TaiHiTriO: Daniel Ori, Vako Dukovski, Gl. Diana; Chris Massey
Cafe Vivaldi 6, 7 pm
- Marianne Solivan Trio with Yotam Silberstein
North Square Lounge 12:30, 2 pm
- Iris Omig Quartet; David Coss and Trio; Ryan Anselmi Quintet
The Garage 12, 7, 11:30 pm
- Victor Prieto
City Winery 10 am \$10

Monday, April 25

- Orchestre National de Jazz led by Daniel Vigneux with Eve Risser, Vincent Lafont, Antonon-Tri Hoang, Matthieu Metzger, Joce Mienniel, Remu Dumoulin, Sylvian Bardiau, Pierre Perchaud, Sylvain Daniel, Yoann Serra; John Hollenbeck's Large Ensemble with Matt Moran, Gary Versace, Theo Bleckmann, Tony Malaby, Ellery Eskelin, Jacob Garchik, Kermit Driscoll
Le Poisson Rouge 7:30 pm \$15
- ★ Minguo Big Band
• The Purchase Jazz Orchestra with guest John Abercrombie
Blue Note 8, 10:30 pm \$15
- ★ Elliott Sharp's Carbon with Shelley Burgon, Marc Sloan, Joseph Trump
Zebulun 9 pm
- Greta Matassa Quartet with Peter Bernstein
Dizzy's Club 7:30, 9:30 pm \$20
- ★ Matt Bauder with Nate Wooley, Elvind Opsvik, Tomas Fujiwara; Jay Clayton/Jerry Granelli
University of the Streets 8, 10 pm \$10
- ★ Vocal Improv Sessions #12: Mossa Bildner, Jean Caria Rodea, Josh Sinton; Dialogues: Michael Bisio, Pierre Joris, Nicole Peyrafitte; Vincent Chancey's Pnat Chance with Steve Bloom, Jeremy Carlstedt; Pete Robbins Quartet with Nate Wooley, Daniel Levin, Jeff Davis
Clemente Solo Velez Cultural Center 7 pm \$10
- Jonathan Kreisberg solo; Ari Hoenig Quartet with Will Vinson, Jonathan Kreisberg, Danton Boller; Spencer Murphy Jam
Smalls 7:30, 9:30 pm 12:30 am \$20
- Owen Howard's Drum Lore with John O'Gallagher, Adam Kolker, Gary Versace, Johannes Weidenmueller
Cornelia Street Cafe 8:30 pm \$10
- ★ Ben Syversen's Cracked Vessel with Xander Naylor, Jeremy Gustin
Bar 4 9 pm \$5
- Maggie Brown and Trio
• Keith Vanzo Trio with Sean Smith, Vito Leszczak
55Bar 7 pm
- Fat Cat Big Band
• Rotem Sivan Trio
• Angela Bingham Trio with Yotam Silberstein, Marco Panascia
Bar Next Door 8:30, 10:30 pm \$12
- Scot Albertson
• Howard Williams Jazz Orchestra; Austin Walker Trio
The Garage 7, 10:30 pm
- Yvonnick Prene Group
Shrine 6 pm

5C CAFE
68 AVENUE C
(At 5th Street)
212-477-5993
5cculturalcenter.org

We present acoustic music that goes beyond contemporary marketing categories. Our format is fluid. With creativity as key, tomorrow's possibilities, current explorations and traditions are displayed on any given day. We offer performance opportunities to the unsung, new voices and established artists.

Featured on April 28 is the 1980's pioneering quartet "Commitment": Jason Kao Hwang, Will Connell Jr, William Parker, Takeshi Zen Matsuura

For performance and curating email 5ccafe@5ccc.com

Tuesday, April 26

- ★ Steve Kuhn Trio with Eddie Gomez, **Joey Baron**
Birdland 8:30, 11 pm \$30
- ★ Bill Frisell Quartet with Ron Miles, **Tony Scherr, Kenny Wollesen**
Village Vanguard 9, 11 pm \$30
- ★ James Carter Organ Trio with guests **Nicholas Payton, James "Blood" Ulmer**
Blue Note 8, 10:30 pm \$35
- Duduka Da Fonseca/Helio Alves Samba Jazz with **Claudio Roditi, Maucha Adnet, George Mraz** and guest **Toninho Horta**
Dizzy's Club 7:30, 9:30 pm \$30
- Ark Ovrutski Quintet
Dizzy's Club 11 pm \$10
- Greg Osby Berklee Sextet
Jazz Standard 7:30, 9:30 pm \$20
- Steve Johns and Native Soul
NYC Bahá'í Center 8, 9:30 pm \$15
- MSM Chamber Jazz Ensemble: **Celebrating Sinatra** with guests **Joe Lovano, Judi Silvano**
Manhattan School of Music 7:30 pm
- Joe Morris, **Jamie Saft, Mike Pride**
Zebulun 10 pm
- Ras Moshe, **Shayna Dulberger, Dafna Naphtali**
The Backroom 9 pm \$10
- Jason Lindner
Zinc Bar 9, 10:30 pm 12 am \$10
- Paul Peress Project
Rue 57 8 pm
- Marianne Solivan; **Adam Birnbaum Trio** with **Yasushi Nakamura, Rodney Green; Ken Fowser/Behn Gillece Jam**
Smalls 7:30, 9:30 pm 12:30 am \$20
- Chris Morrissey with **Ben Wendel, Nir Felder, Pete Rende, Tommy Crane; Ches Smith** and **These Arches** with **Tony Malaby, Mary Halvorson, Andrea Parkins**
Korzo 9, 10:30 pm \$5
- Alex Skolnick Trio with guest
Rockwood Music Hall 7:30 pm
- Richard Boukas Quartet with **Chris Stover, Gustavo Amaranti, Mauricio Zottarelli; Amanda Ruzza** Quintet with **Mauricio Zottarelli, Fernando Arruda, Chris Stover, Mamiko Watanabe**
University of the Streets 8, 10 pm \$10
- Publiquartet: **Jessie Montgomery, Curtis Stewart, Nick Revel, Amanda Gookin; The Mighty Third Rail:** **Curtis Stewart, Darian Dauchan, Ian Baggette**
Cornelia Street Café 8:30 pm \$10
- Matt Munisteri with **Ben Perowsky**
Doma 8 pm
- Tom Thordike Trio with **Nathan Peck, Bob Demeo; Michael Dease**
Miles Café 7:30, 9:30 pm \$19.99
- George Petit 3
Tomi Jazz 9 pm \$10
- Kris Bowers solo
The Kitano 8, 10 pm
- Jesse Elder
Duane Park 7 pm
- Sarah Elizabeth Charles Quartet with **Jesse Elder, Burniss Earl Travis, Cory Cox**
Cafe Vivaldi 9:30 pm
- Tennessee Grimes Trio
Puppet's Jazz Bar 8:30 pm \$5
- Cecilia Coleman Big Band; **Daniel Jamieson Quartet**
The Garage 7, 10:30 pm

Wednesday, April 27

- ★ Jim Black Trio with **Teddy Klausner, Thomas Morgan**
I-Beam 8:30 pm \$10
- ★ Steve Swallow, **Ohad Talmor, Adam Nussbaum**
Iridium 8, 10 pm \$30
- ★ Darius Jones/Matthew Shipp
Jazz Standard 7:30, 9:30 pm \$20
- Mercedes Hall Quartet with **Glafkos Kontemeniotis, Gaku Takahashi, George Mel**
The Kitano 8, 10 pm
- Larry Ham solo; **Mike LeDonne Trio** with **John Webber, Joe Farnsworth**
Smalls 7:30, 9:30 pm 12:30 am \$20
- Okkyung Lee
Issue Project Room 8 pm
- ★ Ochion Jewell Trio: **Ian Duerr Group; Sam Trapchak's Put Together Funny** with **Greg Ward, Tom Chang, Arthur Vint; Josh Deutsch Group**
The Local 269 7 pm \$10
- Trachy/Lacy Collective
Puppet's Jazz Bar 8:30 pm \$5
- Jennifer Leitham Trio
Feinstein's 10:45 pm \$28
- **Mauricio Zottarelli Quintet; Adriano Santos Trio** with **Misha Tsiganov, Dave Ambrosio**
University of the Streets 8, 10 pm \$10
- **Ria Curley; Straight Street: Sam Dillon, Andrew Gould, Shinya Yonezawa, Steven Mooney, Paris Wright**
Miles Café 7:30, 9:30 pm \$19.99
- **Senri Oe**
Tomi Jazz 9 pm \$10
- **Greg Diamond Trio**
Flute Bar Gramercy 8 pm
- **David Miller Trio**
Flute Bar 8 pm
- ★ Steve Kuhn Trio with **Eddie Gomez, Joey Baron**
Birdland 8:30, 11 pm \$30
- ★ Bill Frisell Quartet with **Ron Miles, Tony Scherr, Kenny Wollesen**
Village Vanguard 9, 11 pm \$30
- ★ James Carter Organ Trio with guests **Nicholas Payton, James "Blood" Ulmer**
Blue Note 8, 10:30 pm \$35
- Duduka Da Fonseca/Helio Alves Samba Jazz with **Claudio Roditi, Maucha Adnet, George Mraz** and guest **Toninho Horta**
Dizzy's Club 7:30, 9:30 pm \$30
- Ark Ovrutski Quintet
Dizzy's Club 11 pm \$10
- **Marcus Miller; Jason Lindner**
Zinc Bar 7, 9, 10:30 pm 12 am \$10
- **Jean Caze Trio; Mayu Saeki Quartet**
The Garage 6, 10:30 pm
- **Akemi Trio**
Shrine 6 pm
- **Corky Hale, Boots Maleson, Brian Brake**
Saint Peter's 1 pm \$7

Thursday, April 28

- ★ Vijay Iyer Trio; **Robert Glasper Trio** Skirball Center 8 pm \$25-35
- ★ Commitment: **Jason Kao Hwang, Will Connell Jr, William Parker, Takeshi Zen Matsuura**
5C Cafe 8 pm
- ★ **Charlie Hunter Duo** with **Bobby Previte**
Jazz Standard 7:30, 9:30 pm \$25
- ★ **Tierra de Nadie: Ricardo Gallo, Ray Anderson, Dan Blake, Mark Helias, Pheeroan akLaff, Satoshi Takeishi**
Drom 7:30 pm \$15
- **MV Carbon; Lin Culbertson** with **Marina Rosenfeld, Andrea Parkins**
The Stone 8, 10 pm \$10
- **Falkner Evans Quintet** with **Marc Mommaas, Ron Horton, Belden Bullock, Matt Wilson**
The Kitano 8, 10 pm
- **Spike Wilner/Ned Goold; Steve Slagle Group** with **Dave Stryker, Carlos Abadie Quintet** with **Jonathan Lefcoski, Luca Santaniello, Joe Sucato, Jason Stewart**
Smalls 7:30, 9:30 pm 12:30 am \$20
- **Casey Benjamin Group**
The Jazz Gallery 9, 10:30 pm \$15
- **Tom Chang Quartet** with **Greg Ward, Matt Clohesy, Rob Garcia**
Cornelia Street Café 8:30 pm \$10
- **Akiko Pavolka** and **House of Illusion** with **Nate Radley, Matt Pavolka, Bill Campbell; Sara Serpa Quintet** with **Andre Matos, Kris Davis, Matt Brewer, Tommy Crane**
University of the Streets 8, 9:30 pm \$10
- **Wayne Krantz** with **Owen Biddle, Nate Wood**
55Bar 10 pm
- **Hendrik Meurkens Trio** with **Misha Tsiganov, Gustavo Amarante**
Bar Next Door 8:30, 10:30 pm \$12
- **Jeff King Band** with **Richard Howard, Craig Harris, Yoichi Uxeki, Bryce Sebastian, George Gray**
Tea Lounge 9, 10:30 pm
- **Dollshot: Rosalie Kaplan, Noah Kaplan, Wes Matthews, Giacomo Meregá**
Galapagos 8 pm \$12
- **Nerissa Campbell** with **Mat Jodrell, Desmond White, Vinson Valega; Willem Delisfort Project** with **Andrew Klein, Lawrence Leathers**
Miles Café 7:30, 9:30 pm \$19.99
- **Senri Oe**
Tomi Jazz 9 pm \$10
- **Justin Lees Trio**
Cleopatra's Needle 7 pm

- **Giancarlo Mazzù, Blaise Siwula, Luciano Troja; David Kardas**
Shrine 7 pm
- **David Aaron**
Inkwell Café 8:30 pm
- **Charles Sibirsky Presents Singer Night; Stan Killian Group**
Puppet's Jazz Bar 7 pm 12 am \$5
- ★ **Jim Black Trio** with **Teddy Klausner, Thomas Morgan**
I-Beam 8:30 pm \$10
- ★ **Steve Swallow, Ohad Talmor, Adam Nussbaum**
Iridium 8, 10 pm \$30
- ★ **Steve Kuhn Trio** with **Eddie Gomez, Joey Baron**
Birdland 8:30, 11 pm \$30
- ★ **Bill Frisell Quartet** with **Ron Miles, Tony Scherr, Kenny Wollesen**
Village Vanguard 9, 11 pm \$30
- ★ **James Carter Organ Trio** with guests **Nicholas Payton, James "Blood" Ulmer**
Blue Note 8, 10:30 pm \$35
- **Duduka Da Fonseca/Helio Alves Samba Jazz** with **Claudio Roditi, Maucha Adnet, George Mraz** and guest **Toninho Horta**
Dizzy's Club 7:30, 9:30 pm \$30
- **Ark Ovrutski Quintet**
Dizzy's Club 11 pm \$10
- **Jason Lindner**
Zinc Bar 9:30, 11 pm 1 am \$10
- **Nick Moran Trio; Michika Fukumori Trio**
The Garage 6, 10:30 pm

Friday, April 29

- ★ **Queens Jazz Orchestra** led by **Jimmy Heath**
Flushing Town Hall 8 pm \$40
- ★ **The Music of Bud Powell & Earl Hines** with **Marcus Roberts**
Rose Theater 8 pm \$30-120
- ★ **Don Friedman, Phil Palombi, Eliot Zigmund**
The Kitano 8, 10 pm \$25
- ★ **Vincent Herring Quintet** with **Wallace Roney, Danny Grissett, Boris Kozlov, Louis Hayes**
Smoke 8, 10, 11:30 pm \$30
- ★ **Pee Wee Ellis, Larry Willis, Christian McBride**
Iridium 8, 10 pm \$30
- **John Ellis**
The Jazz Gallery 9, 10:30 pm \$20
- **George Colligan Trio** with **Boris Kozlov, Donald Edwards; Kerry Politzer Quartet** with **Boris Kozlov, George Colligan, Tom Guarna**
Cornelia Street Café 9, 10:30 pm \$15
- **Sean Smith Trio** with **John Hart, Russell Meisner**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Matt Geraghty Group; Alex Graham Quartet** with **Whitney Ashe, Paul Sikivie, Lawrence Leathers; Spike Winer Trio** with **Paul Gill, Brian Floody**
Smalls 7:30, 10 pm 1 am \$20
- **Rafiq Bhatia Quartet** with **Jeremy Viner, Jackson Hill, Alex Ritz**
I-Beam 8:30 pm \$10
- **Lenore Raphael Trio**
Lenox Lounge 8, 10:30 pm \$15
- **Brian and the Aardvarks: Fabian Almazan, Chris Dingman, Bryan Copeland, Joe Nero**
Tea Lounge 9, 10:30 pm
- **Piano Due** 8:30 pm
- **Gabrielle Stravelli**
• **Stephanie Chou's Prime Knot** with **Gian Tornatore, Jeremy Siskind, Daniel Ori, Ronen Itzik**
Drom 7 pm \$15
- **Carol Leven; Karel Ruzicka**
Miles Café 7:30, 9:30 pm \$19.99
- **Michika Fukumori Duo**
Tomi Jazz 9 pm \$10
- **Joe Sucato Quartet**
Cleopatra's Needle 8 pm
- ★ **Charlie Hunter Duo** with **Adam Cruz**
Jazz Standard 7:30, 9:30 pm \$30
- ★ **Steve Kuhn Trio** with **Eddie Gomez, Joey Baron**
Birdland 8:30, 11 pm \$30
- ★ **Bill Frisell Quartet** with **Ron Miles, Tony Scherr, Kenny Wollesen**
Village Vanguard 9, 11 pm \$35
- ★ **James Carter Organ Trio** with guests **Nicholas Payton, James "Blood" Ulmer**
Blue Note 8, 10:30 pm \$35
- ★ **Trevor Dunn, Larry Grenadier** and **guests**
Blue Note 12:30 am \$10
- **Duduka Da Fonseca/Helio Alves Samba Jazz** with **Claudio Roditi, Maucha Adnet, George Mraz** and guest **Toninho Horta**
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Ark Ovrutski Quintet**
Dizzy's Club 12:45 am \$20
- **Alex Stein/ Matt Brown Trio; Joey Morant Trio**
The Garage 6, 10:30 pm

Saturday, April 30

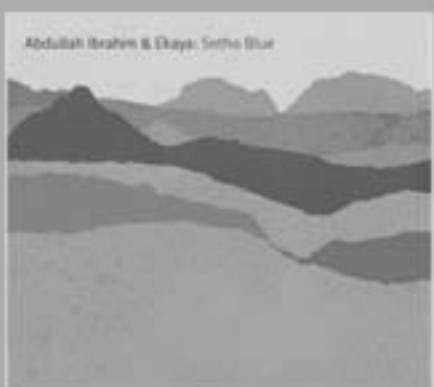
- ★ **John Hébert's Rambling Confessions** with **Jen Shyu, Billy Drummond, David Virelles**
Cornelia Street Café 9, 10:30 pm \$15
- **The O'Farrill Family Band**
BAMCafé 9 pm
- ★ **Alex Blake Quartet**
Puppet's Jazz Bar 9 pm \$20
- **Sarah Bernstein Quartet** with **Kris Davis, Stuart Popejoy, Ches Smith; Ursel Schlicht Trio** with **Reuben Radding, Harris Eisenstadt**
I-Beam 8:30 pm \$10
- **Greg Bandy**
Lenox Lounge 8, 10:30 pm \$15
- **Jacam Mannicks Trio** with **Jared Gold, Matt Wilson**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ **George Gray Max Roach Tribute**
Sistas' Place 9, 10:30 pm \$20
- **Arnold Hammerschlag; Elsa Nilsson**
University of the Streets 8, 10 pm \$10
- **Piano Due** 8:30 pm
- **Sarah Hayes**
• **Linda Presgrave Quintet** with **Stan Chovnick, Todd Herbert, Fred Weidenhammer, Seiji Ochia; Enoch Smith Jr.** with **Sarah Elizabeth Charles, Noah Jackson, Sangmin Lee; Laura Furci Duo**
Miles Café 5:30, 7:30, 9:30 pm \$19.99
- **Alex Levin Trio; John McNeal**
Tomi Jazz 8, 11 pm \$10
- **Donald Malloy Quartet**
Cleopatra's Needle 8 pm
- ★ **The Music of Bud Powell & Earl Hines** with **Marcus Roberts**
Rose Theater 8 pm \$30-120
- ★ **Don Friedman, Phil Palombi, Eliot Zigmund**
The Kitano 8, 10 pm \$25
- ★ **Vincent Herring Quintet** with **Wallace Roney, Danny Grissett, Boris Kozlov, Louis Hayes**
Smoke 8, 10, 11:30 pm \$30
- ★ **Pee Wee Ellis, Larry Willis, Christian McBride**
Iridium 8, 10 pm \$30
- **John Ellis**
The Jazz Gallery 9, 10:30 pm \$20
- **Purchase College Jazz Combos** directed by **Todd Coolman; Ned Goold Group; Alex Graham Quartet** with **Whitney Ashe, Paul Sikivie, Lawrence Leathers; Stacy Dillard Trio** with **Diallo House, Ismail Lwal**
Smalls 4, 7:30, 10 pm 1 am \$20
- ★ **Charlie Hunter Duo** with **Eric Kalb** Jazz Standard 7:30, 9:30 pm \$30
- ★ **Steve Kuhn Trio** with **Eddie Gomez, Joey Baron**
Birdland 8:30, 11 pm \$30
- ★ **Bill Frisell Quartet** with **Ron Miles, Tony Scherr, Kenny Wollesen**
Village Vanguard 9, 11 pm \$30
- ★ **James Carter Organ Trio** with guests **Nicholas Payton, James "Blood" Ulmer**
Blue Note 8, 10:30 pm \$35
- **Duduka Da Fonseca/Helio Alves Samba Jazz** with **Claudio Roditi, Maucha Adnet, George Mraz** and guest **Toninho Horta**
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Ark Ovrutski Quintet**
Dizzy's Club 12:45 am \$20
- **David Bindman Ensemble** with **Richard Harper, Frank London, Dave Restivo, Wes Brown, royal hartigan**
Brooklyn Public Library Bay Ridge Branch 1:30 pm
- **Helen Sung**
Flushing Town Hall 2 pm
- **Daniela Schächter Trio; Mauricio DeSouza Trio** with **Jerry Weir, John Lenis**
The Garage 12, 6 pm

REGULAR ENGAGEMENTS

- **Tom Abbott Big Bang Big Band** Swing 46 8:30 pm
- **Ron Affir Trio** Zinc Bar 9, 11pm, 12:30, 2 am
- **Steve Coleman Presents** The Jazz Gallery 9 pm \$15
- **Sedric Choukroun and The Brasilieros** Chez Lola 7:30 pm
- **Pete Davenport/Ed Schuller Jam Session** Frank's Cocktail Lounge 9 pm
- **Eddy Davis New Orleans Jazz Band** The Carlyle 8:45 pm \$75-100
- **George Gee Swing Orchestra** Gospel Uptown 8 pm
- **Vince Giordano's Nighthawks** Sofia's 8 pm (ALSO TUE)
- **Patience Higgins Sugar Hill Quartet** Lenox Lounge 9:30 pm \$10
- **JFA Jazz Jam** Local 802 7 pm
- **Long Island City Jazz Alliance Jam Session** Domaine 8 pm
- **Roger Lent Trio Jam** Cleopatra's Needle 8 pm \$10
- **John McNeil/Mike Fahie Jam Session** Puppet's Jazz Bar 9 pm
- **Iris Orniq Jam Session** The Kitano 8 pm
- **Les Paul Trio** with guests
Iridium 8, 10 pm \$35
- **Ian Rapien's Spectral Awakenings Jazz Groove Session** Rhythm Splash 9 pm
- **Stan Rubin All-Stars** Charley O's 8:30 pm
- **George Big Band; John Farnsworth Quartet** Smoke 7, 9, 10:30 pm
- **Vanguard Jazz Orchestra** Village Vanguard 9, 11 pm \$30
- **Melvin Vines Kortet** with **Kay Mori** St. Nick's Pub 10 pm
- **Ben Allison Trio** Kush 8 pm \$10
- **Evolution Series Jam Session** Creole 9 pm
- **Irving Fields** Nino's Tuscany 7 pm (ALSO WED-SUN)
- **Joel Frahm** Bar Next Door 8 pm \$12
- **George Gee Swing Orchestra** Swing 46 8:30 pm
- **Loston Harris** Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- **Broc Hempel, Sam Trapchak, Christian Coleman** Cask 7:30 pm
- **Art Hirahara Trio** Arturo's 8 pm
- **Yuichi Hirakawa Trio** Arthur's Tavern 7, 8:30 pm
- **Sandy Jordan and Larry Luger Trio** Notaro 8 pm
- **Mike LeDonne Quartet; Dan Christensen Trio** Smoke 7, 9, 10:30, 11:30 pm
- **Joey Morant** Lenox Lounge 8 pm \$10
- **Iris Orniq Quartet** Crooked Knife 7 pm
- **Annie Ross** The Metropolitan Room 9:30 pm \$25
- **Robert Rucker Trio Jam** Cleopatra's Needle 8 pm \$10
- **Dred Scott Trio** Rockwood Music Hall 12 am
- **Slavic Soul Party** Barbès 9 pm \$10
- **Astoria Jazz Composers Workshop** Waitz-Astoria 6 pm
- **Bill Cantrall Trio** 718 Restaurant 8:30 pm
- **Sedric Choukroun and the Eccentrics** Chez Oskar 7 pm
- **Eve Cornelious; Sam Raderman Quartet** Smoke 7, 9, 10:30, 11:30 pm
- **Walter Fischbacher Trio** Water Street Restaurant 8 pm
- **Jeanne Gies** with **Howard Alden and Friends** Joe G's 6:30 pm
- **Frank Lacy** St. Nick's Pub 10 pm
- **Jake K. Leckie Trio** Kif Bistro 8 pm
- **Les Kurz Trio** Cleopatra's Needle 7 pm \$10
- **Jonathan Kreisberg Trio** Bar Next Door 8:30, 10:30 pm \$12
- **Guillaume Laurent Trio** Bar Tabac 7 pm
- **Jed Levy and Friends** Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- **Nat Lucas Organ Trio** Lenox Lounge 8 pm \$3
- **Jacob Melchior** Philip Marie 7 pm (ALSO SUN 12 PM)
- **Alex Obert's Hollow Bones** Via Della Pace 10 pm
- **David Ostwald's Louis Armstrong Centennial Band** Birdland 5 pm \$10
- **Sta36n Rubin Big Band** Swing 46 8:30 pm
- **Bobby Sanabria Big Band** FB Lounge 7:30, 9:30 pm \$10
- **Alex Terrier Trio** Antibes Bistro 7:30 pm
- **Vocal Wednesdays** Zeb's 8 pm
- **Justin Wert/Corcoran Holt** Benoit 7 pm
- **Bill Wurtzel/Tony Decaprio** American Folk Art Museum Lincoln Square 2 pm
- **Jordan Young Group** Bflat 8:30 pm
- **Jason Campbell Trio** Perk's 8 pm
- **Sedric Choukroun** Brasserie Julien 7:30 pm (ALSO FRI, SAT)
- **Curtis Brothers** B. Smith's 9 pm
- **Claude Diallo** Domaine Wine Bar 9 pm
- **Aki Ishiguro Jam Session** Solo Kitchen Bar 9 pm
- **Jazz Vocal Workshop** University of the Streets 8:30 pm \$5
- **Edward Perez Afro-Peruvian Collective** Tutuma Social Club 8:30 pm
- **Gregory Porter; Jazz Meets HipHop** Smoke 7, 9, 10:30, 11:30 pm
- **Eri Yamamoto Trio** Arthur's Tavern 7 pm (ALSO FRI-SAT)
- **Gabriel Alegria Sextet** Tutuma Social Club 8, 10:30 pm (ALSO SAT-SUN)
- **Steve Blanco Trio** Domaine Wine Bar 9 pm (ALSO SAT)
- **Deep Pedestrian** Sintir 8 pm
- **Charles Downs' Centipede** The Complete Music Studio 7 pm
- **Ken Fowser Quintet** Smoke 12:30 am
- **George Gee Swing Orchestra** Swing 46 9:30 pm
- **Greg Lewis Organ Trio** Night of the Cookers 10 pm
- **Kengo Nakamura Trio** Club A Steakhouse 11 pm
- **Open Jazz Jam Session** University of the Streets 11:30 pm \$5 (ALSO SAT)
- **Albert Rivera Organ Trio** B Smith's 8:30 pm (ALSO SAT)
- **Brandon Sanders Trio** Londei's 8, 9, 10 pm (ALSO SAT)
- **Bill Saxton and Friends** Bill's Place 10 pm 12 am \$15
- **Donald Smith** St. Nick's Pub 10 pm
- **Jesse Elder/Greg Ruggiero** Rothmann's 6 pm
- **Guillaume Laurent/Luke Franco** Casaville 1 pm
- **Johnny O'Neal** Smoke 12:30 am
- **Wayne Roberts Duo** City Crab 12 pm (ALSO SUN)
- **Freddie Bryant Brazilian Trio** Smoke 11:30 am, 1, 2:30 pm
- **Skye Jazz Trio** Jack 8:30 pm
- **Michelle Walker/Nick Russo** Anyway Café 9 pm
- **Bill Wurtzel Duo** Henry's 12 pm
- **Bill Cantrall Trio** Crescent and Vine 6:30 pm
- **Barbara Carroll/Jay Leonhart** Algonquin Oak Room 1 pm
- **Marc Devine Trio** TGIFriday's 6 pm
- **Noah Haidu Jam** Cleopatra's Needle 8 pm \$19
- **Ear Regulars** with **Jon-Erik Kelloso** The Ear Inn 8 pm
- **Marjorie Eliot/Rudell Dreads/Sedric Choukroun** Parlor Entertainment 4 pm
- **Sean Fitzpatrick and Friends** Ra Café 1 pm
- **Enrico Granafai solo** Sora Lella 7 pm
- **Lafayette Harris** Lenox Lounge 7 pm \$10
- **Stan Killian Trio** Ocean's 8 8:30 pm
- **Bob Kindred Grou** Café Loup 12:30 pm
- **Lapis Luna Trio** Bocca 7 pm
- **Alexander McCabe Trio** CJ Cullens Tavern 5 pm
- **Junior Mance/Hide Tanaka** Café Loup 6:30 pm
- **Peter Mazza** Bar Next Door 8 pm \$12
- **Tony Middleton Trio** The Kitano 11 am
- **Lu Reid Jam Session** Shrine 4 pm
- **Rose Rusciati** Alor 11 am
- **Rose Rutledge Trio** Ardesia Wine Bar 6:30 pm
- **Secret Architecture** Caffè Vivaldi 9:30 pm
- **Gabrielle Stravelli Trio** The Village Trattoria 12:30 pm
- **TC III's Singer Workshop** St. Nick's Pub 10:30 pm
- **Jason Teborek Quartet** Smoke 11:30 pm
- **Cidinho Teixeira** Zinc Bar 10, 11:30 1 am
- **Jazz Jam** hosted by **Michael Vitali** Comix Lounge 8 pm
- **Brian Woodruff Jam** Blackbird's 9 pm

CLUB DIRECTORY

- **5C Café** 68 Avenue C (212-477-5993)
Subway: F to Second Avenue **5ccc.com**
- **55Bar** 55 Christopher Street (212-929-9883)
Subway: 1 to Christopher Street **55bar.com**
- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars **718restaurant.com**
- **92nd Street Y** Lexington Avenue at 92nd Street (212-415-5500)
Subway: 6 to 96th Street **92y.org**
- **92Y Tribeca** 200 Hudson Street (212-601-1000)
Subway: 1, A, C, E to Canal Street **92ndstreety.com**
- **ABC No Rio** 156 Rivington Street (212-254-3697)
Subway: J, M, Z to Delancey Street **abcnorio.org**
- **Abrons Arts Center** 466 Grand Street (212-598-0400) Subway: F to Grand Street **henrystreet.org/arts**
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, M, 7 to 42nd Street
- **Allen Room** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle **alc.org**
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101) **alorcafe.com**
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street **folkartmuseum.org**
- **Antibes Bistro** 112 Suffolk Street (212-533-6088) Subway: J, Z to Essex Street **antibesbistro.com**
- **Antique Garage** 41 Mercer Street (212-219-1019)
Subway: N, Q, R, W to Canal Street
- **Anyway Café** 34 E. 2nd Street (212-533-3412)
Subway: F to Second Avenue
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street **ardesia-ny.com**
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street **arthurstavernny.com**
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **Asia Society** 725 Park Avenue (212-288-6400) Subway: 6 to 68th Street **asiasociety.org**
- **B. Smith's** 320 West 46th Street (212-315-1100) Subway: A, C, E, to 42nd Street **bsmith.com**
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue **bam.org**
- **Blat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets
- **Bar 4** 15th Street and 7th Avenue, Brooklyn (718-832-9800)
Subway: F to 7th Avenue, N, M, R, D to Prospect Avenue **bar4brooklyn.com**
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, C, E, F to W. 4th Street **lanternacaffe.com**
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue **barbesbrooklyn.com**
- **Barnes and Noble** 86th Street at Lexington Avenue (212-369-2180) Subway: 4, 5, 6 to 86th Street **bn.com**
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street Subway: F to 57th Street, N, Q, R, W to 57th Street
- **Birdland** 315 W. 44th Street (212-581-3080)
Subway: A, C, E, to 42nd Street **birdlandjazz.com**
- **Blackbird's** 41-19 30th Avenue (718-943-6898)
Subway: R to Steinway Street **blackbirdsbar.com**
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F to W. 4th Street **bluenotejazz.com**
- **Bocca** 39 East 19th Street (212-387-1200)
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **Borden Auditorium** Broadway and 122nd Street (212-749-2802 ext. 4428) Subway: 1 to 116th Street
- **Bowery Poetry Club** 308 Bowery (212-614-0505)
Subway: 6 to Bleeker Street **bowerypoetry.com**
- **Boys and Girls High School** 1700 Fulton Street
Subway: A to Utica Avenue
- **Brecht Forum** 451 West Street (212-242-4201)
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street **brechtforum.org**
- **Brooklyn College** 2900 Bedford Avenue (718-951-5655)
Subway: 2 to Flatbush Avenue - Brooklyn College
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)
Subway: R to Union Street **brooklynlyceum.com**
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street **bcqm.org**
- **Brooklyn Public Library Bay Ridge Branch** 7223 Ridge Boulevard (718-748-5709) Subway: R to Bay Ridge Avenue
- **Brooklyn Public Library Central Branch**
Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **Buona Sera** 12th Street and University Place
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)
Subway: 6 to 77th Street **thecarlyle.com**
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue
- **Caffe Vivaldi** 32 Jones Street between Bleeker and W. 4th Streets
Subway: A, B, C, D, E, F, Q to W. 4th Street-Washington Square
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street **casavillenc.com**
- **Cask** 167 East 33rd Street (212-300-4924)
Subway: 6 to 33rd Street **caskny.com**
- **Caspary Auditorium** 1230 York Avenue (212-327-8405)
Subway: F to Lexington-63rd **rockefeller.edu**
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)
Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)
Subway: C to Clinton-Washington Avenues **bistolola.com**
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue **chezoskar.com**
- **City Winery** 155 Varick Street (212-608-0555) Subway: 1 to Houston Street **citywinery.com**
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street
Subway: F, J, M, Z to Delancey Street **cvcenter.com**
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street **cleopatrasneedle.com**
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street **clubasteak.com**
- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue **completemus.com**
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F to W. 4th Street **corneliastreetcafe.com**
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 th 116th Street **creoleny.com**
- **Crescent and Vine** 25-01 Ditmars Boulevard at Créscent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th St between Madison and Park Avenue (212-696-2593) Subway: 6 to 33rd Street **thecrookedknife.com**
- **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 **alc.org**
- **Doma** 17 Perry Street (212-929-4339) Subway: 1, 2, 3 to 14th Street **domany.com**
- **Domaine Wine Bar** 50-04 Vernon Boulevard
Subway: 7 to Vernon Boulevard-Jackson Avenue
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street **myspace.com/295douglass**
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway **downtownmusicgallery.com**
- **Drom** 85 Avenue A (212-777-1157)
Subway: F to Second Avenue **dromny.com**
- **Duane Park** 157 Duane Street (212-732-5555)
Subway: 1, 2, 3 to Chambers Street **duaneparkny.com**
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street
- **FB Lounge** 172 E 106th Street (212-348-3929)
Subway: 6 to 103rd Street **fondaboricu.com**
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square **fatcatmusic.org**
- **Feinstein's** 540 Park Avenue (212-339-4095)
Subway: 6 to 77th Street **feinsteinsattheregency.com**
- **The Fifth Estate** 506 5th Avenue (718-840-0089)
Subway: F to 4th Avenue **fifthestatebar.com**
- **Flushing Town Hall** 137-35 Northern Boulevard (718-463-7700) Subway: 7 to Main Street **flushingtowhall.org**
- **Flute Bar** 205 W. 54th St between 7th Avenue and Broadway (212-265-5169) Subway: B, D, E to 7th Avenue
- **Flute Bar Gramercy** 40 E. 20th Street (212-529-7870) Subway: 6 to 23rd Street
- **For My Sweet Restaurant** 1103 Fulton Street (718-857-1427) Subway: A, C, S to Franklin Avenue
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **Galapagos** 16 Main Street, Brooklyn (718-782-5188) Subway: F to York Street **galapagosartspace.com**
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street **garagerest.com**
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **Gershwin Hotel** 7 East 27th Street (212-545-8000) Subway: 6 to 28th Street
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)
Subway: J, M train to Myrtle Avenue **goodbye-blue-monday.com**
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street **gospeluptown.com**
- **Grace R. Rogers Auditorium** 1000 Fifth Avenue at 82nd Street (212-570-3949) Subway: 4, 5, 6 to 86th Street **metmuseum.org**
- **Hari NYC** 140 W 30th Street, 3rd floor Subway: 1 to 28th Street
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Hudson View Gardens Lounge** 183rd and Pinehurst Avenue
Subway: A to 181st Street
- **I-Beam** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue **ibeambrooklyn.com**
- **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling
Subway: 5 to Sterling Street **plgarts.org**
- **Intar** 500 W 52nd Street (212-695-6134)
Subway: C, E to 50th Street **intartheatre.org**
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1, 2 to 50th Street **iridiumjazzclub.com**
- **Issue Project Room** 232 Third Street (at the corner Third Avenue)
Subway: M to Union Street **issueprojectroom.org**
- **J&R Music World** Park Row (212-238-9000) Subway: 2, 3, 4, 5, 6 to Fulton Street **jr.com**
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910)
Subway: C to Clinton Street **illbrow.com/Jazz966.htm**
- **The Jazz Gallery** 290 Hudson Street (212-242-1063)
Subway: C, E, to Spring Street **jazzgallery.org**
- **Jazz Museum in Harlem** 104 E. 126th Street between Park and Lexington Avenues (212-348-8300) Subway: 6 to 125th Street **jazzmuseuminharlem.org**
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street **jazzstandard.net**
- **Joe G's** 244 West 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place **joespub.com**
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central **kitano.com**
- **The Kitchen** 512 W. 19th Street (212-255-5793)
Subway: A, C, E to 23rd Street **thekitchen.org**
- **Knickerbocker Bar & Grill** 33 University Place (212-228-8490)
Subway: N, R to 8th Street-NYU **knickerbockerbarandgrill.com**
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425)
Subway: R to Prospect Avenue **europaibrooklyn.com/info.html**
- **Kuperberg Center** 65-30 Kissena Boulevard, Flushing (718-793-8080) Subway: E to 71 - Continental Aves - Forest Hills
- **Kush** 191 Chrystie Street (212-677-7328) Subway: F to Second Avenue **thekushny.com**
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854)
Subway: A, B, C, D, E, F, Q to W. 4th Street **lepoissonrouge.com**
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street **lenoxlounge.com**
- **Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400)
Subway: 1, 2, 3, 9 to 96th Street **symphonyspace.org**
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street **littlefieldnyc.com**
- **The Local 269** 269 East Houston Street at Suffolk Street
Subway: F to Second Avenue **rucma.org**
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street **jazzfoundation.org**
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114)
Subway: 1 to 145th Street **londelsrestaurant.com**
- **Long Island University** 1 University Plaza (718-488-1051)
Subway: B, M, Q, R to Dekalb Avenue **brooklyn.liu.edu/kumbletheater**
- **Manhattan School of Music** 120 Claremont Avenue (212-749-2802, ext. 4428) Subway: 1 to 116th Street **msmny.edu**
- **Marriott Residence Inn** 1033 Sixth Avenue (212-768-0007)
Subway: B, D, F, N, Q, R, W to 34th Street **marriott.com**
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam (212-501-3330) Subway: 1 to 66th Street-Lincoln Center **kaufman-center.org**
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)
Subway: N, R to 23rd Street **metropolitanroom.com**
- **Miles' Café** 212 E. 52nd Street, 3rd floor (between Second and Third Avenues) (212-371-7657) Subway: 6 to 51st Street; E to 53rd Street **MilesCafe.com**
- **Miller Theater** 2960 Broadway and 116th Street (212-854-7799)
Subway: 1 to 116th Street-Columbia University **millertheater.com**
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159)
Subway: 4, 5, 6, N, R to 14th Street-Union Square **bahainyc.org**
- **New School** 55 W. 13th Street (212-229-5488) Subway: F, V to 14th Street **jazz.newschool.edu**
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle **ninostuscany.com**
- **North Square Lounge** 103 Waverly Place at McDougal Street (212-254-1200) Subway: A, B, C, E, F to West 4th Street **northsquarejazz.com**
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925)
Subway: F to Second Avenue **nublu.net**
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue **nuyorican.org**
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **Parlor Entertainment** 555 Edgewater Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street **parlorentertainment.com**
- **Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street **julliard.edu**
- **Piano Due** 151 West 51st Street (212-399-9400)
Subway: 1 to 50th Street **pianoduenyc.net**
- **The Players** 16 Gramercy Park South (212-475-6116)
Subway: 6 to 23rd Street **theplayersnyc.org**
- **Prospect Series** 363 Prospect Avenue, ground floor between Sixth and Seventh Avenues
Subway: F, G to 7th Avenue; R to Prospect Avenue
- **Puppet's Jazz Bar** 481 5th Avenue, Brooklyn (718-499-2622)
Subway: F to 7th Avenue **puppetsjazz.com**
- **Rhythm Splash** 673 Flatbush Avenue
Subway: B, Q to Parkside Avenue
- **Roberto's Winds** 149 West 46th Street (212-391-1315)
Subway: A, C, E, F, V to 42nd Street-Port Authority **robertoswinds.com**
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F to Second Avenue **rockwoodmusic.com**
- **Rose Live Music** 345 Grand Street between Havemeyer and Marcy (718-599-0069) Subway: L to Lorimer Street **liveatrose.com**
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle **alc.org**
- **Roulette** 20 Greene Street (between Canal and Grand Streets) (212-219-8242) Subway: 1 to Franklin Street **roulette.org**
- **Rubin Museum** 150 West 17th Street (212-620-5000)
Subway: A, C, E to 14th Street **rmany.org**
- **Rue 57** 60 West 57th Street (212-307-5656) Subway: F to 57th Street **rue57.com**
- **St. Nick's Pub** 773 St. Nicholas Avenue at 149th Street (212-283-9728) Subway: A, C, B, D to 145th Street
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street **saintpeters.org**
- **SALT SPACE** 1158 Broadway at 27th Street, 5th floor
Subway: F to 23rd Street **saltspaceny.com**
- **Settepani** 196 Lenox Avenue at 120th Street (917-492-4806) Subway: 2, 3 to 116th Street **settepani.com**
- **Showman's** 375 West 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 **shrineny.com**
- **Siloam Presbyterian Church** 260 Jefferson Avenue (718-789-7050) Subway: A, C to Nostrand Avenue
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue **sistasplace.org**
- **Sixth Street Synagogue** 6th Street between First and Second Avenues (212-473-3665) Subway: 6 to Astor Place **eastvillagesul.com**
- **Skirball Center** 566 LaGuardia Place at Washington Square (212-992-8484) Subway: B, D, F, V, A, C, E to West 4th Street
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1, 2, 3, 9 to 14th Street **smallsjazzclub.com**
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street **smokejazz.com**
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Solo Kitchen Bar** 1502 Cortelyou Road (between E 16th and Marlborough Road) (718-826-0951) Subway: Q to Cortelyou Road
- **Sora Lella** 300 Spring Street (212-366-4749) Subway: C, E to Spring Street **soralellanyc.com**
- **Spikehill** 184 Bedford Avenue, Brooklyn
Subway: L to Bedford **spikehill.com**
- **The Stone** Avenue C and 2nd Street
Subway: F to Second Avenue **thestonenyc.com**
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street **swing46.com**
- **Sycamore** 1118 Cortelyou Road (347-240-5850)
Subway: B, Q to Cortelyou Road **sycamorebrooklyn.com**
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street **tealoungeNY.com**
- **Tishman Auditorium** 65 5th Avenue (212-229-5488)
Subway: 4, 5, 6, L, N, Q, R to Union Square **newschool.edu**
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254)
Subway: 6 to 51st Street **tomijazz.com**
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3, 9 to Chambers Street **tribecapac.org**
- **Tutuma Social Club** 164 East 56th Street 646-300-0305
Subway: 4, 5, 6 to 59th Street **TutumaSocialClub.com**
- **University of the Streets** 130 East 7th Street (212-254-9300)
Subway: 6 to Astor Place **universityofthestreets.org**
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011)
Subway: A, B, C, D, E, F to W. 4th Street **thevillagetrattoria.com**
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street **villagevanguard.com**
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
Subway: N, R to Ditmars Blvd-Astoria **Waltz-Astoria.com**
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **Whole Foods Market Upper West Side** 808 Columbus Avenue (212-222-6160) Subway: 1, 2, 3, A, B, C to 96th Street
- **York College Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center **york.cuny.edu**
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800)
Subway: N, Q, R, W to 57th Street **carnegiehall.org**
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)
Subway: L to Bedford Avenue **zebuloncafeconcert.com**
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street **zincbar.com**



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MILESTONE
SSC 1278 / In Stores April 5



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ASCENSION
SSC 1274 / In Stores April 19



BECCA STEVENS BAND
WEIGHTLESS
SSC 1275 / In Stores April 19

www.sunnysiderecords.com

(INTERVIEW CONTINUED FROM PAGE 6)

groupie. I had an opportunity to sit in and when he heard me he talked about the two-drummer big band he was going to make me a part of and all the guys said, "well, you know, Art's had a few, don't take too much to heart." But true to his word, I was the last Messenger drummer from 1983 at the Boston Globe festival until he passed away. So, I also learned from him the importance of opening a door for younger musicians. I've had the opportunity to teach some young drummers that are making quite a bit of noise nowadays - Ari Hoenig, Rodney Green, Vince Ector, Johnathan Blake, Dion Parsons, Mark Whitfield Jr. and EJ Strickland - so, my track record as a teacher speaks for itself in the success of those drummers.

TNYCJR: So how did the Onyx label come about?

RP: I was on tour...and Gary Bartz was holding court... in the hotel lobby and all us young, know-nothings were talking about the record industry, because we had recorded, you know...three records [laughs]...and had been around for 15 minutes and Gary Bartz said, "you cats don't know nothin' about your record business, you ain't even in the record business, you work for people that are in the record business, but you don't own nothin'", and that statement stuck with me for years and years until it finally became time.

For so long and in too many cases, people who don't play or even know a lot about our music have had control over how it sounds, when it's released, how long it stays released. It's important that artists, in as many circumstances as they can, control their music.

Another reason I established my own label was to release a recording on trumpet that I'm going to be doing later this year some time. I play trumpet on "We Three Kings" on *Outer Reaches*, so the next step is to do an entire record on trumpet. And then I want to [record] some young musicians and [use] Onyx as a sort of a springboard where I could help to expose up-and-coming talent.

I also want to record some guys my age or older than me that maybe the record world is not paying enough attention to. We always launch these lavish memorials for jazz musicians after they pass away. How about we give them their roses while they're still here? These are plans I have for the label and I think once an idea takes hold it's just a matter of time and work before it comes to fruition. ❖

For more information, visit ralphpetersonmusic.com. Peterson is at Miles' Café Apr. 9th-10th with his Spectrum Trio and gives a Master Class at Long Island University, Brooklyn Campus Apr. 19th. See Calendar.

Recommended Listening:

- Out of the Blue (OTB) - Live at Mt. Fuji (Blue Note, 1986)
- Ralph Peterson - Presents the Fo'tet (Somethin' Else, 1989)
- Ralph Peterson - Ornettology (Somethin' Else, 1990)
- Ralph Peterson Fo'tet - The Reclamation Project (Evidence, 1994)
- Ralph Peterson - Subliminal Seduction (Criss Cross, 2001)
- Ralph Peterson - Outer Reaches (Onyx, 2011)

(LABEL CONTINUED FROM PAGE 12)

Léandre and Houle's CD with guitarist Hasse Poulsen. Today the only other person involved is Marcel Boucher who does all of Red Toucan's distinctive artwork.

Looking back on the label's 17-year history,

Passaretti notes that outside of usually being the band's first project, there is no typical Red Toucan session, considering it has released discs by ensembles ranging from duos, including saxophonist Butcher and drummer Gerry Hemingway's *Shooters and Bowlers*, to large orchestras such as composer/conductor Laura Andel's *SomnanbulisT*. Best sellers remain Houle's duo with pianist Marilyn Crispell, *Any Terrain Tumultuous*, and Léandre's solo disc *No Comment*, both of which have been reissued when the initial pressings sold out.

"I was approached by Michel Passaretti in the early '90s who was very interested in my work, especially in my collaborations with European musicians," remembers Houle from Vancouver. "Being a Quebecois musician living in the West, Red Toucan wanted to support my music since I provided a subtle aesthetic nuance to what was going on in the Montreal musique actuelle scene. As a new label it also made sense for Red Toucan to present international artists to heighten its profile and, thanks to that interest, I was able to release projects with Joëlle Léandre, Georg Graewe, Marilyn Crispell and Hasse Poulsen, in addition to my own Vancouver projects. I hope to continue this relationship with Red Toucan as it continues to support creative musicians and to constantly and courageously release challenging and exciting material."

While some of the label's discs are available for download through outlets such as iTunes and the Jazz Loft, Passaretti has no plans of concentrating on that distribution route. He's more concerned with putting out new CDs. The next release should be a session featuring a Hungarian-German quartet headed by Gratkowski and violinist Szilárd Mezei, whose earlier Red Toucan disc, *Nad/Reed*, features his large ensemble. Another will be by an international quartet headed by German drummer Joe Hertenstein. "And then, Joëlle will turn 60 this year and I'm sure she'll have a project to propose for the occasion," he quips.

When Passaretti first decided that his label was going to concentrate on free jazz, a friend he told about his decision "looked at me and said 'Man, you're a rare bird,'" he recalls. "So I figured this label must be named after a rare bird and, after going through hundreds of silly names, found this one. The bird is rare, colorful...and it doesn't sing."

On the evidence of his impressive catalogue however, you can say the same about the music on Red Toucan's CDs. ❖

For more information, visit www3.sympatico.ca/cactus.red/toucan. Artists performing this month include Vinny Golia at The Stone Apr. 1st, 3rd, 5th-8th and 12th-14th and Rubin Museum Apr. 15th with Scott Robinson; Andrew Drury Apr. 4th at The Local 269 with Ras Moshe and Dave Liebman at Jazz Standard Apr. 20th as part of Impulse! Nights. See Calendar.

New series "Sam I Am & The Good Doctor" (Prof. Sam Newsome & Dr. Michael Hittman): interviews with Greg Lewis, Gino Sitson, Bruce Barth, Bob Stewart, Karrin Allyson, the Strickland Twins, Mimi Jones and Tony Falanga can soon be heard on michaelhittman.com

Dr. Michael Hittman's "In The Pocket: The Smart Jazz Radio Talk Show" 154 interview archive available at michaelhittman.com

Giacomo Gates and all-star band with Eric Wyatt and Greg Lewis at the Former Brooklyn Paramount April 15, 2011 at 3:00 pm (free admission) as part of an all-day conference about the history of theaters in Brooklyn (contact Michael.Hittman@liu.edu)

IN MEMORIAM

By Andrey Henkin

HERMAN ERNEST III - Dr. John's Mardi Gras-inspired gumbo of musical styles would have sounded a lot thinner without his funky drumming. In addition to over two decades with Dr. John, Ernest could be heard in a wide cross-section of New Orleans music. Ernest died Mar. 6th at 59.

DON FERRARA - The Tristano-influenced trumpeter wasn't on the jazz scene for very long but did manage to distinguish himself in the late '50s in the groups of Lee Konitz and in the early '60s as part of Gerry Mulligan's Concert Jazz Band, as well as one-off appearances with Lester Young and Urbie Green. Ferrara died Jan. 18th at 82.

ERLING KRONER - Though born in Denmark, the trombonist had two stints at Berklee College of Music in the late '60s-early '70s. After over a decade's worth of membership in various national German big bands, much of his later work was as a leader of his own Big Band and New Music Orchestra. Kroner died Mar. 2nd at 67.

JACK LEMAIRE - The guitarist debuted with Wingy Manone in 1936 and also recorded with Joe Marsala, Hal Kemp and Charlie Barnet as well as toured with the USO before arthritis forced him into an auspicious career change - acting on television and playing the fictional mascot Col. Sanders in commercials. Lemaire died Oct. 18th at 99.

JERRY MCKENZIE - Apparently there were two drummers named Jerry McKenzie, both of whom played with Stan Kenton. This is the first (the second was actually Jerry Lestock), who worked with the band leader in the late '50s-early '60s as well as with Lennie Niehaus. McKenzie died Sep. 28th at 80.

JOE MORELLO - If Dave Brubeck's "Take Five" is one of the most successful songs in jazz history, the drummer, who played with the pianist for 12 years during the '50s-60s, was greatly responsible, handling the then-uncommon meters easily. Morello previously had worked with Marian McPartland's trio when Brubeck heard him in New York. Morello then went on to teaching and reunions with Brubeck before leading his own group in the '90s. Morello died Mar. 12th at 82.

HORST MUHLBRADT - After conservatory studies in Berlin, the pianist moved to Nuremberg, where he met bandleader Peter Herbolzheimer, in whose Rhythm Combination & Brass he worked as well as in the NDR Big Band and Wolfgang Schlüter's Quintet Swing Revival. Muhlbradt died Feb. 23rd at 81.

BOSKO PETROVIC - His Zagreb Jazz Quartet, modeled after the Modern Jazz Quartet, was his native Croatia's most famous jazz export during the '60s. The vibist went on to work with a host of American musicians like Clark Terry, Art Farmer and Buddy DeFranco as well as opening the BP Jazz Club in Zagreb. Petrovic died Jan. 10th at 76.

ROY REYNOLDS - Bandleader Stan Kenton's "Roy's Blues" was written for him and featured a lengthy solo by the British saxophonist, who worked in Kenton's big bands in the '70s after apprenticeships in both English and Canadian military bands. Having settled in Victoria, British Columbia, Reynolds became a jazz mainstay of that city until his death Nov. 28th at 81.

DAVE SHAPIRO - The Brooklyn native was an active bassist in New York during the '70s-80s, working with Woody Herman, Chet Baker and Lee Konitz as well as singers like Anita O'Day and Chris Connor. Shapiro moved to southern Vermont in 1987, working extensively as a player and educator in New England. Shapiro died Feb. 16th at 58.

ALLEN SMITH - The trumpeter is celebrated for work with Benny Goodman, Duke Ellington and Ella Fitzgerald after settling in San Francisco after World War II. But he is also credited with helping desegregate San Francisco's clubs in the late '40s and was also a principal of a local high school before returning to music after retirement. Smith died Feb. 3rd at 85.

BETTY SMITH - Female jazz musicians were not the norm in the '50s, especially in the trad/Dixieland scene of post-World War II Britain. A featured soloist in trumpeter Freddy Randall's band, the saxist led a group with her husband, bassist Jack Peberdy, in the late '50s and co-founded the Best of British Jazz sextet in the '70s. Smith died Jan. 21st at 81.

MELVIN SPARKS - The guitarist made the rounds of the jazz organ circuit during the '60s, playing with Jack McDuff, Dr. Lonnie Smith and Charles Earland as well as later work with soul saxists like Lou Donaldson, Houston Person and Hank Crawford. In the 2000's, his work influenced the Acid Jazz Movement and he experienced a resurgence among the jam-band scene. Sparks died Mar. 15th at 84.

BILL TRIGLIA - For a decade starting in the late '40s, the pianist appeared with groups led by Tony Fruscella, Terry Gibbs, Brew Moore, Sam Most, Jackie Paris and Jimmy Knepper before work on the landmark Charles Mingus recording *Tijuana Moods* in 1957. Triglia died Feb. 3rd at 86.

JENS WINTHER - The Danish trumpeter had success on both sides of the Atlantic, working in numerous European big bands led by Pierre Dørge and Erling Kroner and in New York with Toshiko Akiyoshi, Tito Puente, Eddie Palmieri and Xavier Cugat. In the late 2000s he gained exposure as a leader of his own small groups in Denmark and Germany before dying Feb. 24th at 50.

MICHAEL YORK - A regular in Portland's jazz scene, the saxist worked extensively in the sextet of drummer Mel Brown from the late '80s on as well as with his son, fellow saxist Dusty, and David Ornette Cherry. York died Oct. 18th at 55.

BIRTHDAYS

April 1
 †John LaPorta 1902-2004
 †Harry Carney 1910-74
 †Duke Jordan 1922-2006
 †Don Butterfield 1923-2006
 Frank Tusa b.1947
 Gil Scott-Heron b.1949

April 2
 †Marty Marsala 1909-75
 Max Greger b.1926
 †Booker Little 1938-61
 †Sal Nistico 1940-91
 Larry Coryell b.1943

April 3
 †Bubber Miley 1903-32
 †Bill Finegan 1917-2008
 †Bill Potts 1928-2005
 †Scott LaFaro 1936-61
 †Jimmy McGriff 1936-2008
 †Harold Vick 1936-87
 Eric Kloss b.1949
 Tessa Souter b.1956

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

April 5
 †Stan Levey 1925-2005
 †Kenny Baldock 1932-2010
 †Stanley Turrentine 1934-2000
 Evan Parker b.1944
 Jerome Harris b.1953
 Håkon Kornstad b.1977

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

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

April 8
 †George Dixon 1909-94
 †Carmen McRae 1922-94
 Eiji Kitamura b.1929
 Paul Jeffrey b.1933

April 9
 †Arthur Briggs 1901-91
 †Sharkey Bonano 1904-72
 †Teddy Roy 1905-66
 †Julian Dash 1916-74
 Steve Gadd b.1945
 Dave Allen b.1970

April 10
 †Fess Williams 1894-1975
 †Morty Corb 1917-96
 †Fraser MacPherson 1928-93
 Claude Bolling b.1930
 Roy Assaf b.1982

April 11
 John Levy b.1912
 Jimmy Lewis b.1918
 Emil Mangelsdorff b.1925
 Jakob Bro b.1978

April 12
 †Johnny Dodds 1892-1940
 Russ Garcia b.1916
 †Helen Forrest 1918-99
 Herbie Hancock b.1940
 Ryan Kisor b.1973

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

April 14
 †Gil Fuller 1920-94
 †Shorty Rogers 1924-94
 †Gene Ammons 1925-74
 †Monty Waters 1938-2008
 Steve Davis b.1967
 Rafi Malkiel b.1972

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

April 16
 †Ray Ventura 1908-79
 †Bennie Green 1923-77
 †Herbie Mann 1930-2003
 Sabir Mateen b.1951
 Jukka Tolonen b.1952
 Landon Knoblock b.1982

April 17
 †Joe Romano 1923-2008
 Chris Barber b.1930
 Sam Noto b.1930
 Warren Chiasson b.1934
 Han Bennink b.1942
 Buster Williams b.1942
 Jan Hammer b.1948
 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
 Avishai Cohen b.1971
 Matt Brewer b.1983

April 21
 †Lorenzo Tio 1893-1933
 †Johnny Blowers 1911-2006
 †Joe Dixon 1917-98
 Mundell Lowe b.1922
 Slide Hampton b.1932
 †Ian Carr 1933-2009
 Alan Skidmore b.1942
 †Peter Kowald 1944-2002
 Mike Holober b.1957

April 22
 †Buzzy Drootin 1910-2000
 Candido Camero b.1921
 †Charles Mingus 1922-79
 Lou Stein b.1922
 †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
 Chris Lightcap b.1971
 Petr Cancura b.1977

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

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

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

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

April 28
 †George Lee 1896-1958
 †Russ Morgan 1904-69
 †Blossom Dearie 1926-2009
 †Oliver Jackson 1933-94
 John Tchicai b.1936
 Mickey Tucker b.1941
 Willie Colon b.1950

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

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



ERIC KLOSS
 April 3rd, 1949

Kloss was one of the original jazz child stars, recording his debut as a leader for Prestige at the tender age of 16. A Pennsylvania native, Kloss, who was born blind, worked with other Keystone Staters like guitarist Pat Martino. From his first record in 1965 until the very early '80s, Kloss released over 20 albums as a leader with many jazz luminaries, an astonishing output that included high-water marks in soul jazz, postbop and then more adventurous realms like his 1972 album *One, Two, Free*. But after 1981, Kloss stopped being a working musician, becoming a professor at both Duquesne and Carnegie Mellon Universities, then dropping out of sight until a recent Pittsburgh appearance. *-AH*

ON THIS DAY

by Andrey Henkin



Generalissimo
 Buddy DeFranco (Verve)
 April 2nd, 1958

Some eight years after Boniface Ferdinand Leonardo DeFranco, better known as Buddy, released an album dubbing himself *King of the Clarinet* (downgraded the next year to *Mr. Clarinet*), he took a more martial title for this session. Done during the height of his popularity on a then-unpopular instrument, the album is mostly standards, played by The Buddy DeFranco Men, aka Harry Edison (trumpet), Bob Hardaway (tenor sax), Jimmy Rowles (piano), Barney Kessel (guitar), Curtis Counce (bass) and Alvin Stoller (drums).



+ Jeanne Lee
 Gunter Hampel (Wergo)
 April 2nd, 1968

Multi-instrumentalist Gunter Hampel (who plays vibes, flute and bass clarinet here) was matched well with vocalist Jeanne Lee, not just as spouses but as fellow iconoclasts, pursuing their art without compromise. This album also features two mates from Hampel's 1966 ESP-Disk release *Music from Europe* - reedman Willem Breuker and drummer Pierre Courbois - plus bassist Arjen Gorter. Hampel wrote "The Four Elements" suite, Lee "O, Western Wind" and Breuker "Leoni Antoinette", the other two pieces being group improvisations.



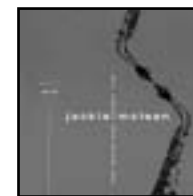
Duo
 Drew/Ørsted Pedersen (Steeplechase)
 April 2nd, 1973

Pianist Kenny Drew, like many of his jazz peers, moved to Europe in the '60s to live and work in friendlier environs. He ended up in Denmark, helping spur what is now one of the best international destinations for jazz. He had help though, most specifically in the giant form of bassist Niels-Henning Ørsted Pedersen. The pair often worked together in various groups before forming a duo, with this the second recorded document. True to their mixed background, the program is both American standards and Danish songs.



Live
 Piet Noordijk (Varajazz)
 April 2nd, 1988

Alto saxophonist Piet Noordijk worked with many of his more famous Dutch countrymen when straightahead jazz was the norm for that country but stayed with that style as they all moved more towards Euro-style improv settings. He's carried on well though in the intervening decades, working mostly with the Metropole Orchestra. This album was taken from a concert recording in Huizen, The Netherlands, done for national radio and features traditional takes of traditional material with an all-Dutch rhythm section.



The Jackie Mac Attack Live
 Jackie McLean (Birdology)
 April 2nd, 1991

Jackie McLean is one of those players best loved by serious jazz fans rather than the casual listener. He mixed longevity with progressive thinking for decades. In his later years he didn't record as much, focusing more on education (teaching a number of today's crop of good players). But when he did release an album, like this live set from Belgium with Hotep Idris Galeta (piano), Nat Reeves, (bass) and Carl Allen (drums), playing his own and Galeta's originals, it was clear he remained one of jazz' most original voices.

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