

THE NEW YORK CITY JAZZ RECORD

**DRUMMER
ISSUE**

BILLY COBHAM
DRUM SPECTRUM

**DAVE
WECKL**

**CHAD
TAYLOR**

**BERNARD
PURDIE**

**DONALD
BAILEY**

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THE NEW YORK CITY JAZZ RECORD

APRIL 2016—ISSUE 168

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As we head into spring, there is a bounce in our step. We like that feeling. To keep it going as long as possible, we are devoting this issue to those players who keep us moving, in time or otherwise. These drummers play to the Circadian rhythms in all of us.

Billy Cobham (On The Cover) has defined fusion drumming for as long as the genre has existed. He performs at Blue Note with the working trio of Donald Harrison and Ron Carter. Dave Weckl (Interview) has a sessionography that averages out to 15-20 albums a year with artists as disparate as Chick Corea and Madonna. He plays Iridium in a trio with Oz Noy and Jimmy Haslip. Chad Taylor (Artist Feature) has made a name for himself in not one but two jazz metropolises: NYC and Chicago. He is all over this town, literally, with shows in Manhattan, Brooklyn and Queens. Bernard "Pretty" Purdie (Encore) is a jazz, soul, funk and R&B legend making a rare city appearance with David Haney while Donald Bailey (Lest We Forget) powered the albums of everyone from Jimmy Smith to Sarah Vaughan. Billy Martin, best known for his work with MMW, documents his and others' more percussive side with Amulet (Label Profile). And finally, we topload our CD Reviews (pgs. 14-21) with releases from a variety of stickmen, past and present.

On The Cover: Billy Cobham (photo courtesy of the artist)

Corrections: We apologize sincerely for printing the wrong photograph with our obituary on Bill Dunham (long live bassist and longtime Dunham collaborator Michael Weatherly!)

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THE MANHATTAN TRANSFER
APRIL 14 - 17



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W/ DAFNIS PRIETO & RICKY RODRIGUEZ**
APRIL 19 - 24



**DONALD HARRISON, RON CARTER,
BILLY COBHAM TRIO**
APRIL 27 - MAY 1

JACOB SHULMAN FT. SPECIAL GUESTS DAVID LIEBMAN & ETHAN IVERSON - 8PM / MAURICE "MOBETTA" BROWN - 10:30PM APRIL 4
PURCHASE JAZZ ORCHESTRA W/ DIRECTOR TODD COOLMAN APRIL 11 • JOYCE MORENO & KENNY WERNER APRIL 18 • BERKLEE RAINBOW ALL-STARS FEAT. TIA FULLER APRIL 25

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FRI-SUN APR 22-24
patricia Barber
quartet
GILAD HEKSELMAN - JOHANNES WEIDENMUELLER - ALLISON MILLER



TUE-WED APR 26-27
avishai COHEN quartet
JASON LINDNER - TAL MASHIACH - JUSTIN BROWN



THU-SUN APR 28-MAY 1
Billy Hart
quartet: a 75TH B'Day
celebration
MARK TURNER - ETHAN IVERSON - BEN STREET

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TUES. APR. 26:
8pm: **Sonic Solipsisms**
Scott Robinson, solo performance
10pm: **Further Research**
Scott Robinson (multi-instruments), Julian Thayer (bass, etc.)

WED. APR. 27:
8pm: **Afar**
Scott Robinson (multi-instruments), Frank Kimbrough (piano)
10pm: **Scott Robinson Birthday Mayhem!**
with Klaus Suonsaari (drums, perc.), Julian Thayer (bass), Frank Kimbrough (piano), plus surprise guests!

THURS. APR. 28:
8pm: **Creative Situations for 3 Mezzo Soprano Saxophones**
Scott Robinson, Dave Pietro, Allen Won (mezzo soprano saxes), Kevin Norton (marimba)
10pm: **aRT Pheeroan akLaff** (drums), Scott Robinson (tenor & bass saxes, theremin, tenora), Julian Thayer (bass)

FRI. APR 29: (special Low Instrument Night!)
8pm: **Immensities for Large Instruments (Chamber Music Compositions by Scott Robinson)**
Scott Robinson (bass & contrabass saxes, contrabass sarrusophone, bass flute, bass tarogato, etc), Kevin Norton (bass marimba), Bohdan Hilash (bass & contrabass clarinets, bass sax), Marianne Gythfeldt (contrabass clarinet & basset horn), Les Scott (basset horn), Gill Sharet (contrabassoon), Andrew Hadro (baritone sax), Dave Pietro (bass flute & tenor sax), Sharon Robinson (alto & bass flute, bass recorder), and others TBA
10pm: **Down And Out**
Scott Robinson (contrabass sax, sarrusophones), Tony Scherr (bass balalaika), Julian Thayer (electric hubcap bass, bass banjo), Matt Wilson (drums & contrabass drum set)

SAT. APR. 30
8pm: **Scott Robinson's "Spacetette" with Marshall Allen**
Scott Robinson (saxes, theremin, sonic laser actuator), Marshall Allen (alto sax, EVI), Kevin Norton (vibes, drums, perc.), Pat O'Leary (bass, cello, toys), Julian Thayer (bass, phono-fiddle)
10pm: **Heliasonic Toneways with Marshall Allen – a celebration of Sun Ra's Heliocentric Worlds, featuring the bass marimba used on the original session!**
Scott Robinson (tenor sax, bass marimba, theremin, tuned bongos), Marshall Allen (alto sax, EVI, piano), Danny Thompson (baritone, fl.), Philip Harper (trumpet), Frank Lacy (trombone), Tim Newman (bass trombone), Marty Erlich (bass clarinet), Yosvany Terry (alto sax, fl.), Pat O'Leary, Julian Thayer (basses), Matt Wilson (drums)

SUN. MAY 1: 8 & 10pm: The world premiere of Scott Robinson's Orchestra of the Impossible
with Scott Robinson (slide saxophone, bass & contrabass sax, sarrusophone, piccolo, bass tarogato etc.), Briggan Krauss (alto & baritone sax), Brian Nalepka (giant 7-ft. tuba), Joe Daley (euphonium), Tony Scherr (bass balalaika), Michael Rabinowitz (bassoon), Rob Schwimmer (theremin, piano & Continuum), Kevin Norton (boo bams & marimba), Sharon Robinson (flute), Andrew Hadro (baritone sax), Steve Bernstein (slide trumpet), Vincent Chancey (french horn), Bohdan Hilash (clarinets and bass sax), Mike Christianson (trombone), Kathy Ridl (phono-violin), Tim Horner (drums), and more TBA

Photos: Scott Friedlander Art: Richard M Powers

An hour into the pianist's solo set at the Park Avenue Armory (Mar. 7th), a sweaty and wrung-out **Jason Moran** admitted, "solo piano is a terrifying act". Echoing the existential tightrope walk of saxophonist Steve Lacy, himself known for solo performance, the unspoken reality was that Moran was in constant dialogue, never truly unaccompanied—whether engaging his teachers and influences, the instrument itself or the Louis Tiffany and Stanford White-designed Veterans Room, the restoration of which his performance commemorated. Picking an improviser, and specifically this improviser, to open the Veterans Room was a logical and savvy choice; Moran's eclecticism stems from equal engagement with the music of Jaki Byard and art of Robert Rauschenberg, playfulness and drama that runs the gamut from abstraction to coy lyricism while the American Aesthetic Movement design of the room brings latticed symmetry into conversation with brusque molding, wrought iron and aquamarine tile with an odd logic. Moran worked through ten pieces and an encore of "The Single Petal of a Rose" (one of the most beautiful renditions I've heard), utilizing the resonant space to his advantage on ebbing and subtly overlapping ballads as well as chugging minimalist motors (the latter partly derived from his work with choreographer and visual artist Joan Jonas) and clustered fantasias that would make Fred Van Hove and Alexander von Schlippenbach blush.

— Clifford Allen



Jason Moran @ Park Avenue Armory

DAPING LUO

We don't often appreciate the impact of someone's life until it's over. Many of late vocalist **Mark Murphy's** extended family and friends may have been meditating on this during the memorial for him at Saint Peter's (Mar. 14th), because it was abundantly clear by the end of the evening that his life and music had touched and moved so many. His complex personality was partially revealed through reminiscences by those who knew him well while his musical legacy was evident in the fantastic performances given by his peers and mentees. After vocalists Nancy Kelly, Daniel Čačija and Carol Fredette had set the mood, Roz Corral's lubriciously crooned "What a Way to Go", followed by Kurt Elling's muscular "I'll Close My Eyes", began a deeper collective channeling of Murphy's hovering presence. His "sister spirit", Sheila Jordan, visibly moved, dug deep into "Ballad of the Sad Young Men" with rich, quavering long-tones, pulling her phrases back and forth across the band's pulse. Murphy's facility with scatting and vocalese was echoed in The Royal Bopsters rendition of "Red Clay" (Freddie Hubbard's tune set to Murphy's lyric) and Giacomo Gates' deft delivery of "Boplicity/Bebop Lives" and "Lord Buckley", a hilarious mash-up of Shakespeare and beatnik-speak. After Annie Ross, resplendent in matching Persian carpet hat and jacket, gave a sibilant Sprechstimme reading of "Lush Life", the evening ended with Jordan and Elling's duet, "Where You At?" We knew. Murphy had been there all along.

— Tom Greenland



Kurt Elling & Sheila Jordan @ Saint Peter's

© R.I. SUTHERLAND-COHEN / JAZZEXPRESSIONS.ORG

Far out in Flushing in the auditorium connected to the Black History Research Center at the Langston Hughes Library, the first concert of the month-long Lady Got Chops Festival featured a quartet both deeply rooted in tradition and forward-looking. Harlem-based pianist **Bertha Hope** and Philly guitarist **Monnette Sudler** were joined on six standards by electric bassist/festival organizer **Kim Clarke** and drummer **Luciana Padmore**. Veterans of two different and contentious periods of this music—Hope was married to bebop piano architect Elmo Hope in the '60s while Sudler honed her chops playing with free musicians like drummer Sunny Murray and vibraphonist Khan Jamal in the '70s-80s—they often engaged in spirited, subtle conversation. Always a tough and inventive player, Sudler brought a dry twang to "West" and her dialogue with Hope on Jimmy Van Heusen-Johnny Burke's "Polka Dots and Moonbeams" held a gentle, authoritative drift. Aided by the rubbery pull of Clarke and Padmore's dry chatter, the quartet held a bright sway. The drummer's West Indian jabs called to mind Max Roach and Denis Charles on an uptempo, Calypso-inspired version of Richard Rodgers-Lorenz Hart's "Blue Moon" and granted healthy lift to a spry version of Kenny Dorham's "Blue Bossa", Sudler treading on chunky, repetitious phrasal paths recalling Grant Green. If the sound was occasionally imbalanced, the genial Saturday afternoon vibrations on Northern Boulevard more than made up for it.

(CA)

For the 25th anniversary of its Women's Jazz Festival, Harlem's Schomburg Center held four Monday night concerts in March, the first, "Sacred Revolution" (Mar. 7th) going back to the root of the African-American musical tree: gospel. Emceed by Toshi Reagon, the show tributed Mahalia Jackson, Mavis Staples and Sister Rosetta Tharpe. It didn't take long to get that sanctified feeling when Marcelle Lashley sang "How I Got Over", stepping over the monitors to get closer to the crowd, followed by Josette Newsam Marchak's full-blown delivery of "If I Can Help Somebody". Reagon spoke to the audience about gospel music's spiritual and political impact, its central role in Black empowerment, then sang a Staple Singers-style version of "Will the Circle Be Unbroken". Continuing on the political note, Jhetti Rose Lashley gave a more subdued but deeply soulful reading of "A City Called Heaven", the band (pianist Glenn Gibson Jr., organ player Samuel Guillaume, guitarist Kat Dyson, bassist Fred Cash and drummer Shirazette Tinnin) winding down slowly at the end, as if reluctant to abandon the feelings Lashley had stirred. Other highlights: Kimberly Nichole rocking "Strange Things Happening Every Day" and "Respect Yourself" and co-leading "Didn't It Rain" with Shelley Nicole; Christina Sayles belting "It Is Well with My Soul"; and Reagon bellowing low under the other ladies' a cappella harmonies on a remix of Tharpe's "Rock Me". Like a moving service, spirituality permeated the hall.

(TG)

"Thank you all for coming out to hear some jazz guitar...wait, you didn't know?" quipped **Julian Lage** at Rockwood Music Hall Stage 2 (Mar. 10th), the celebration for the release (one day early) of his new Mack Avenue disc *Arclight*. The full house could be excused for not realizing this was a jazz concert for the sheer amount of fun Lage radiates from the stage (complete with 'aw shucks' grin). *Arclight* can very broadly be thought of as Lage's exploration of Great American Song, via Gus Kahn-Charles Daniels' "Persian Rug", Spike Hughes' "Nocturne", Sammy Fain-Irving Kahal's "I'll Be Seeing You", W.C. Handy's "Harlem Blues" and even his own eight originals. But don't let the presence of bassist Scott Colley and drummer Kenny Wollesen in Lage's trio fool you; this is not Bill Frisell's tediously maudlin Americana. Lage, one of those rare musicians whose virtuosity is refreshing rather than cloying, is reverently unshackled from expectations. Tunes from the record like "Nocturne", "Presley" or the aforementioned "Harlem Blues" recalled the buoyancy of Lage's mentor Gary Burton circa the vibraphonist's *Country Roads and Other Places* period while interpretations of Charles Lloyd's "Island Blues" or rhythm changes were positively Phish-y (calm down, people). Colley, known for serious jazz, and Wollesen, veteran Downtowner, were a revelatory rhythm section, navigating Lage's shifts from fingerstyle to sweep-picking with (almost) as much joy as the leader.

— **Andrey Henkin**

"I've been very fortunate to have played with so many masters," **Helen Sung** humbly informed the crowd at Dizzy's Club (Mar. 9th) before kicking off her set with a blistering reading of "Salt Peanuts" by Dizzy Gillespie, one of the many greats whose band she has graced. Leading a quartet featuring tenor saxophonist John Ellis and backed by bassist Reuben Rogers and drummer McClenty Hunter, the pianist fired up the bebop anthem with dazzling runs interspersed with parallel octave interjections, revealing a virtuosic technique well schooled in the idiom. Her "Brother Thelonious", composed for a commercial advertising the beer named for the jazz icon, showed her to be an equally talented composer, with its memorable melody well served by Ellis' airy, vocalic tenor. Monk was further fêted with Sung's arrangement of his "Bye-Ya", Ellis blowing funky retorts to her bluesy lines. A medley of "Diana" by Wayne Shorter (another master with whom she has played) and her own "Chaos Theory" was a study in contrast, moving from pensive reflection on to conversational group improvisation and a melodic resolution. The trio played a soulful rendering of Percy Mayfield's "Please Send Me Someone To Love" with Rogers stretching out, buoyed by Hunter's brushwork. Ellis returned for the bold set closer, Sung's "Anthem For A New Day", which had the audience crying out for more. The pianist obliged with an encore, a fleet solo reading of James P. Johnson's "Carolina Shout".

— **Russ Musto**



Julian Lage @ Rockwood Music Hall



Helen Sung @ Dizzy's Club

Supergroups are usually constructed for the arena rather than the concert hall, world tours not one-night recitals. Perhaps the trio of pianist **Craig Taborn**, trumpeter **Ambrose Akinmusire** and guitarist **Mary Halvorson** at Roulette (Mar. 8th), as part of the latter's composer's residency, can buck the trend. Each has established a strong identity during their respective careers, so much so that it was hard to imagine how they would intersect without being able to jam on "All Along the Watchtower" for three hours. The answer was through-composed pieces by all members, requiring rapt attention to the sheet music in front of them and hypersensitivity to dynamics, particularly with such an unusual instrumental combination. Akinmusire's four pieces were fragile and vulnerable, the composer recalling the cerebral breathiness of Wadada Leo Smith and Halvorson's effects making her sound like a lamenting spirit. The guitarist wrote three pieces: one trafficking in a lengthy melodic statement of clipped notes; another a quirky Carla Bley-like fanfare; and the closing piece made up of gentle wisps of sound. Taborn only contributed one piece, flowing out of a Halvorson song via a long piano intro and increasing in speed and density over its lifespan. There were periods of confluence between piano and trumpet with guitar in dissent (melodically and for being the only electric instrument) and segments of tripartite discussion in a manner more akin to contemporary chamber music. What there was none of was ego. (AH)

Fans and friends filled Jazz at Kitano to celebrate the birthday of drummer **Clarence Penn** (Mar. 3rd), who led a quartet through a set of original compositions and arrangements showing him to be as talented a bandleader as he is an in-demand sideman. With Miguel Zenón on alto saxophone (filling in for Chris Potter), Manuel Valera at the piano and Matt Brewer on bass, Penn got things started with his take on "Thelonious". The arrangement, culled from the latest outing by his Penn Station unit, *Monk: The Lost Files* (Origin), had the drummer swinging the band crisply, as Zenón delivered a fluid reading of the melody over Valera's jagged comping. Penn's "Noxville", a play on John Coltrane's "Equinox", had Valera up first, playing bluesy percussive chords, followed by Zenón, who blew long fervently lyrical lines, anchored by locked-in bass and drums flawlessly modulating into a swinging shuffle. An original treatment of Paul McCartney's "Blackbird" had Penn damping his floor tom with a napkin in tandem with Valera's dark Ray Charles-like ostinato, over which Zenón played brooding long-toned phrases. Penn's "Guimarães", a bright optimistic piece composed during a trip to Portugal, a showcase for Brewer the soloist, segued into a folkish melody on which Valera hearkened to fellow pianists Keith Jarrett and Abdullah Ibrahim. The set ended with Penn's "The King Of Red Hook", a McCoy Tyner-ish melody on which the drummer pulled out all the stops. (RM)

WHAT'S NEWS

Pianist **Cecil Taylor** will be honored as part of the Whitney Museum's *Open Plan* series. Between Apr. 15th-24th, there will be performances by Taylor amid a "retrospective environment". For more information, visit whitney.org/Exhibitions/OpenPlanCecilTaylor.

Vocalists **Carmen Lundy**, **Freda Payne**, **Carmen Bradford** and **Melba Joyce** will receive Lifetime Achievement Awards from The Black Women in Jazz & the Arts Awards Association in a ceremony at Crown Plaza Ravinia in Atlanta on Apr. 10th. For more information, visit bwjajawards.com.

Jon Hendricks received a Lifetime Achievement Award at the **31st Annual Bistro Awards** in a ceremony taking place last month. Also honored were Annie Ross (Bistro Award for Outstanding Contributions to the World of Jazz) and Janis Siegel (Sustained Excellence in Jazz Performance and Recording). For more information, visit bistroawards.com.

Pianist **Arturo O'Farrill** will be honored this month by The New York City Mission Society at its annual Champions for Children Gala with its Partnership Award, recognizing the initiative G.R.I.O.T. (Global Rhythms in Our Tribe), an educational program providing free musical instruction to youth in Harlem and surrounding areas. For more information, visit nycmissionsociety.org.

The **Creative Music Studio Spring Workshop** will take place Jun. 6th-10th at Full Moon Resort in Big Indian, NY. Meshell Ndegeocello, Hassan Hakmoun, Adam Rudolph and Creative Music Studio Artistic Directors/Co-founders Karl Berger and Ingrid Sertso will serve as Guiding Artists. For more information and to register, visit creativemusicfoundation.org/cms-workshops.html.

Pianist **Marcus Roberts** has written and recorded four songs inspired by current and former candidates in the 2016 United States Presidential Election. The EP, titled *Race For The White House* is comprised of "Making America Great Again (All By Myself)" [Donald Trump], "It's My Turn" [Hillary Clinton], "I Did Chop Down That Cherry Tree" [Ben Carson], and "Feel the Bern" [Bernie Sanders].

In conjunction with the premiere of the opera **Charlie Parker's Yardbird** at the Apollo Theater (Apr. 1st and 3rd), the Apollo inducted Charlie Parker into the Apollo Walk of Fame in a ceremony that took place last month. For more information, visit apollotheater.org.

Chamber Music America has announced the recipients of over \$175,000 as granted under the auspices of the Presenter Consortium for Jazz grant program: BlackRock Center for the Arts, Lake Placid Center for the Arts and Weis Center for the Performing Arts at Bucknell University presenting the Edmar Castaneda Trio; Earshot Jazz Society of Seattle, PDX Jazz and Outpost Productions, Inc. presenting Rudresh Mahanthappa Bird Calls and the Steve Lehman Trio; Painted Bride Art Center, Arts for Art and CapitalBop presenting Michele Rosewoman and New Yor-Uba; and Western Michigan University, Brubeck Institute and Walton Arts Center presenting Edward Simon and Afinidad. For more information, visit chamber-music.org.

The American Music Prize for Best Debut Album has named **Kamasi Washington** as the winner of the inaugural prize for *The Epic* (Brainfeeder). Mr. Washington will receive \$25,000. For more information, visit americanmusicprize.com.

The Bad Plus pianist **Ethan Iverson** has joined the faculty of the New England Conservatory's Jazz Studies Department.

Bassist **Christian McBride** has been named Artistic Director of the Newport Jazz Festival, succeeding founder George Wein.

The entire publication run of **The Jazz Review** (Nov. 1958-Jan. 1961), the legendary jazz magazine founded by Nat Hentoff, Martin Williams and Hsio Wen Shih, is now available in pdf format at jazzstudiesonline.org/content/jazz-review.

As part of the annual Record Store Day, **Savoy Records** is reissuing three classic LPs from its catalogue: Gillespie's *The Champ*, Lester Young's *Blue Lester* and Milt Jackson's *The Quartet*. For more information, visit savoyjazz.com.

The first annual **New York Hot Jazz Camp** will take place May 17th-22nd, organized by Co-Directors Molly Ryan and Bria Skonberg. Faculty will include Catherine Russell, Jon-Erik Kellso, Dan Levinson, Vincent Gardner, Jesse Gelber, Nick Russo, Jared Engel and Kevin Dorn and guest clinicians will include Wycliffe Gordon, Ken Peplowski and Ricky Riccardi. For more information and to apply, visit nyhotjazzcamp.com.

In the No-More-Jazz department, **Café Loup** in the West Village has discontinued its Sunday jazz series. In Washington, D.C., famed jazz club **The Bohemian Caverns** closed its doors at the end of March after 90 years of operation under various names and owners. And **The Magic Shop**, the recording studio on Crosby Street, has closed its doors after nearly 30 years of operation.

Submit news to info@nycjazzrecord.com

PHOTO COURTESY OF THE ARTIST



DAVE WECKL

BY KEN MICALLEF

In the late '80s, when drummer Steve Gadd was all the rage among the jazz-fusion cognoscenti, Dave Weckl rewrote the rulebook for contemporary jazz drumming. Bringing a degree of precision and technique heretofore unseen to electric jazz, Weckl's tremendous agility, interpretive skills and power (along with his custom PA and electronics) were a thing of beauty. Working with Michel Camilo, Dave Matthews and Chick Corea, Weckl also released a series of game-changing solo records and tutorial DVDs. He's most recently resurrected his fine Dave Weckl Acoustic Band. Joined by pianist Makoto Ozone, saxophonist Gary Meek and bassist Tom Kennedy, it revisits standards and familiar Weckl material as well as new music on the band's latest album, *Of The Same Mind*, available at the drummer's store, where you can also find his last electric project release, *Convergence*, as well as *Flies on the Studio Wall*, the behind-the-scenes DVD of that record.

The New York City Jazz Record: Your latest Dave Weckl Acoustic Band release, *Of the Same Mind*, is entirely acoustic, a rarity for you. Why is that? I think of Michel Camilo's *Why Not?*, Chick Corea's *Rendezvous in New York* and David Matthews' *Waltz for Debby*, albums where you played excellent, swinging straightahead.

Dave Weckl: It's not so much by choice. Most of the artists I work with have been more of the electric fusion style. I've always enjoyed playing a mixed breed of styles. I don't get called for acoustic jazz settings as much because I am better known as the louder fusion guy. (Laughs)

TNYCJR: How did you find the Chinese jazz pianist Luo Ning?

DW: He found me. Ning is a prominent jazz player in China. He's in his 40s; he's classically trained but he's studied around the world and immersed himself in jazz and Latin genres. He originally asked me to play on one tune, but that turned into my producing, arranging, contracting and mixing the album in my home studio. It's a five-song EP with Tom Kennedy on electric and acoustic bass. There are Chinese instruments involved in some sections, as well as a vocal choir and an orchestra on one song. The record, *When Light and Shadow Meet*, includes performances by Wallace Roney, Brandon Fields, Andy Martin and Luis Conte. Lee Ritenour also makes a special guest appearance on one song.

TNYCJR: You've recorded many of your albums at your studio, correct?

DW: Yes, most of them, except for my live recordings. The latest Dave Weckl Acoustic Band recording was recorded at Sunset Sound, but mixed at my studio. I also mixed Horacio "El Negro" Hernandez' first two records here, one by Australian keyboardist Phil Turcio

with Will Kennedy on drums, Turkish singer Brenda Berin's group and a Turkish guitarist, Okan Ersan. We recorded my drum tracks for Greek bassist Yiorgos Fakanas' first record, as well as a lot of drum overdubbing for many clients. The studio brings in music and musicians from all over the world. I just finished recording [drums] and mixing a couple tracks for Jordanian keyboardist Omar Faqir. I am pretty proud of that one. The studio is called The Garage; we're located in the outer San Fernando Valley, near Woodland Hills. It's one of the hottest places on the planet! Literally!

TNYCJR: The upcoming Elektric Band reunion tour will celebrate Chick Corea's 75th birthday. Do you know the music you'll be playing?

DW: I have no idea! Our last reunion was in 2003-04; there's a DVD of that group performing at the Montreux Jazz Festival (*Chick Corea Elektric Band: Live at Montreux 2004*) that is pretty slamming. When we did those tours it was a combination of older material and newer music. I doubt there is new music this time, but Chick is incredibly prolific; he could write an entirely new set of music. But I imagine we will do some hits from yesteryear, possibly some new music.

TNYCJR: Thinking back to the older Elektric Band material, are there albums where you're especially fond of your drumming?

DW: I usually listen to my younger self and cringe. I don't listen to the old music that often. But one of my favorite records with Chick was *Eye of the Beholder*. And the first Elektric Band record, which was also pretty great. It was called the *Elektric Band* so I made an effort to involve electronics. I thought it made sense to explore the possibilities of enhancing the drum sound with samples, Simmons drums [all triggered] and to also involve pads for percussion sounds, mostly. That was a pretty new concept in jazz at the time and it ended up really pushing the envelope. I even played my own bass guitar part and helped to compose a tune around it ["Jammin E. Cricket" on *Beneath the Mask*]. John Patitucci played the melody in those sections while I triggered all the basslines. It was pretty cool! The '03-04 reunion didn't have any electronics though. I played strictly acoustic drums, a big kit with two kicks, bongos, dumbek and multiple bells. It was a lot of sound coming from one kit. This time, who knows? It will likely be all acoustic, from the drums anyway.

TNYCJR: When you arrived on the scene in the mid '80s your impact and influence was incredible. What's your take on the 'Weckl clones' of that era?

DW: Cloning in general is never a good thing, if you stay with it. Music is like learning a language. We gravitate toward languages we want to learn. Musically,

you have to immerse yourself in the style and the culture you are trying to learn. In order to do that you have to copy and somewhat clone players that feel good to you and that you want to emulate. We all do that. I was heavily into Buddy Rich and Steve Gadd and I am still influenced by those mentors. I went through phases and emulated lots of great players, but I realized I had to stop setting up like Buddy Rich and I had to stop trying to play like him. Later, Gary Chester's books and that approach were instrumental in my moving away from Steve Gadd. I was so blatantly into Steve and I had to start thinking about how to be different, which started translating to setting up my

(CONTINUED ON PAGE 46)

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CHAD TAYLOR

BY KEN WAXMAN

"Being a bandleader is a lot of work and effort for me," Chad Taylor declares with modesty. "Some people have a natural gift for leading a band, but I'm not one of them." Still, the Brooklyn-based drummer works as often as most leaders. For a start, the Chicago-raised Taylor is one constant half of the many iterations of the Chicago Underground with cornet player Rob Mazurek. He's also one-third of Digital Primitives with multi-instrumentalist Cooper-Moore and saxophonist Assif Tsahar and gigs with everyone from Marc Ribot and Steve Swell to his many Chicago compatriots. "I really enjoy working with people with the goal of creating a language regardless of what style it is."

That's not surprising as until he was 19, Taylor planned to be a classical guitarist who played "hobby" drums. "My focus and energy were on classical guitar. Then playing a recital I had a meltdown. I couldn't remember the music. I just froze on the stage. I stopped going to class and just listened to records." During that hiatus he discovered AIR with Henry Threadgill, Fred Hopkins and Steve McCall. "That pretty much did it. I decided to move to New York and focus on the drums." Although Taylor insists he wasn't a good student at The New School from 1992-97, he was anything but a novice. In Chicago bassist Matt Lux had introduced the-then high school freshman Taylor to jazz and musicians such as guitarist Bobby Broom and legendary Chicago saxophonist Lin Halliday let him sit in. "I learned how to play on the bandstand and got my ass kicked constantly," the drummer remembers. Taylor admits that during his first NYC sojourn he couldn't see the advantages of music theory, composition and ear training. That changed a decade later when he reestablished himself in NYC. Besides playing, he earned an MFA in jazz research and history from Rutgers University. "I wanted to prove that if I focused I could do well in school. What's great about the Rutgers program is that not only do you learn about the history of jazz but you also learn about the history of music theory. I did my thesis on the form and process in Threadgill's Zooid."

Taylor's current in-demand status still heavily depends on the technical and improvisational skills perfected during his second Chicago interregnum from 1997-2001. Besides being in the house band at saxophonist Fred Anderson's legendary Velvet Lounge, he was in Anderson's working trio with bassist Tatsu Aoki. "Every month we did a two-night run and you never knew who would stop by: Malachi Favors, Jeff Parker, Billy Brimfield. Fred Anderson taught me a lot about musical integrity and perseverance," Taylor explains. He also associated with younger AACM members like flutist Nicole Mitchell and saxophonist David Boykin. "I remember once David wrote a chart and I said, 'this thing is not possible to play. You're missing a beat here and you're missing a beat there. There's no way that this is going to line up with what Nicole is playing.' He said 'No, man, it'll line up.' Then he played the part as written and it lined up perfectly.

That's Chicago in a nutshell. Jazz music for me is a process. It's a process of taking different known elements and creating something that's unknown."

The Chicago Underground is another wellspring for creativity, beginning as a musicians' collective meeting every Sunday afternoon at the Green Mill club to perform originals. It was guitarist Jeff Parker who pushed the others to open up their musical vocabulary. The Underground Duo came into existence because "one day our bass player didn't show up for a rehearsal. We started playing duo and it was a revelation," recalls Taylor. "Sometimes music isn't about what you add but what you take away." Although the Chicago Underground has recorded in larger configurations, today only the duo is still active. "We're recording in Italy later this month followed by a two-week European tour. We usually tour once a year."

Taylor, who has played with Mazurek for almost 30 years, says the basic Chicago Underground concept hasn't changed. "Recording is only part of our process. We do a lot of sound manipulation and reconstruction in post-production. Our recordings never turn out the way we expect them to; they take on a life of their own. Rob and I now live in different cities but when we come together we're always on the same page. We both work on new compositions and concepts throughout the year. Another thing I learned is that at a certain point you have to know when something is finished and when to move on."

Taylor moved permanently to New York in 2001. "It's funny," he muses. "I've been in New York 15 years and I still don't feel like I'm established. I still have people coming up to me who think I live in Chicago. I have a wife and three kids and I tour quite a bit, so when I'm in town I spend most of my time with my family. When I lived in Chicago I could do a gig for \$30 and it wasn't a big deal. I can't afford to do that anymore. In Chicago in order to survive you have to diversify. If you only play one type of music or play with only one group of peers you're going to get bored pretty quick and have few opportunities. New York is the opposite. In order to be successful you need to just do just one thing and stick with it. The problem with New York is that you have to spend so much time and effort with your hustle in order to survive that sometimes the music takes a back seat. I have a love/hate relationship with both cities." Europe is another challenge. "Gigs in Europe tend to pay more and musicians are treated better but all the traveling is hard on my family." Digital Primitives recently collaborated with musicians from Burkina Faso and Zimbabwe and have a two-week European tour in November.

Striving for originality is another reason why Taylor works steadily. "Something I've learned over the years is that while it's important to be a good listener, it's also important to give others something to listen to. As a drummer I think it's important not just to practice the rudiments but to create your own rudiments, to develop your own vocabulary." ❖

For more information, visit chadtaylor.com. Taylor is at Clemente Soto Velez Cultural Center Apr. 5th with Mara Rosenbloom and with James Brandon Lewis and Apr. 8th with Yoni Kretzmer and solo Apr. 10th at MoMA PS 1. See Calendar.

Recommended Listening:

- Chicago Underground Duo – *Synesthesia* (Thrill Jockey, 1999)
- Active Ingredients – *Titration* (Delmark, 2002)
- Sticks and Stones – *Shed Grace* (Thrill Jockey, 2003)
- Triptych Myth – *The Beautiful* (AUM Fidelity, 2005)
- Chad Taylor – *Circle Down* (482 Music, 2008)
- Fred Anderson – *Quintessential Birthday Trio Vol. II* (Asian Improv, 2009)

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BILLY COBHAM

DRUM SPECTRUM

BY JOHN PIETARO



LUBA VOKORJEVA

Describing his instrument within the musical continuum, Billy Cobham declares, "There's a certain kind of magic to this. The drum was the second instrument on earth, only after the human voice, so drumming is a very special communication." This master drummer's résumé reads like a jazz encyclopedia, sporting gigs with the music's greats at their most relevant—no, most revolutionary—periods. Cobham is a veteran of sound with the breadth of an internationalist.

Born into a musical family in a small Panamanian community in 1944, Cobham's earliest memories are based in song. When he was three years old, his family relocated to New York, settling first in Harlem and then Bedford-Stuyvesant. The music followed, with Cobham's pianist father playing clubs and his mother leading song in church, aided by cousins who were drum-makers. It was only a matter of time before young Billy joined into the fray and it was the drum that led him in. Cobham's first performance was at a Long Island lounge when, at the tender age of eight, he filled in for his father's drummer. "You get to the point that people are watching and applauding and you realize, 'Hey, I LIKE this!,'" Cobham explained.

During his teen years the drummer majored in performance at New York's celebrated High School of Music and Art and also began to develop his legendary chops playing in drum corps. 1965 brought him into military service where he was a percussionist with the U.S. Army Band. "Being in the Army Band offered me a great sense of discipline and helped me to really learn to listen to what was going on around me," he stated. In 1968 Cobham, discharged from the service, quickly found work with Shirley Scott, George Benson, Stanley Turrentine and, most notably, Horace Silver. When asked how his career came together so succinctly, he responded, "I was dependable. I was always early and my drums were set up and in tune. I was never drunk or high and I was always the last to leave." However, he stressed his absolute desire to play with respect for the music being committed to tape. "I never drew attention to myself—I didn't want to be Buddy Rich, I wanted to make the music happen. This always led to another gig. My applause was in hearing the phone ring the next day!"

An ironic statement, perhaps, from a musician so famous for standing out and creating whirlwinds of rhythmical counterpoint. He explains: "First you must do what's needed and later on, you start getting calls for WHAT YOU DO. At that point you do WHAT YOU DO. And that carries you to the next level."

Cobham's next level was notable: in 1969 he was a co-founder of Dreams, a band that would soon be put into super-group status. It boasted a lineup that included the Brecker Brothers, John Abercrombie, Don Grolnick and Will Lee. Dreams sought to combine late '60s advances in rock and funk with the expressiveness of jazz. It stands out today as a building block of the fusion genre. But Cobham continued to reach further even as Dreams' status grew. "I joined Herbie Mann's band at the same time as vibraphonist Roy Ayers. We both

moved into expansive ends of the music. Herbie's playing and scope were vast, absolutely global."

Another noted leader Cobham worked with in this period was pianist Junior Mance. When a tour led the Mance band to a residency at the legendary Village Gate, the rising star drummer also crossed paths with fate. "While we were playing at the Top of the Gate, Miles Davis' band was in the main room downstairs. Jack DeJohnette was his drummer at that time and he was getting ready to move on, so during a break he came upstairs to tell me that he was recommending me as his replacement. I wanted the gig but was hesitant—I'd heard the stories and people were really intimidated by Miles. I was also concerned about the drug use that was all a part of the scene. I never wanted to be high, in fact just the opposite—I always want to be at my most aware when I play."

Cobham joined Davis' aggregation and was called into the studio upon induction. The session was for an unspecified album and the band was stretched across sound baffles filling one large room and several isolation booths. "You usually couldn't see the others as we were so separated, so listening deeply was key." The sheer numbers in the studio as well as a shifting lineup over the course of days leaves Cobham with an unclear memory of the bandmembers. "I wasn't the only drummer and Airtio and others were playing percussion too. John McLaughlin and Bennie Maupin were there. Ron Carter was on upright bass but we also had electric bassist Harvey Brooks of Big Brother and the Holding Company. And there were three keyboard players, Chick Corea, Joe Zawinul and Larry Young, so by the time Herbie Hancock arrived, he looked around and tried to leave. You know—'I'm double-parked on 54th Street...'; that kind of thing." But Davis insisted. Seemingly out of frustration, Hancock became fixated on an aged Hammond organ sitting in the corner of the studio. "It hadn't been touched in years," Cobham remembered. "Herbie sat down and, trying to see if the thing functioned at all, laid his arm across the keys, creating a discordant lingering tone. That became the opening of 'A Tribute to Jack Johnson'."

Cobham recalls that the cuts ultimately were broken up over the two seminal fusion albums, *Bitches Brew* and *A Tribute to Jack Johnson*, but added, "I really cannot tell you what I did on *Bitches Brew*. At one point Miles turned to me and said 'You really played your ass off there', but I wasn't sure who did what. It was like being in a buffet of the most amazing musicians you've ever heard. The music grew organically."

Cobham also recalled a later session recorded in an old church on Broadway. "We were setting up when this surrealistic thing happened: Miles had just gotten a pickup for his trumpet, running it through an antenna, when all of a sudden we heard recorded music coming through his rig. It had somehow picked up a broadcast from WBCO and the station was playing Miles' 'Quiet Nights'. Suddenly Miles picks up his horn and starts improvising against the solo he'd recorded years before and he never got in the way of his own playing!"

The period with Miles spawned growth for all involved, signaling John McLaughlin's creation of The Mahavishnu Orchestra with Cobham in its stellar initial lineup. The albums *The Inner Mounting Flame* and *Birds of Fire* remain the quintessential works of fusion, successfully bridging the highest level of performance to Eastern philosophies and the tumult of the day. The band's explorations amounted to vast success but by 1973, McLaughlin reimagined the concept and with it the personnel. "I was told I'd be in the second version of Mahavishnu before any changes occurred, but during some final performances, I saw a young guy sitting behind me on stage. It was Narada Michael Walden, whom I didn't know. The band took a break so I used the time to record my first album as a leader, *Spectrum*." As his own project developed, Cobham was shocked to receive a sudden pink slip. He poured all of his energy into the album assuming it could garner a bit of attention. "I had planned on remaining in Mahavishnu, but once this happened I needed to redirect my focus to this solo album. I hoped it might lead to more gigs, even bar mitzvahs. I was just looking for work. But then five months after its release, I got a call from a record executive who told me that *Spectrum* was a hit." It became the number one album on the jazz charts that year.

For Cobham, the album was a personal statement and the first of many recordings over the decades to follow, an addendum to the record and road dates by others for which he was hired. George Duke, John Scofield, Jack Bruce, Jazz is Dead and Bobby and The Midnights were among these, as well as allstar gigs and one season with the *Saturday Night Live* band before Cobham relocated to Zurich, Switzerland. In addition to continued performance around the world, he engaged in projects with Peter Gabriel's global music organization WOMAD and a UNICEF program for people with autism, sharing his gift toward the greater good.

No thoughts of slowing down, Cobham today leads his ensemble Spectrum 40 as well as acoustic combos. "And this summer I'm hosting a new educational retreat in Arizona, 'The Art of the Rhythm Section'. This will be me as a coach, guiding young musicians into this field," Cobham stated, reflecting on his decades in the music and the wealth of experiences earned along the way. "I'm extending the legacy." ❖

For more information, visit billycobham.com. Cobham is at Blue Note Apr. 27th-May 1st. See Calendar.

Recommended Listening:

- Miles Davis—*A Tribute to Jack Johnson* (Columbia-Legacy, 1970)
- Mahavishnu Orchestra—*The Inner Mounting Flame* (Columbia, 1971)
- Billy Cobham—*Spectrum* (Atlantic, 1973)
- Billy Cobham's Glassmenagerie—*Observations and Reflections* (Elektra Musician, 1981)
- Larry Coryell—*Spaces Revisited* (Shanachie, 1997)
- Donald Harrison/Ron Carter/Billy Cobham—*This is Jazz (Live at the Blue Note)* (Half Note, 2011)

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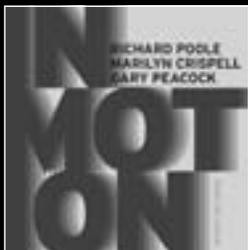
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Aly Keïta: Balafon | Lucas Niggli: Drums | Jan Galega Brönnimann: Saxophon



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Irène Schweizer: Piano | Han Bennink: Drums



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TOM RAINEY TRIO HOTEL GRIEF

Ingrid Laubrock: Saxophone | Mary Halvorson: Guitar | Tom Rainey: Drums

BERNARD PURDIE

BY RUSS MUSTO

Hailed as “the world’s most recorded drummer”, Bernard “Pretty” Purdie has been a ubiquitous presence in the world of music for the better part of 60 years and thus a seemingly unlikely candidate to be profiled in a column generally reserved for artists making a comeback following a prolonged absence from the public eye. Yet, despite his regular work in all manner of music-making, from recording studios to Broadway theaters, live New York club and concert appearances by the busy drummer have been infrequent during the past decade. So a performance with pianist David Haney at The Cutting Room this month offers a rare opportunity to see the celebrated creator of the “Purdie Shuffle” up close and personal.

Bernard Lee Purdie was born Jun. 11th, 1939 in Elkton, Maryland, a small town 50 miles northeast of Baltimore. The 11th of 15 children, young Bernard started off on his musical path, like many other drummers, banging out rhythms on tin cans. Formal studies began as a student at George Washington Carver High School, where his teacher was Leonard Heywood. Purdie recalls, “He not only played drums, he played all the percussion instruments. So of course I thought that was what you were supposed to do. He would not let me play drums at first because he kept saying that he had too many drummers in the class. So what did he do, he said you’ve got to play another instrument. He actually had me play the trumpet. I told him that I couldn’t play the trumpet and a year and half later he said, ‘You’re right, you can’t play the trumpet.’ Then he gave me the flute. And to me I was going from the sublime to the ridiculous. But it was a way of learning music and that’s what it was about. Of course, I didn’t see all that. All I ever wanted to do was play the drums. But I found out that reading music was important. Very important!”

The aspiring drummer did manage to get in some playing time with Heywood’s big band. “I was setting

up drums for him every Friday and Saturday night. Then if he managed to get a hold of some alcohol, I would finish the gig.” Purdie has cited Papa Jo Jones, Buddy Rich, Gene Krupa, Art Blakey, as well as Cozy Cole, Sticks Evans, Panama Francis, Louie Bellson and Herb Lovelle as influences, but notes emphatically, “My biggest influence is music theory.” He recalls, “As a young man, the first music that caught my ear was country. I played country music because it was part of dance music. Music you could dance to. People talk about the blues, the blues you could dance to. That’s all it was to me. Every type of music that you could play, you had to play to a beat of some kind. That made it dance music. That’s how I was brought up all my life.” (Purdie’s story is detailed in his 2014 autobiography *Let The Drums Speak!*)

Purdie came to New York in the early ‘60s. He remembers, “I came to New York because of Morgan State. I was already in Morgan State at the time and the group, they wanted to come to New York... It was my group and I said fine. We got lucky; the guitar player had family living at 155th and right across the street from them was a club called the Comet Club. So consequently that Monday morning we were playing in the Comet Club and we played for the whole week in the Comet Club.” It was in New York that the drummer gained the sobriquet by which he would come to be known all over the world. He recounts, “They couldn’t pronounce my last name, so they would call me Bernard Pretty and after six months the Bernard got dropped and they came out with Pretty Purdie. But for a year I lost my first name. It wasn’t even ‘Pretty’ Purdie. It was ‘Pretty’ Pretty. It was easy for people to remember. ‘Pretty’ Purdie. But half the time it was ‘Pretty’ Pretty. Well, it worked. That’s all I cared about, because they were calling me and I answered.”

The calls kept coming and soon Purdie was working consistently with some of the biggest names in jazz and soul, from James Brown and Aretha Franklin to Hank Crawford and David “Fathead” Newman. He has gone on to play with almost every major artist of his day, recording with Louis Armstrong, Dizzy Gillespie and Miles Davis, just to name a few that give testimony to his stylistic flexibility.

He says, “Count Basie, Duke Ellington, every saxophone player out there who had any notoriety; every trumpet player that had notoriety. It didn’t matter. I played with them all because I could read the music and interpret the music. That’s all it’s ever been. If you listen to what’s been popular, music is music. The notes don’t change; a C is gonna be a C in wherever you’re going to put it to play it.”

Despite his expansive experience Purdie admits the upcoming gig with David Haney is something different for him. The pianist, who’s worked and recorded three albums with the drummer since 2009, says, “I love to work with Purdie because of his overwhelming positive spirit and his love and great skill at playing avant garde music, perhaps one of his greatest secrets.” Purdie concurs, “It’s avant garde; it’s something that most people haven’t seen me do. That makes it even more fun. I love it. It’s different because I have to listen to what’s going on. Whether he’s going to give me some music or not becomes irrelevant. I love this kind of music because you’ve got to make something happen. You’ve got to create. And that’s where I found my niche. I’ve always been able to create something, because I’m always thinking about melody. My rhythms, I think melodies first. So people can understand what I’m playing without me banging. I play with the root, I play the bottom, I play the middle, I play the top and it always sounds like I’m singing.” ❖

For more information, visit bernardpurdie.com. Purdie is at The Cutting Room Apr. 12th with David Haney. See Calendar.

Recommended Listening:

- Bernard “Pretty” Purdie—*Soul Drums* (Date, 1967)
- Boogaloo Joe Jones—*Legends of Acid Jazz* (*Boogaloo Joe/Right On Brother*) (Prestige, 1969-70)
- Bernard “Pretty” Purdie—*Soul Is...* (*Flying Dutchman*, 1972)
- Dizzy Gillespie—*Digital at Montreux*, 1980 (Pablo, 1980)
- Jimmy McGriff—*Dream Team* (Milestone, 1996)
- Reuben Wilson/Bernard “Pretty” Purdie/Grant Green, Jr.—*The Godfathers of Groove/3* (18th & Vine - Showplace Music, 2005/2008)

LEST WE FORGET

DONALD BAILEY

BY DONALD ELFMAN

Donald Bailey helped provide the ineffable groove for Jimmy Smith from 1956-63 and in essence helped create and define the sound of the organ trio. He never really achieved the recognition of the most celebrated drum innovators but his presence in any group and his role in the organ trio make him a vital part of jazz history.

Donald Orlando Bailey, or “Duck” as he was known in the jazz world, was born in Philadelphia on Mar. 26th, 1933. There was music in his family: his father, Morris Bailey, was also a drummer; his brother, Morris Jr., is an arranger, composer, producer and saxophonist; and his nephew is famed bassist Victor Bailey. Bailey began to learn the drums at age ten and his two major personal influences were his brother Morris and the pianist Hasaan Ibn Ali, also from Philadelphia. He even played with John Coltrane in the saxophonist’s formative years.

Bailey’s big break, of course, came from Jimmy Smith of Norristown, just outside of Philly. Smith opened the young man to a variety of jazz, but most definitively the organ trio format, drenched in gospel, the blues and popular song. This was an audience-wowing approach with organ, guitar and drums and

Bailey provided power to match the electricity of the other instruments. Bailey made a number of very popular recordings with Smith for Blue Note between 1956-63 including *The Sermon* (1957-58), *Prayer Meetin’* (1963) and *Open House*, with Blue Mitchell, Jackie McLean and Ike Quebec (1960).

In 1965 Bailey moved to Los Angeles and immediately had successful gigs and recordings with bassist Howard Rumsey’s Lighthouse All-Stars, vocalists Sarah Vaughan, Carmen McRae and Esther Phillips, guitarist Kenny Burrell and, notably, pianists Hampton Hawes and Jimmy Rowles. Hawes’ *Here and Now* (Contemporary Records, 1965), is a showcase of the colors, dynamics and freedom of flight that Bailey had learned and perfected in the Smith group. Bailey later moved to Japan and there was able to blend his own developed style with local musicians, recording over 30 albums with Japanese jazz and pop musicians.

Bailey returned to the United States in 1982, settling in Oakland, California. He continued to play and record, bringing emotion and freedom of expression to many kinds of projects. It is to his great credit that players from all over the jazz spectrum made use of his diverse talents.

The jazz portion of his discography has numerous samples of his work and a good place to start is certainly any of the Smith discs. *The Sermon* is a great example, the title track a 20-minute evocation of the

‘down-home’ feeling of a preached exhortation, covering a spectrum of emotional responses but never losing the in-the-gut feeling of the blues. Bailey is delivering the goods every minute, never faltering. The album also includes a swinging uptempo tune and a ballad. It is Smith’s album, but Bailey is an ever-present and vital element.

Bailey also recorded a number of albums under his own name. In 1978 he recorded *So In Love* for Trio Records in Japan (also featuring him playing harmonica) and in 1988 waxed *Trio* for Capri with Rowles and bassist Red Mitchell. His final recording was *Blueprints of Jazz, Vol. 3* (Talking House, 2006) with a group of Charles Tolliver (trumpet), Odean Pope (tenor saxophone), George Burton (piano) and Tyrone Brown (bass). Donald Bailey died in Montclair, California on Oct. 15th, 2013. ❖

Recommended Listening:

- Jimmy Smith—*A New Sound...A New Star at the Organ, Vol. 1-3* (Blue Note, 1956)
- George Braith—*Two Souls in One* (Blue Note, 1963)
- Hampton Hawes Trio—*High in the Sky* (Vault-Fresh Sound, 1970)
- Jimmy Rowles/Red Mitchell/Donald Bailey—*Trio* (Capri, 1988)
- Greg Cohen—*Moment to Moment* (DIW, 1996)
- Donald Bailey—*Blueprints of Jazz, Vol. 3* (Talking House, 2006)

AMULET

BY MARK KERESMAN

“Just what the world needs—another record company.”

Those words were inscribed on the inner paper sleeves of albums on the late Frank Zappa’s label Bizarre Records, a label on which he released albums most major record companies would find, to put it mildly, uncommercial. Naturally, Zappa was being his usual sardonic self—in this profit-driven society, creative types can find themselves at a distinct disadvantage when it comes to finding an outlet for their work. So, the world does indeed need another record company. Drummer/percussionist Billy Martin knows this and decided upon the dictum “If you want something done right, do it yourself.”

A New Yorker born in 1963, Martin knows music, yes he does—from his time in NYC’s Brazilian scene to the bands of Ned Rothenberg, Chuck Mangione and John Lurie, legendary pianist Dave Burrell, rockers Iggy Pop and Chris Whitley, funk icon Maceo Parker and, of course, eclectic jazz-funk trio Medeski Martin & Wood, it’s in his blood. Martin was among the strata of performers and composers immersed in the NYC creative community often-referred to as The Downtown Sound, where John Zorn, DJ Spooky and Bill Laswell, among others, sliced-and-diced genres and styles, sounds notated and freely improvised, with abandon. “The Downtown music and art scene was very independent,” says Martin. “[Saxophonist/composer]

John Lurie was advertising his new record on late-night television commercials. John Zorn had announced to all of the community that he was starting a label [Tzadik] and we should all submit something for him to consider for him to release. I sent him my percussion duets record with [Grant] Calvin Weston...but it was too late—he had an overwhelming amount of music to release. I couldn’t wait any longer for Zorn, so I started my own label.” That label was Amulet, inaugurated in 1995.

If Amulet has a mission statement or credo, it is, according to Martin, “‘The Art of Percussion, Avant garde and Beyond.’ It really is an outlet for my projects first.” In terms of other artists on the label, Martin elaborates, “There are times when I have a friend that I believe in who has made a record or needs some help.” In terms of instigating, organizing and cultivating recording projects, that could be in Amulet’s future. “I hope someday that I can have that kind of financial freedom to commission artists,” Martin says.

Amulet has a rich and fascinatingly diverse catalog. Martin’s 2001 release *Black Elk Speaks* is almost entirely solo compositions by him, performed on drumkit, concert drums, mbira (sometimes known as African thumb piano), temple blocks, balaphones and more. The textures and vignettes he brings forth are both primal and accomplished, evoking rhythmic styles and motifs from Africa, Asia and wherever on the planet a human applied a stick or hand against stone or wood or skin. It’s entrancing and invigorating. 2011’s *Wicked Knee* debut—a quartet of Martin, trumpeter Steven Bernstein, trombonist Curtis Fowlkes and tuba player Marcus Rojas—is a pick-to-click with fans of New Orleans brass bands as well as those

wanting to see a brass band go where few horn-tooters have gone before. There’s the rootsy N’awlins strut “El Ritmo” and surreal, Dirty Dozen Brass Band-gets-lost-in-*The Twilight Zone* wherein dub-meister Lee “Scratch” Perry subs (figuratively) for Rod Serling.

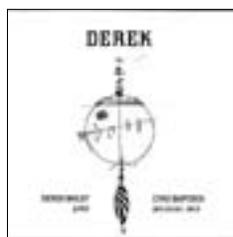
2014 saw the second (posthumous) release by the John Lurie National Orchestra, the trio of Lurie, Martin and drummer Grant Calvin Weston. *The Invention of Animals* is a gorgeous collection of group improvisations, mostly melodious, some gloriously thorny, full of crackling percussion and swirling, snaking saxophone. In 2006 Amulet issued *Derek*, a 2003 live recording of U.K. free improv granddaddy guitarist Derek Bailey and Brazilian percussionist Cyro Baptista—it was the duo’s second recording (the first was on Bailey’s Incus label) and one of Bailey’s last recordings before his 2005 passing.

Furthering the awareness of percussion lovers everywhere, Amulet released *Pitamaha*, a collection of the gamelan music of Bali recorded there in 1995-96 by David Baker. (The gamelan is the traditional ensemble music of Java and Bali in Indonesia, made up predominantly of percussive instruments. The most common instruments used are metallophones). For the neophyte, imagine cyclic rhythms generated by ringing, very metallic tones. For fans of Medeski Martin & Wood—and Hammond B3 aficionados—there is 2006’s *Mago*, a truly smoking duet between Martin and John Medeski, the latter sticking solely to the organ. While there are deep grooves therein and sumptuous organ playing, these gents push the envelope throughout, applying some free jazz-like abandon to their soul jazz roots. With its in-the-pocket

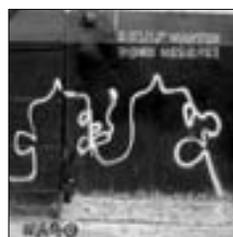
(CONTINUED ON PAGE 46)



Percussion Duets
Billy Martin & G. Calvin Weston



Derek
Derek Bailey & Cyro Baptista



Mago
Billy Martin & John Medeski



Heels Over Head
Billy Martin's Wicked Knee



The Invention of Animals
The John Lurie National Orchestra

VOXNEWS

NEW GROUND

BY SUZANNE LORGE

Even though vocal jazz standards derive from the U.S. musical theater tradition of the early 20th century, few stage musicals have featured a score for jazz singers. Two, both conceived and written by prominent jazz instrumentalists, chart fresh territory in this regard.

In their stage production *A Bigger Show*, jazz pianist/composer **Mike Westbrook** and lyricist **Kate Westbrook** put forth a wry, cynical view of life in the internet age. The piece portrays a carnival world where violence, sex and cordon bleu are indistinguishable from freedom, tolerance and jokes. Music—jazz specifically—offers deliverance from this dystopia; in the finale the Westbrooks urge listeners to “feel the beat of a heart...seize the gift of a life in flesh, blood and bone” and to “spin the waxeywork”—an allusion, one presumes, to the pre-digital age when folks listened to vinyl records and got to know each other face to face. Mike Westbrook and The Uncommon Orchestra performed the work at the Exeter Barnfield Theater in the U.K. in July 2015 and the recording of that performance was released in February on Westbrook Records. The show demands tremendous versatility from its 21-piece big band and three actor/

singers; the compositions include sections with structured vocal harmonies and free improvisations; rock numbers and jazz numbers; dialogue and spoken word; and both electronic and acoustic instrumentation. Ironically, the only way U.S. listeners can hear this exciting work at the moment is via the digital recording, ordered online. In the absence of a U.S. tour or waxeyworks, however, the CD will have to do.

Bassist **William Parker** has been working on a jazz musical for more than 20 years. In the project Parker uses avant garde song forms and poetry to explore the themes of death, sacredness and healing. As with *A Bigger Show*, the protagonists find themselves in a crumbling world, which the magic of music can save—in this case, through its power to spread joy. Parker collaborated with singer **Lisa Sokolov** and pianist Cooper-Moore on a recording of 19 of the 60 songs written for the musical. The resultant CD, *Stan’s Hat Flapping In The Wind* (Centering-AUM Fidelity), contains a mix of somber reflections (odes to deceased friends like Ornette Coleman, Jeanne Lee and David S. Ware) and palliatives to grief (the beauty of nature, compassion, life itself). Sokolov’s impassioned vocals serve as a strong vehicle for Parker’s message. When she sings “see what it is that makes the grass grow... makes the sun rise,” the lyric becomes a question that the listener must answer.

Singer **Jane Monheit** has a new CD on her own new Emerald City Records. *The Songbook Sessions: Ella*

Fitzgerald, which hits the street Apr. 8th, reveals Monheit’s skills with free feels and out arrangements—a fitting, modern tribute to the iconic Fitzgerald. One intriguing twist is a medley of the Gershwins’ “I Was Doing All Right” with Amy Winehouse’s “Know You Now” as a slow, provocative Latin tune. Trumpeter Nicholas Payton, who arranged this tune and five others on the disc, engages with Monheit in charming musical banter on the brighter tunes (“Where or When”) and in shared pathos on the heartbreakers (“Ill Wind”). Their collaboration is a compelling one that promises to push Monheit into new territory as a recording artist, toward her own personal Oz perhaps.

This month, Jazz Appreciation Month, the U.S. Postal Service will issue a commemorative stamp in honor of singer **Sarah Vaughan**, its image of the singer—eyes closed, head back, lips parted slightly in song—taken from a painting by Bart Forbes. If you buy a sheet of the stamps, you’ll find a list of some of Vaughan’s well-known Songbook tunes printed on the back. A trip to the post office never sounded so good.

For a better world: **Becca Stevens** will be singing in the fifth annual Concert to Feed the Hungry, sponsored by Buddhist Global Relief, at Middle Collegiate Church (Apr. 9th). Also, registration is now open for **Bobby McFerrin’s** Circlesongs at Omega Institute in Rhinebeck, N.Y., an August vocal improv workshop offering participants “the freedom to play, sing, invent and imagine.” ❖



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WOLFGANG FUCHS

BY ANDREY HENKIN



NIKOLAUS BECKER

Wolfgang Fuchs, a German saxophonist and clarinetist who worked with a wide swathe of European improvisers and was best known for founding the King Übü Orchesterü, died Feb. 3rd at 66.

Fuchs was born Feb. 21st in Landau. He initially studied violin and mandolin but then switched to clarinet and saxophone during his time at the Music Academy of Karlsruhe. In a 2004 interview with Fred Jung for *AllAboutJazz.com*, Fuchs described his early experiences with playing music: "When I was younger, I played in a mandolin orchestra... We played in different places and I realized that people like music. This is very simple. So I thought this must be something and it must be important to do this. I think it was a kind of social aspect for me. Later, when I started with this improvised stuff, it was also again this kind of social aspect because I think in improvised music, it is the most direct way to communicate between people because there is nothing in between."

Fuchs moved to Berlin in 1974 and became ensconced in the improvised music scene of the city and Europe at large. His first recorded appearance is on the 1978 Berlin Jazz Workshop Orchestra LP *Who Is Who?* (FMP) and he made his leader debut the same year in a cooperative trio with bassist Hans Schneider and drummer Klaus Huber (*Momente*, FMP). Throughout the years, Fuchs has appeared on recordings by Sven-Åke Johansson, Tony Oxley/Phil Wachsmann Project, Cecil Taylor Workshop Ensemble, Radu Malfatti Ohrkiste and collaborated with Evan Parker, Thomas Lehn, Fred Van Hove and Mats Gustafsson. His own albums have been released on FMP, Oaksmus, Balance Point Acoustics, Rastascan and a/1/1. He was also an organizer of mid Aughts editions of the Total Music Meeting, held in Berlin.

His longest running aggregate was the King Übü Orchesterü, a large ensemble Fuchs founded in 1983. It recorded sporadically (four albums between 1984-2003) and has featured drummer Paul Lytton, trombonist Günter Christmann, trumpeter Axel Dörner and vocalist Phil Minton. He explained to Jung that the band was conceived because, "We always wanted to build up a big group, a big improvising group or an orchestra because we all had heard the great music of Globe Unity Orchestra and also London Jazz Composers Orchestra."

In addition to his concertizing, Fuchs presented improvising workshops around the world. But these, as he told Jung, were a selfish endeavor: "I am always interested in meeting new and, of course, younger players and to work with them. I do not really feel like a teacher. I teach through the years, clarinet and saxophone, but it is not really that I feel like a teacher. It is the confrontation with new people for me that I didn't meet before and their thinking and their way to deal with musical problems."



JOHN CHILTON (Jul. 16th, 1932–Feb. 25th, 2016) The trumpeter had a lengthy career in his native England's trad scene, particularly his own Feetwarmers, a vehicle for vocalist George Melly, but, like his trumpeter peer Ian Carr, was also an accomplished music writer, penning biographies of Sidney Bechet, Coleman Hawkins and Billie Holiday and winning a 1982 Grammy Award for co-written notes to a Bunny Berigan anthology. Chilton died Feb. 25th at 83.



LEON HENDERSON (Dec. 11th, 1940–Feb. 4th, 2016) The younger brother to late fellow tenor saxophonist Joe Henderson was part of Kenny Cox' Contemporary Jazz Quintet in the late '60s-early '70s, writing two compositions for the band's 1968 eponymous Blue Note debut. Henderson died Feb. 4th at 75.



LA VELLE (May 22nd, 1944–Feb. 4th, 2016) The vocalist had a 2009 collaboration with organ player Rhoda Scott and appeared on the 1989 Steve Lacy recording *Novus*. La Velle died Feb. 4th at 71.



MIKE TAYLOR (Mar. 24th, 1934–Feb. 18th, 2016) The British trumpeter led trad band The Jazzmen in the late '50s and was in the Micky Askman Ragtime Jazzband, Midland Allstars, Second City Jazzmen, Derby Big Band, Burton MU Big Band and All That Jazz Parade Band. Taylor died Feb. 18th at 81.

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VINTERJAZZ

BY KEN WAXMAN

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Daniele D'Agaro & Gerd Dudek

When attending a Copenhagen gig, make sure you're on time. Unlike 'jazz time', where a set begins from half to one hour late, Danes are so punctual that during the final days of Copenhagen's annual VinterJazz festival (Feb. 24th-27th), 15 minutes was the average 'delayed' start time. Hundreds of shows took place throughout the city under the VinterJazz banner—created 15 years ago as a counterpart to the summer Copenhagen Jazz Festival—often simultaneously, so selectivity was the watchword.

One landmark show that started almost on time was at the Jazzhouse's main space: a jazz institution decades older than the festival, Globe Unity Orchestra (GUO), celebrating its golden anniversary. What this nonet lacked in numbers it made up in generational participation. On hand from the band's birth were leader/pianist Alexander von Schlippenbach, trumpeter Manfred Schoof and tenor saxophonist Gerd Dudek. Others, such as trumpeter Tomasz Stańko and drummers Paul Lytton and Paul Lovens joined in later years. Trumpeter Jean-Luc Cappozzo, trombonist Christof Thewes, alto saxophonist Henrik Walsdorff and tenor saxophonist/clarinetist Daniele D'Agaro are 21st Century recruits.

Lytton enhanced the beat with blunt strokes while Lovens embellished rhythms with pinging finger cymbals and rubbed drum tops. While on his best days von Schlippenbach can knit a musical fabric blending Teddy Wilson-like swing, Jelly Roll Morton-styled stomps and post-Serialism string plucking, so many GUO members soloed that he was often merely the accompanist to his own band. Schoof's corrosive blowing confirmed his never-lost skill in free contexts while Dudek's warm uncluttered tone contrasted with the others' severity during reed face-offs. Cappozzo matched Stańko's innate lyricism or Schoof's abrasiveness and his choked tones fended off massed saxophone freak-outs as cunningly as they blended with Thewes' modified slurs. D'Agaro's fluency triumphed as he added tough tenor touches alongside Dudek or laid bare pure emotion via double-tongued clarinet cries. Notable for its solo strength, 2016's GUO variant was more like a cousin than a brother to the composition-driven GUOs of the group's middle era.

Cappozzo's convivial personality was demonstrated later that night at the improv sessions saxophonist Lotte Anker hosted in the Jazzhouse's upstairs bar. Playing with visiting American cellist Fred Lonberg-Holm plus local alto saxophonist Sture Ericson and drummer Ståle Solberg, the music was puckish and provocative. Anker's wide tone and conviction on tenor and alto saxophones expertly matched the cellist during an earlier duet, whether he

(CONTINUED ON PAGE 47)

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The Pauper & the Magician
Ari Hoenig (AH-HA/Lyte)
by Matthew Kassel

For his first record in five years, dexterous drummer Ari Hoenig wrote a series of tone poems that correspond to the stories he likes to tell his two daughters. In the booklet for *The Pauper & the Magician*, each of the five original tracks is complemented by a short paragraph. Combined, they make up a kind of abstract parable about a man tormented by a malevolent wizard and then redeemed by the “distant sweet smile of a child”. The prose can be purple—“moonbeams roll out of the sky like red carpets”—but Hoenig’s sensitive compositions stand on their own. (The CD is also meant to be accompanied by a short, two-part film directed by Steve Brickman.) Hoenig is joined by pianist Shai Maestro, tenor saxophonist Tivon Pennicott, guitarist Gilad Hekselman and bassist Orlando Le Fleming—musicians frequently part of his Monday night residency at Smalls. They’re all deeply attuned to one another’s playing, which makes this record feel clear and coherent rather than tossed-off in the studio.

The title track is dark and elliptical, with an occasionally frenzied, medieval-sounding melody. This reviewer listened to it walking through Paris on a gloomy day and the atmosphere—old European

buildings, moody music—recalled the foreboding piano in Franz Schubert’s “Erlkönig”. In the second track, “I’ll Think About It”, Hoenig elasticizes rhythm in the style of Tony Williams. Other pieces prove that, like Max Roach before him, Hoenig is just as attentive to melody as the non-drummers around him. In the sweeter, more sentimental tunes “Lyric” and “Alana” (which bear the names of Hoenig’s daughters), Hekselman, who is a ballad wizard, picks out a couple of elegant solos, never resorting to a maudlin temperament. The last track—the only non-original here—might have come off as heavy-handed in lesser hands. But Hoenig makes it work—so well, in fact, that it is almost instantly recognizable as the song begins, when he taps out the melody of “You Are My Sunshine” with mallets on the toms.

For more information, visit arihoenig.com. Hoenig is at 55Bar Apr. 3rd with Orlando Le Fleming, Smalls Apr. 4th, 11th and 18th and Terraza 7 Apr. 14th. See Calendar.



Portraits
Guilhem Flouzat (Sunnyside)
by Terrell Holmes

What makes *Portraits* such a gem of an album is that drummer Guilhem Flouzat and his excellent band take

an approach both elemental and exploratory, resulting in what could be described as cerebral groove. Flouzat’s composing has an open-spaced framework providing ample room for solo and group expression.

Flouzat favors using a repeated figure as the point around which his songs revolve. The crisp workout “Ben’s Song” pulsates with variations on this figure. As Flouzat lays down a driving rhythm, tenor saxophonist Ben Wendel blows with controlled passion, exchanging dynamic musical pleasantries with pianist Can Olgun. This piece isn’t free in the generally accepted sense of the term but is free-flowing. The rhythm section of Flouzat, Olgun and bassist Desmond White lay down jagged lines on the quick-witted “Underachiever”. On “At This Juncture in Time” Flouzat features a different tenor, Anna Webber, and adds alto saxophonist Jay Rattman, whose influence is vintage Blue Note but with a millennial stance.

Pianist Laurent Coq adds lovely harmonies to languid ballad “A Dream”. It’s a treat to listen to Webber’s flute on the evocative “Sleepwalk” as she perfectly sketches someone uncertain on her feet. “Truce” is a brisk workout and “What’s Up Yourself” is the same kind of carefully wrought tune as “Juncture”. Becca Stevens’ earthy vocals add shades of poignancy and tenderness to the loving slow waltz poem “Where We Should Go”, a reflection on the evolution of a relationship and how it has endured, and complements Flouzat’s percussion on the fanciful “Knight”.

The trust that Flouzat feels for his fellow players is evident in how much freedom he gives them to create and interact; they respond by pushing themselves to their creative limits.

For more information, visit sunnysiderecords.com. This project is at The Jazz Gallery Apr. 5th. See Calendar.



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Born Free

**Livio Minafra/Louis Moholo-Moholo (Incipit/EGEA)
Stix and Stones
David Haney (SLAM)**
by Marc Medwin

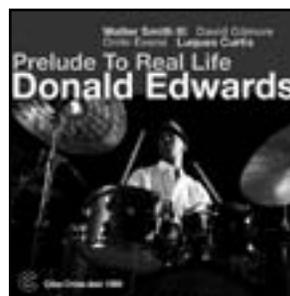
There's nothing quite like playing in duo. When bass and drums are featured, a sense of lockdown might occur, desirable in certain instances, inhibiting in others. The duo allows for certain freedoms to foster fancy and flight, especially if the participants are on that same too-often-invoked page. These discs demonstrate the best and a little bit of the rest.

Very rarely has such a joyful vibe exuded from the speakers as happens on *Born Free*, the live duo set from pianist Livio Minafra and drummer Louis Moholo-Moholo. It isn't simply that the musicians react to each other in ways transcending the boundaries of their instruments, laugh at a bit of musical humor or encourage each other as the music progresses. The music itself intoxicates; listen to the way drone leads to exuberance as opener "Canto General" takes wing, Minafra skirting the boundaries between modality and freedom with the utmost invention as Moholo-Moholo provides rich rhythmic counterpoint. The same holds true for the song's reprise, swinging back into focus to end the album on a note—rather a cluster and a drone—of exultant elation. A quieter joy imbues the always catchy and now achingly beautiful Dudu Pukwana composition "Angel Nemali", to which Moholo-Moholo contributed with gusto back in 1973. It has now become a kind of ballad, almost conjuring the Broadway hit "Send in the Clowns" at a few well-executed Minafra moments. The album's centerpiece is the lengthy and exploratory "Flying Flamigos", Minafra inside the piano and Moholo-Moholo all over the kit in a shower of brushes, romping through blues, swing, boogie-woogie and all kinds of attendant freedoms.

The same cannot always be said for *Stix and Stones*, even though the first sounds we hear involve a friendly exchange between pianist David Haney and drummer Bernard "Pretty" Purdie. "Angel Foot"'s groove builds as Haney's octaves complement Purdie's relaxed swing but, regrettably, stagnate. The same is true with Haney's "Improvisation on a Theme by Tomas Svoboda", where Purdie plays something like "When a Man Loves a Woman" while Haney inhabits a space between Lowell Davidson and Thelonious Monk. The musicianship is just fine, but the connection is lacking. The other four

drummers, including Marvin "Bugalu" Smith, Han Bennink, Jimmy Bennington and Giovanni Barcella, meet Haney closer to where he lives. Smith's delicate brushwork and cymbal strokes provide the perfect backdrop for Haney to emote in his varied but subtle way, as on the aptly named and percussive "Ticking Time Bomb". The most fun and one of the best recordings on this chronologically disparate disc is "House Party Starting", Haney's sole paring with Bennink. This is what a duo in accord can do, when language and intuition align. It's as close to a soft-shoe as one could imagine, capturing both indulging in the kind of kitschy but historically informed whimsy expected from Bennink. Haney's constantly morphing articulations are expertly captured, not the case on other tracks, as are Bennink's strokes and swirls, making a perfect ending to a variable but enjoyable set.

For more information, visit egeamusic.com/incipit.aspx and slamproductions.net. Haney and Bernard "Pretty" Purdie are at *The Cutting Room* Apr. 12th. See Calendar.



Prelude To Real Life
Donald Edwards (Criss Cross)
by Philip Freeman

Drummer Donald Edwards' second album brings back players from his 2013's *Evolution of an Influenced Mind*: tenor saxophonist Walter Smith III, guitarist David Gilmore and pianist Orrin Evans, bassist Eric Revis replaced by Luques Curtis. There are guests present as well: Nicholas Payton plays keyboards on a short introductory piece and two even shorter interludes (adding up to maybe four minutes of music, total); three tracks feature vocalist Vivian Sessoms; and trumpeter Antoine Drye performs on the closing title tune.

On his debut, Edwards composed every tune, save one by Evans. Here, 9 of 12 tracks are his—the other three are Alex Sipiagin's "Way to Her", Benny Golson's "Stablemates" and Thelonious Monk's "Skippy". The short interludes add welcome weirdness to what could have been a straightforward postbop album. Sessoms is soft and pleasant on "Hop Scotch", "Way to Her" and "Thought for the Day", but rather than performing traditional verses and choruses, she's doing that thing where she's fitting lyrics to a long, winding melody that sounds better played on an instrument.

Evans is in typically fine form, ornamenting the tunes without feeling the need to maintain a traditional hardbop foundation. He frequently vanishes, only to reappear when there's an opportunity for a brief but potent solo. Interestingly, he deviates quite sharply from his own solidly established style on the Monk tune, choosing to 'put on the hat' in a way that he didn't do on saxophonist Tim Warfield's 2014 album of Monk compositions *Spherical*. Gilmore is sharp and biting, avoiding the sleepytime clichés often associated with jazz guitar, though he never feels the need to step on a pedal to make his presence felt. Edwards is a true triple threat: his compositions are strong, feeling more like songs than technical exercises; he knows how to pick a band; and his drumming has an imperious power and a rhythmic fluidity that keeps the groove swinging without ever settling into rote timekeeping.

For more information, visit crisscrossjazz.com. Edwards is at *Flushing Town Hall* Apr. 16th with Helen Sung as part of the *Queens Jazz OverGround Spring Jazz Fest* and *Dizzy's Club Apr.* 20th-23rd with Joe Locke. See Calendar.

UNEARTHED GEM



Stockholm Connection
**Bengt Nordström, Sven-Åke Johansson,
Alexander von Schlippenbach (Umlaut)**
by Clifford Allen

Surprisingly, the course of American creative music in the '60s was in part altered by a Swede. Saxophonist Albert Ayler relocated to Sweden in 1962 in order to find footing that wasn't available to him in the States and there obscure Swedish saxophonist Bengt "Frippe" Nordström gave him his first recording opportunity. The results would constitute three volumes of *Something Different!!!* on Nordström's Bird Notes label, although only one was released in Ayler's lifetime. Nordström would also record a number of micro-edition solo LPs and EPs for Bird Notes, all nearly invisible, and made a few sideman appearances as well as a more visible LP on Dragon in 1985 (*Now's the "Frippe" Time*) before his death in 2000.

One musician who did recognize Nordström's distinctive sound was percussionist Sven-Åke Johansson, who left Sweden for Berlin during the mid '60s. *Stockholm Connection* presents three discs of music bringing their worlds into a related whole, if only through brief intersections. He invited the saxophonist to join his standing duo with pianist Alexander von Schlippenbach for sessions in 1977 and 1982, the latter presenting Nordström's waxy spurts and thick-vibrato glides in an attractive duet with the maudlin wheeze of Johansson's accordion and occasional foot-shuffles. Nordström didn't always play well with others—indeed, the best examples of his art are often unaccompanied—but nevertheless his discursive expressionism weaves its way into the stomping insistence of piano and pulsing, wet waves from the drumkit. Nordström only appears on "Eksjö" from the third disc, which is devoted primarily to alternating pugilism and choreographed accumulations of detail, while second disc *Kostym* more prominently features Nordström's throaty harangue. There's a beautiful unaccompanied spot on "Rutig", Nordström digging into a simple, warbling cry with gentle obstinance before Johansson's buttons and Schlippenbach's damped lower-register keys pick up and turn the piece into a teetering march.

An outlier is the inclusion of a 20-minute piece for the G.L. Unit, a workshop big band led by the amateur reedplayer and recording engineer Gunnar Lindqvist (who waxed an incredible 1970 LP for Odeon, *Orangutang!*). Nordström is a soloist on Johansson's "Rotationer för stor Orkester", a rugged series of salvos that does pretty much what it says—round-robin improvisations for orchestra sections, gradually spreading out into isolated wanders and grubby fanfares. Though Nordström is given an early fragment of disarming space to work with and slices through the orchestra with his relatively unpredictable exhortations, the bulk of the piece is given to cloudy masses and hazy small-group spiderwebs. While not exactly the cake's icing, any occasion for more Nordström is worthwhile.

For more information, visit umlautrecords.com

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GLOBE UNITY: FINLAND



Duetstory
Erkki Joutseno (Karkai Mistika/Musapojat)
Oh, La Vie!
Olavi Trio (TUM)
Matka
Tapio/Tuomi Duo (Karkia Mistika)
 by Tom Greenland

Condense Finland's almost 90-year-old jazz scene into a brief article? Impossible. Three drum-centric recent discs, however, show its ongoing vitality.

Drummer Erkki Joutseno has been active in free improv for the last quarter-century, yet *Duetstory* is only his second project as a leader. Recorded in Kiiikala, it features Tapani Varis, Matti Riikonen, Riko Goto and Jari Hongisto, each pairing up with Joutseno on separate tracks. Hongisto appears on two versions of "Clean Water", combining muted, burbling trombone sub-tones with hypnotic toms and rain-like cymbal rolls. Varis plays folksy flute over a double-time march on "Now Try This", siren-like baritone saxophone over screeching cymbals on "Toing-and-Froing" and underwater motorcycle effects via ocarina on "Flowing Sound". On "The Mirror Dream" and "Gonglike Phrase" Goto's piano fills in wide-open spaces with ghostly echoes. Riikonen's muted trumpet flits over Joutseno's droning clarinet on "Alongside Three" and over his piano and dubbed-in drums on "Octopus Summer". The shifting of musical pairs makes for a satisfyingly varied program.

The Olavi Trio—so named because the members' middle names are Olavi and all share an admiration for Finnish vocalist Olavi Virta—is a multi-generational outfit: bassist/mentor Teppo Hauta-aho is in his mid 70s, trombonist Jari Hongisto in his mid 50s and drummer Niilo Louhivuori in his mid 30s. The gaping age difference doesn't seem to affect the parity of the partnership, however, for a highly democratic ethos is evident in the sharing of leadership roles and allotment of 'solo' space on *Oh, La Vie!*, the group's sophomore project on Helsinki's TUM, featuring fine cover art by Markus Kontinen. The title track extends to almost 11 minutes, but most are much shorter, either improvisations based on a just-learned theme or a free-for-all. In spite of the let's-think-on-our-feet approach, the results are cohesive.

Jorma Tapio and Janne Tuomi team up for *Matka*, their relationship graphically suggested by the cover photo depicting two slightly dilapidated, walrus-mustached elderly men holding hands, one leaning forward and gazing at his friend, the other leaning backward and gazing out at us. The music within is similar, both introverted and self-contained yet retaining an awareness of its intended audience. Like Joutseno's album of duets, these tracks vary in mood and mode, partly because Tapio often switches instruments, playing tenor saxophone, bass clarinet and several flutes (soprano, alto, wooden), adding further color by singing through the tube, and partly because Tuomi employs a wide palette of percussive colors. Electronic effects and light overdubbing thicken this otherwise spartan setting; a couple of brief tracks serve as interludes for the longer ones. Although Tapio and Tuomi don't sound nearly as timeworn as the men who grace the cover, their music obviously arises out of a well-seasoned friendship.

For more information, visit hahmot.net and tumrecords.com



Old Growth Forest
Harris Eisenstadt (Clean Feed)
 by John Sharpe

Drummer Harris Eisenstadt's *Old Growth Forest* was long in gestation, but finally became reality during his September 2015 residency at The Stone. It unites one-time neighbor, saxophonist Tony Malaby, with a trio born during the drummer's sojourn in Chicago, completed by trombonist Jeb Bishop and bassist Jason Roebke. While not a pure blowing unit, the quartet operates with a somewhat looser feel than some of Eisenstadt's other projects. His eight compositions nonetheless impart just enough structure to prime his seasoned collaborators to travel down some less frequented byways.

Although lacking in great age, the outfit does share some other characteristics of the titular ecosystem in its multiple layers and diversity. Poised as ever, Eisenstadt generates a rustling understory in which his rhythmic shifts and embellishments subtly prompt and push his colleagues. Roebke presents a melodic but meaty presence in the middle level while Malaby and Bishop create a canopy not only full of overlapping forms, but also the gaps that permit illumination of what goes on beneath. Malaby's unpredictable delivery and love of unconventional texture in particular keeps the ears pricked while Bishop's garrulous yet honeyed trombone affords a fine foil.

With most cuts hovering around the seven-minute mark, Eisenstadt allows space to stretch out but not to sprawl. Engaging horn interplay emerges from the Anthony Braxton-like repetition of "Redwood" and also precedes the open exchange of "Big Basin". By contrast, "Pine" is warily conversational, as growling trombone percolations give way to a dialogue spiced by animal-like shrieks and outbursts from tenor and Roebke's bow work. Roebke takes a prominent role on "Hemlock" as his pizzicato introduction presages a gentle minor key wistfulness maintained by smoky tenor. On the upbeat hymnal of "Fir", Eisenstadt himself enjoys an elegant timbral investigation within a pulsing framework. But, as in all natural habitats, it is the interactions between the constituent parts that produce the web-like, life-affirming complexity.

For more information, visit cleanfeed-records.com



Imagine That
Daniel Freedman (Anzic)
 by Donald Elfman

Right from the start of this dynamic and appealing set, a listener can hear that the musicians, led by Daniel Freedman, veteran drummer for the world-music outfits Third World Love and Pharaoh's Daughter, have locked in to celebrate diversity and a global approach to making music.

Opener "Determined Soul" (composed by keyboard player Jason Lindner) features a classic soul-

jazz groove, complemented by an African beat. It pulses ever forward with drums, keyboards, Omer Avital's bass and Gilmar Gomes' percussion stating the simple theme and then guitarist Lionel Loueke and Lindner soaring out above the insistent rhythm. The infectious pulse continues to throb straight through to a section towards the end that incorporates the feel of Indian music.

"Baby Aya" is another hybrid, this time more unusual. There's the simple chant-like sound of a lullaby—it was, indeed, sung by Freedman to his baby daughter—but the rhythm gives it the buoyancy of an African dance. Loueke translated the words into the West African Fon language and Freedman and guest vocalist Angélique Kidjo (in whose band Freedman plays) sing the lyrics. The tune closes with some beautifully original batucada, a kind of Brazilian rhythm, supplied by Gomes.

In a recording full of lovely surprises, along comes a Lindner/Freedman quintet arrangement of a song by indie-rock band Radiohead. "Codex" is a lesser-known tune but it works here thanks to Loueke's gorgeous guitar playing, Lindner's electronic effects and the subtle and expressive pulsing from the entire band.

Loueke contributed one tune to the session. "Mindaho" opens with Freedman and Gomes working together to establish the groove, delicate chording from Lindner and then stunningly elegant guitar and vocal sound painting from the composer.

Daniel Freedman has succeeded in creating an environment for the players that allows them to speak in their own sensitively expressive languages but also complement each other to become that most special thing—a group with a voice.

For more information, visit anzicrecords.com

interpretations 27

ADAM RUDOLPH
MAREK CHOLONIEWSKI

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New Direction
Herlin Riley (Mack Avenue)
by George Kanzler

Like former boss Wynton Marsalis, drummer Herlin Riley is steeped in the rhythms of The Big Easy; he's a musical scion of the Crescent City, a master of polyrhythms like the famous New Orleans Second Line beat. *New Direction* spotlights Riley's many rhythms and grooves, but it isn't just, or only, a showcase for the drummer. It features a young, hip supporting cast—Emmet Cohen (piano), Russell Hall (bass), Bruce Harris (trumpet) and Godwin Louis (saxophones)—with distinctive styles, augmented on one track by guitarist Mark Whitfield and on three others by conguero Pedrito Martinez. The album features seven Riley originals and two by Cohen, ending with Danny Barker's New Orleans standard "Tootie Ma".

In this age of downloading, the sequence of an album may not seem important. But Mack Avenue and producers Jeffery Jones and Riley have carefully sequenced this CD for maximum effect, putting the two most broadly 'download-friendly' tracks at the beginning, saving the most heavily improvised, unrestrained tracks until third and sixth out of the ten total. Whitfield dominates the opening title track, his radio-friendly guitar supported by a funky backbeat

groove—Riley sticking mostly with hi-hat time-keeping, Hall layering on the funk—supported by muted trumpet and soothing soprano sax. The next track, "A Spring Fantasy", features an almost smooth, Latin-tinged beat, muted trumpet in the theme and solos from sumptuous alto saxophone and romantic piano. Martinez' congas, a pleasant cushion on that track, come to the fore in dialogue with Riley's trapset on "The Crossbar", a 6/8 piece rife with polyrhythms and Harris' first breakout, brashly open-bell solo.

Rhythms continue to proliferate with odd-meters on "The Big Banana" and a tango/bossa feel on "Shake Off The Dust", also a chance for Riley to highlight his brushes. "Connection to Congo Square" is another rhythmic romp featuring drumkit and congas, the horns also dueling with drums. Riley's diversity is showcased in a trio of appealing tunes—two from Cohen—that toy with multi-time signatures, fast pace and an infectious Art Blakey shuffle. "Tutti Ma" closes things like a high-stepping New Orleans parade, Riley leading the vocals and spurring them on with tambourine for an ecstatic finale.

For more information, visit mackavenue.com



Grund
Christian Lillinger (Pirouet)
by Ken Waxman

With intensity in his gaze and hair in a coif, German drummer Christian Lillinger, 31, could be jazz' James Dean. But the Berlin-based drummer is a lot more than a pretty face. He made his name as a sideman with venerable clarinetist Rolf Kühn and the Hyperactive Kid trio. Now, like the leading man who proves his mettle as a director, Lillinger has attained another musical plateau with *Grund*, 11 interlocking originals interpreted by a high-octane septet. Lillinger underlines the compositions' architecture as well as the other players' contributions.

Not only do the themes balance the improvisational flights, but the band makeup itself is symmetrical. There are two reedplayers (Pierre Borel on alto saxophone and Tobias Delius on tenor saxophone and clarinet) and two bassists (Jonas Westergaard and Robert Landfermann), vibraphonist Christopher Dell and pianist Achim Kaufmann splitting the chordal contributions. On "Taxon", for instance, or "Pferdinant" followed by "Ga", Kaufmann adroitly sets up the theme as if pouring the foundations of a building, until the saxophonists' snarling atonality and harsh multiphonics menace the structure like an earthquake, Dell's bar-scattering reflective tone colors at the climax(es) reinforcing the structural integrity.

In contrast, the moody "Malm" could be a Jazz Messengers LP played at 45 rpm, with sharp clarinet tonguing adding enough startling dissonance to derail the piece until poised drum beats and piano pumps cheerfully push the vehicle back on track. "Blumer" is organized like a gentle chamber piece first with vibraphone, then piano and finally swaying horns voicing the melody. Any blandness is overcome with a drum stomp injecting percussive adrenaline into the formerly low-energy performance.

Grund means "ground" in German but Lillinger and his bandmates elevate this session closer to the peak of the mountain than the foot.

For more information, visit pirouet.com



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Do What You Like
 Ginger Baker's Air Force (ITM Archives)
 by Elliott Simon

Do What You Like, from drummer Ginger Baker's Air Force, includes three studio outtakes, a 33-minute live title cut with drummer Elvin Jones and a take on an African folk song. This should not be confused with the identically titled Polydor (1998) retrospective. Air Force was a vehicle for Baker to showcase himself in the context of African music, jazz, R&B, the blues and gospel in a big band format. The horn sections were tight and drumming exceptional. While Airforce was overambitious and a transition point for Baker, it left its mark as a seminal worldly R&B/jazz-fusion band.

Organist/saxophonist/vocalist and British R&B legend Graham Bond is present throughout as are female vocalists Aliko Ashman and Diane Stuart, conguero Speedy Acquaye and saxophonists Bud Beadle and Steve Gregory while Blind Faith bassist Ric Grech and guitarist Denny Laine only appear on the outtakes. The sound is unfortunately muddy and "You Look Like You Could Use a Rest", a brilliant Electric Flag-type Grech cooker, is erroneously listed as "You Wouldn't Believe It". That aside, the music is worth documenting: "Let Me Ride" is a powerful send up of the Pops Staples tune; "I Don't Wanna Go On Without You" is a ballad that is perfect for Laine; and the aforementioned "Rest" is a soulful standout showcasing the band's influences with tight quick changes.

The real highlight though is the title cut recorded at London's Lyceum in 1971, the kind of period head-trip that plays best through headphones. Replacing Grech is Colin Gibson and he and Baker superbly enter the tune's lengthy rhythmic exploration together. It is Baker though who frees the music and sets the stage for Jones to do his stuff. This is not to be missed and reminds us how melodic and improvisational the drums can be. What is titled "Air Force Jam" portends things to come for Baker with its heavy African content. Ironically, Baker had gotten Air Force back together for 2016 but the project was cancelled due to his ill health.

For more information, visit mdt.co.uk/labels/itm-archives.html



*John Stevens' Away/
 Somewhere In Between/Mazin Ennit*
 John Stevens' Away (Vertigo-BGO)
 by Mark Keresman

The late John Stevens (1940-94) was an important figure in the U.K. jazz scene, central to British mid '60s free improvisation as founder of the Spontaneous Music Ensemble. In the early '70s, Stevens expanded his scope to encompass fusion and founded the band Away. This two-CD set collects three heretofore-hard-to-find albums recorded in 1975-76.

Stevens' approach to fusion slightly differed from that of American 'cousins' Chick Corea, Stanley Clarke

and Billy Cobham: No keyboards or flashy, lengthy solos, the funk primarily in grooves rather than soloing and more free/avant garde influences. The self-titled album begins with the funky strut "It Will Never Be the Same", featuring Trevor Watts' tart, blues-charged alto saxophone, Peter Cowling's rippling electric bass and Steve Hayton's chunky guitar. The cadence is flavored with R&B but the players affably push against it with impassioned, free-charged solos. One of the few lengthy solo features herein is "Spirit of Peace (Tribute to Elvin Jones)", finding Stevens explosive as Jones and crisp and fleet like Max Roach—like Matt Wilson today, Stevens had the finesse of a jazz drummer and the whomp of a rock one.

The other albums feature a completely different lineup, a quintet with two bassists (one acoustic, one electric), saxophonist and guitarist. There's fine unison passages of guitar and saxophone and more avant influence, but monster grooves persist. The undulating title track from *Mazin Ennit*, with its seemingly wild, frictional-yet-swinging guitar and saxophone duels, chattering drumming and African-flavored motifs, slightly resembles Ornette Coleman's harmolodic Prime Time band. Further, there are bonus tracks with guest vocalists John Martyn (the late great jazz-influenced British folk singer) and Terri Quaye.

The reintroduction of these rare platters to the marketplace qualifies as an event. Not only does this set add to Stevens' relatively small discography as a leader, but also the music, with its immediacy, irrepressible spirit and boundary-flouting variety, is consistently excellent. This should be heard by more than classic fusion aficionados and students of U.K. jazz history.

For more information, visit bgo-records.com

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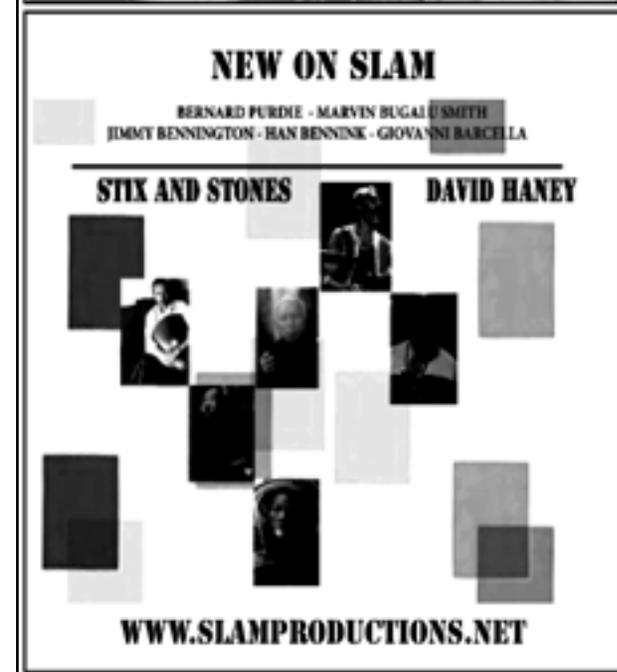
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Triangular III
Ralph Peterson (Onyx-Truth Revolution)
 by Russ Musto

Drummer-led piano trio dates are uncommon entries within the jazz discography, differing from sessions under the leadership of pianists and bassists. Unshackled from the restrictive role of sideman, the drummer-leader is more apt to utilize the full dynamic range of his instrument, becoming more of a creative voice and less a metronomic timekeeper. Master drummer Ralph Peterson excels in the rarefied atmosphere of his own trio on *Triangular III*. He powers a group completed by pianist Zaccai Curtis and bassist Luques Curtis with polyrhythmic intensity, invigorating their spirited playing throughout this live set recorded at New Haven's Firehouse 12.

Opener "Uranus", the first of three compositions by pianist Walter Davis, Jr., is a joyous romp showcasing the alternately fluid and percussive piano of Zaccai Curtis. A selection from the Jazz Messenger repertory, it features a climactic Peterson solo where he exhibits his command of the Art Blakey rhythmic vocabulary. Following a funky drum set-up, Sam Rivers' "Beatrice" swings straightahead, then shifts gears into an AfroCuban mode, which includes a lyrical bass solo. Bass introduces the Latin-ized arrangement of Joe Henderson's "Inner Urge" with a montuno midsection and fiery drum finish. Davis' "Backgammon", another Messenger anthem, is a powerful Peterson workout with swinging solos from the brothers Curtis. The pianist's "Manifest Destiny" is a powerfully dramatic work, which clearly exhibits his original voice as composer.

Peterson's tasteful brushwork is on display throughout Hoagy Carmichael's "Skylark" while on Davis' "400 Years Ago Tomorrow" piano and bass share the spotlight with no-holds-barred drumming, as they also do on "The Art Of War", a tour de force Peterson original on which the three play with driving strength. Zaccai Curtis original "Moments" is an impressionistic work of beauty, offering a respite before the band closes with Peterson's swinging "Blues For Chooch".

For more information, visit ralphpetersonmusic.com. This project is at Dizzy's Club Apr. 26th-27th. See Calendar.



As Heard On TV
Charles Ruggiero (Rondette Jazz)
 by Terrell Holmes

What can a jazz album of television theme song covers possibly offer? Twinges of nostalgia? Cute alternative meaning of "show tune"? *As Heard On TV* by drummer Charles Ruggiero invigorates classic theme songs from each of the past seven decades with new interpretations.

The infectious version of "Bewitched" scampers along, led by Alex Norris' muted trumpet and Ian Hendrickson-Smith's flute. Stacy Dillard's soprano sax on "Law and Order" defines coolness and austerity as

he moves the tune smoothly beyond the constraints of its opening credits timeframe. "Moonlighting" is a tango that's more sensual than the Al Jarreau blueprint and who won't sing along with "This Is It", the theme from *The Bugs Bunny Show*? Pianist Jeremy Manasia and bassist Mike Karn are outstanding as the band channels the John Coltrane Quartet—with some Oliver Nelson-like arranging thrown in—on the outstanding "Game of Thrones". Ruggiero's arrangement slows down the 2000s frenetic theme from *iCarly* ("Leave it All to Me") for the ol' folks, turning it into a mild romp with the help of some smoldering vocals by Laura Mace. The boogaloo version of "Good Times" would make both Joe Cuba and Lou Donaldson proud. The most surprising song, however, is "You Are My Greatest Love", the theme from *The Honeymooners*, written by the Great One himself, Jackie Gleason. In terms of structure and sentiment, it's a ready-made standard and the band, led by Dillard's soulful tenor, do it perfect justice. It's possible that this is an instance where a song's potential has been trumped by its pedigree.

One of the reasons *As Heard On TV* is such a great listen, other than the splendid playing, is that Ruggiero figured out which songs to play more or less straight, which ones to stretch out and what their limits were. Everyone involved here clearly had a blast and this album, right down to the cover design, is a classic itself.

For more information, visit rondettejazz.com



I Do Admire Things That Are Only What They Are
Kasper Tom5 (Barefoot)
 by Ken Waxman

This high-energy CD by Danish drummer Kasper Tom shows why, despite recent troubles, the European Union (EU) isn't likely to dissolve. Part of this session's appeal rests on contributions from Polish trumpeter Tomasz Dąbrowski and German bass clarinetist Rudi Mahall, with Tom's fellow Danes trombonist Petter Hängsel and bassist Jens Mikkel Madsen, adding up to 5.

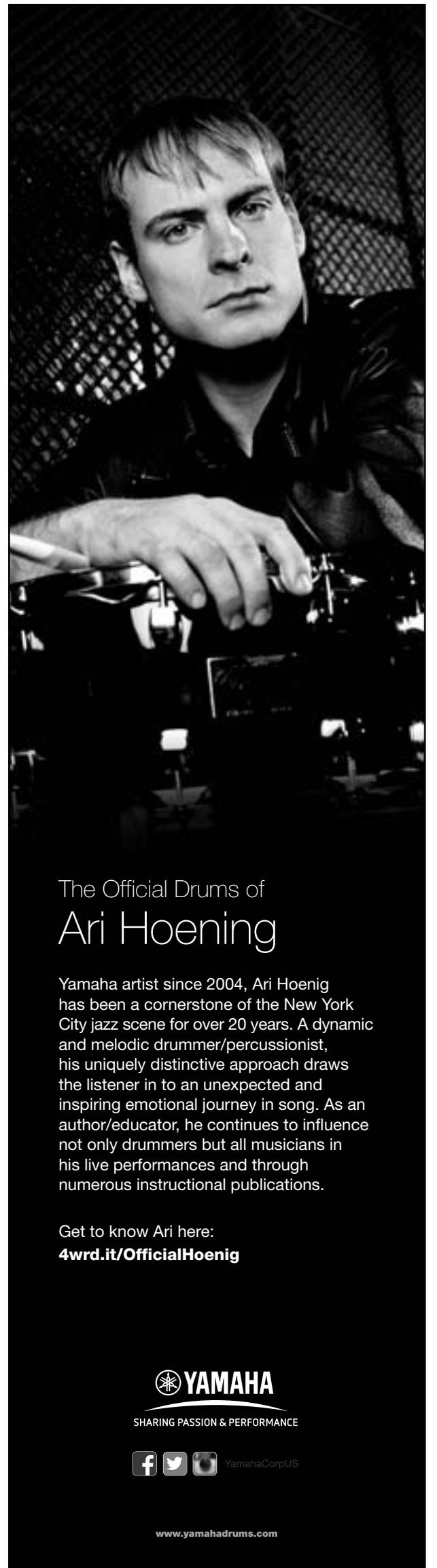
It's the melding of disparate textures that make this disc notable, though there's space for distinctive solos. "Hvid" features layered horn tones opening up into parallel contrapuntal licks from Mahall and Dąbrowski. Polyphonic improvising is highlighted on "Vranjo", as Mahall's billowing tone sharpens to meld with trumpet bites, backed by measured bass plucks.

Hängsel is the ear-catcher here. "Vanity" finds him leading a sour-sounding Albert Ayler-ian march where his variations forcefully mesh with Tom's rhythmic pulse, finally loosening up the theme with rugged tailgate excavations. Hängsel and Dąbrowski whine and puff at the top of "Bigos in Bydgoszcz", but later the former's pulsating blats are partnered by the latter's stop-time half-valve effects.

Tom steps forward with a martial beat on "Vanity" and goading the conclusion of "Play or Die" like Art Blakey did with his Jazz Messengers while sympathetic pulsing on "Nye Spor" recalls Cool Jazz. The latter's harmonic concordance is based on tension and release with shape determined by blending contralto clarinet lines, tremolo trombone slurs and cymbal stings.

There isn't much chance that Tom will become an EU civil servant but, by creating compositions whose shape and resolution reflects pan-Europeanism, he's advanced good politics as well as good music.

For more information, visit barefoot-records.com



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BOXED SET



The Complete Remastered Recordings on Black Saint & Soul Note
Max Roach (CAM Jazz)
 by Duck Baker

First, this is NOT a complete collection of Max Roach's Black Saint and Soul Note recordings, but only half of them. Missing are four he made with the working group that featured trumpeter Cecil Bridgewater and saxophonist Odean Pope and two collaborations with string quartets. What we have here are another two string quartet collaborations (*Survivors* and *Bright Moments*), three discs devoted to duos with reedplayer Anthony Braxton and pianist Cecil Taylor and one by the percussion ensemble M'Boom. A glance at Roach's discography shows that he became more and more interested in settings other than standard combos as time went on. His involvement with M'Boom, which began in 1970 and spanned nearly a quarter-century, is central to this. The group's personnel retained a consistent core, even as it expanded from a septet on early recordings to the ten-piece ensemble we hear on *Collage* in this set. The

tendency of this larger group is to rely more on the melodic instruments of the xylophone/marimba family and less on drums of various sorts and the result is often simple, repetitive themes akin to classical minimalism. The odd thing is that setting up counter-rhythms or working out of variations in unusual time signatures (as on "Mr. Seven" here) actually sounds less complex if the repeated figures have melodic context. Because of this, one suspects that many jazz listeners might prefer some of M'Boom's earlier records.

The 1978 meeting with Braxton, *Birth And Rebirth*, is a resounding success. Braxton's respect for Roach is obvious, but as events unfold both musicians just relax into letting things flow, with results that are always engaging and often very beautiful. Roach had, of course, been involved with the avant garde from the bebop era through Monk, Herbie Nichols, Hasaan Ibn Ali, Booker Little and Eric Dolphy, so Braxton would hardly have scared him. For Braxton's part, he not only was conversant with bop but also can sound remarkably like Roach's early boss Benny Carter when he waxes lyrical. In any case, it's a great fit. *Historic Concerts* with Taylor fills two records and the resulting music is more demanding but no less rewarding. Since the pianist is less flexible than Braxton, Roach has to do more than meet him halfway and does so with various strategies. Sometimes Roach lays down a percussive barrage on the trapset that sounds superficially like what someone like Andrew Cyrille might play, but even casual listening shows how different it really is. Just as often, he decides not to follow but to set up something completely different, relating to Taylor's percussive approach somewhat as he would to the counter-rhythmic currents of

M'Boom. While perhaps not as successful as *Birth And Rebirth*, the music is excellent and endlessly fascinating. One minor distraction is the inclusion of interviews that feature excerpts of the music on the discs, but playing time is generous enough that these can be seen as bonus tracks.

Survivors and *Bright Moments* offer very contrasting approaches to working with string quartets. The *Survivors* quartet writing (by Peter Phillips, who had collaborated with Roach at Monterey in 1958) is fragmentary, rarely sustaining for more than a few seconds at a time while Roach gives out what could basically be a 20-minute solo. When the string music starts to coalesce, the drums distract and when the drums are center-stage, the strings distract. Overall it seems unsatisfying, despite there being nice moments (especially the ending). This long piece accounts for about half the record, the rest being solo pieces by Roach, which are, of course, excellent. *Bright Moments* is very different. Here, the working quartet with Bridgewater, Pope and electric bassist Tyrone Brown is augmented by the Uptown String Quartet, which includes Max' daughter Maxine on viola, and the two groups integrate very convincingly. The tunes and arrangements are by jazz writers, from Brown to Roland Kirk and Randy Weston, and one assumes the very intelligent arrangements are as well. Not only do Bridgewater and Pope get to strut their stuff, but the string players contribute some nice solos as well. The only element that doesn't blend seamlessly is the electric bass, which sounds at odds with the textures of the acoustic strings at times.

For more information, visit camjazz.com

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Quotes from: **Firehouse**

It was thrilling stuff and it all ended just a little too soon.
Ian Patterson - All About Jazz

A recommendation: get this album, plug in, crank the volume and find something to busy your eyes and hands.
Joel Barela - The freejazzblog

Notice is served that these are three names to watch out for.
John Sharpe - All About Jazz



This turbulent album takes the craziness of Bitches Brew and adds a punk-style attack. If three well-schooled jazz musicians were force-fed Motörhead, this would be the result.
Kieran Tyler - The arts desk



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Fulfillment
Michael Blake (Songlines)
 by Mark Keresman

While saxophonist Michael Blake is known for affiliations like The Lounge Lizards and The Herbie Nichols Project, he should be better known as a leader. A very modern player and composer, his sound is based in earthy, sturdy-toned icons Lucky Thompson (to whom he dedicated a tribute album) and Gene Ammons. *Fulfillment* is an ambitious large-group set, inspired by a 1914 Canadian immigration-related incident, in which Blake takes cues from several styles of jazz, plus rock and world music, for a fascinating panorama.

"Perimeters", driven by a West African-sounding rumba-like rhythmic motif, mixes dense, prickly Gil Evans-like ensemble swing with snake-charmer soprano sax and Chris Gestrin's synthesizer simulating horn sounds. Peggy Lee's woody cello adds a gorgeous baroque texture and the effect is both mystery and joy. Ominously "Arrivals" find the horns (and synthesizer?) delicately braying what can only be described as a call to prayer, drums booming in a quasi-military fashion, evoking Don Cherry's jazz-meets-world fusion(s). Lee weaves an elegiac spell and Ron Samworth's banjo plucks in a manner more Eastern than Southern. This music takes listeners on a fateful voyage, complete with confusion and cautious, tentative elation.

"Battle at Baj Baj" mixes apprehension and serenity, via Aram Bajakian's ringing electric guitar and Blake's keening-with-a-soft-center soprano, until the former shatters the (seeming) idyll with some fierce Ennio Morricone-style Western desert lines. Closer "The Soldier and the Saint" is a subtly seething slice of midtempo modal bop with spotlights on J.P. Carter's rippling, torrid trumpeting and Samworth's fevered, rock-edged guitar solo. Blake and company make these contrasting moods and elements fit together beautifully, albeit with a few (gorgeously) rough edges showing—exhorting, introspective, outraged and expectant.

For more information, visit songlines.com. Blake is at Bar Lunatico Apr. 1st and Smalls Apr. 6th, both with Tommaso Cappellato. See Calendar.



Paquito & Manzanero
Paquito D'Rivera (Paquito-Sunnyside)
 by Scott Yanow

Paquito D'Rivera, the brilliant alto saxophonist and clarinetist, famous in Cuba in the '70s for his association with Irakere, has been a major part of the American jazz scene since his move to the U.S. in 1981. While best known for his bebop and AfroCuban jazz performances, D'Rivera has also extensively explored Brazilian jazz and music from other Latin American countries. Armando Manzanero is not as well known in jazz although his song "It's Impossible" ("Somos Novios") is a standard. Born in Mexico in late 1935, he started successfully writing songs at the age of 15, soon became

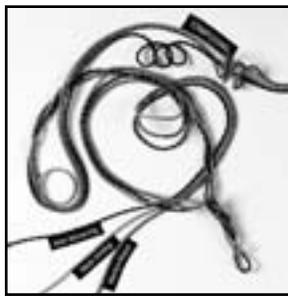
a professional pianist, recorded his first album in 1959 and developed into one of his country's top songwriters. In his career he has composed more than 400 songs, many of which caught on in Latin and South America.

While Manzanero takes three guest vocals on this CD and Ariel Lud's bandoneon is employed on "Te Extrano", *Paquito & Manzanero* is essentially a Latin-tinged bebop set. Manzanero's compositions feature strong infectious melodies and chord changes quite suitable for jazz improvisations. Pianist Alex Brown successfully arranges nine of his songs into stirring and often hard-swinging jazz while trumpeter Diego Urcola does the same for "Contigo Aprendi".

"Amanecer" opens the set with a celebratory theme, which inspires inventive statements by D'Rivera, Urcola and Brown. Manzanero takes a warm vocal on "Esta Tarde Vi Llover", D'Rivera offering up hot solos on both alto and clarinet. "Voy A Apagar La Luz" is turned into a cooker with Carlos Henriquez' bowed bass preceding explosive choruses by D'Rivera and Urcola, both of whom also trade off with drummer Antonio Sanchez. The ballad "Llevatela" has a tender alto statement by D'Rivera along with Manzanero's heartfelt singing. "Contigo Aprendi" is transformed into a 7/4 romp with excellent interplay between clarinet and trumpet while "Somos Novios" is given a moody modal treatment in 10/4 time. Manzanero takes a particularly expressive vocal on "Por Debajo De La Mesa". One of Brown's most exciting arrangements, "Mia", is highlighted by a swinging bass solo, a spectacular clarinet break that launches D'Rivera's improvisation and a fine trombone solo. Lud adds to the fusion of jazz and tango on "Te Extrano" before Manzanero leads the group through the exuberant closer "Parece Que Fue Ayer".

Paquito & Manzanero is filled with music that is rhythmically accessible and consistently inventive. Everything works very well on this recommended disc.

For more information, visit sunnysiderecords.com. D'Rivera is at Symphony Space Apr. 2nd with the Wooster Symphony Orchestra. See Calendar.



Composing
Jean-Michel Pilc/Mads Vinding/Marilyn Mazur
(Storyville)
 by Ken Dryden

Pianist Jean-Michel Pilc, bassist Mads Vinding and drummer Marilyn Mazur are all veterans but have never worked as a band (Pilc and Mazur never played together at all before this recording). Yet they display a compelling chemistry, opting simply to start playing and see where their creativity took them. Aside from two standards, the music is composed on the spot by the trio.

The six-part "Suite nr 1" is a diverse series of sketches, mixing free-spirited improvisation with rhapsodic ballads, mysterious flights that segue into tantalizing Latin-flavored music and tense avant garde explorations. The following gorgeous "Ballad in G" sounds fully composed rather than improvised, highlighted by Pilc's effective use of the sustain pedal and Vinding and Mazur's delayed entrance. "Suite nr 2" consists of just two movements, the first beginning as an ominous theme before the mood suddenly shifts into explosive postbop. The final movement takes on an African flavor via the exotic playing of Mazur and Vinding, with Pilc's minimalist technique gradually making its way to the foreground.

Two standards prove to be of equal merit. "Alice in

Wonderland" benefits from off-center percussion while Pilc constantly alters his approach in a wild, wide-ranging improvisation. The interpretation of "My One and Only Love" is spacious and a bit reverent, soft, subdued bass and deft use of cymbals backing dreamy piano and Pilc's whimsical whistling. This piece is extended by the improvised "Epilogue", a rousing finale built from an initial Latin-infused vamp until it quietly reveals its inspiration as the music fades. One hopes this trio will continue its experiments both in the studio and eventually on stage.

For more information, visit storyvillerecords.com. Pilc is at The Stone Apr. 2nd-3rd with Meg Okura. See Calendar.

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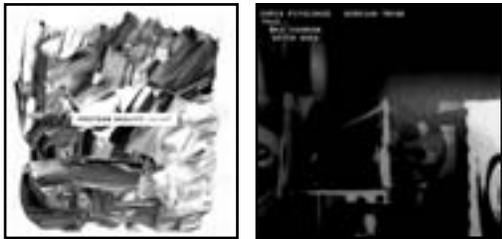
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Andrey Henkin, Editorial Director



Eponymous
Protean Reality (Clean Feed)
Gordian Twine
Chris Pitsiokos Trio (New Atlantis)
 by Tom Greenland

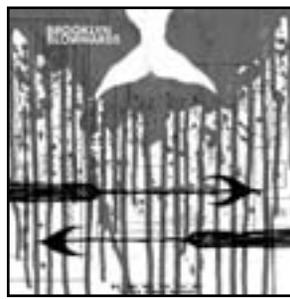
Although only in his mid 20s, Chris Pitsiokos sounds as if he's been married for decades. Married to his alto saxophone, that is. What's immediately evident, upon listening to his music, is his intimate connection with the horn, as if the two have logged long hours in the proverbial woodshed together, learning each other's strengths, faults and eccentricities. Along with investigating the instrument's technical possibilities, however, Pitsiokos seems also preoccupied with exploring what might be called its extra-technical possibilities, the various extensions of range and timbre that present new possibilities for grammar and syntax, those falling along the uneasy continuum of 'noise' and 'music'. Two recent trio outings by this arresting up-and-comer suggest where his long-term relationship is headed.

Protean Reality, with German electric bassist Noah Punkt and drummer Philipp Scholz, is a good introduction to Pitsiokos' ethosphere, a trio ("Torturer's Horse", "Green Water" and "Calmly On") of extended pieces collectively representing his gamut of expression: from the well-worried melodic cells, haggard legato lines, harsh, overdriven ejaculations and tiered eruptions of the opening track; choked long-tones, gentle skronking, foghorn blasts and chirpy birdcalls of the middle track; to the plaintive musings and ramping plateaus of the finale. He also reveals an interesting approach to 'comping', creating faux electronic atmospherics behind bass and drums. Part logical constructionist (though he never lingers long on any particular idea), part sound-for-its-own-sake anarchist, Pitsiokos brings it all together for a stirring climax at the end, showing amazing endurance and fertile imagination.

Gordian Twine, another trio effort, this one with bassist Max Johnson and drummer Kevin Shea, contains more, shorter tracks while the intensity is even greater. Pitsiokos' command of tonal nuances astonishes here, scaling the extremes of sotto voce whispers to heavily distorted bombast—and everything in between. Under his fingers, through his breath, subtle variations of timbre and tone function like changes of pitch, melodies magically materializing out

of what would otherwise appear to be random noises. Many of these sounds you've heard before, but some you haven't and it's the rare saxophonist who can effect such fluid transitions and shadings of tone within a single phrase. Like a daredevil skateboarder helicoptering off a halfpipe, Pitsiokos makes it seem easy, a tribute to his skill and investment, but it wouldn't be fair to interpret such displays as a mere desire to impress listeners with flashy 'tricks', for he also brings a sense of seeking, of restlessness, the desire to find release within the strictures of control. Keep your eye out—and your ears peeled—for this guy. He may be on to something.

For more information, visit cleanfeed-records.com and newatlantisrecords.com. Pitsiokos is at Clemente Soto Velez Cultural Center Apr. 4th with Nate Wooley and New Revolution Arts Apr 23rd with Daniel Levin. See Calendar.



Brooklyn Blowhards
 Jeff Lederer (little(i)music)
 by Joel Roberts

Albert Ayler meets sea shanties? That's the unlikely inspiration behind saxophonist Jeff Lederer's *Brooklyn Blowhards*, a delightfully delirious horn-heavy group mixing compositions by the avant-jazz icon with radical (and a few less radical) reworkings of traditional maritime songs.

The pairing is actually not as much of a stretch as it may seem at first, since Ayler, for all his frenzied avant-gardism, was enormously playful and drew widely on various folk and spiritual traditions; and sea shanties are a folk tradition of their own, with roots in everything from British folk music to African-American work songs.

On their self-titled debut release, the Blowhards, um, blow hard through 14 tracks, mostly short takes of just three or four minutes each. The group plays with wild abandon and glee, horns squawking and wailing, while also making clear the inherent pathos of many of the selections.

The setlist moves back and forth somewhat randomly between the two disparate sources, opening with Ayler's "Bells", which evokes a sort-of-drunken New Orleans brass band, followed by the dirge-like shanty "Haul Away Joe". That leads into Ayler's mournful "Dancing Flower", which in turn gives way to a trio of old-timey sailors' songs.

Elsewhere, "Haul on the Bowline" brings into focus the deep soulfulness of the sea shanty tradition while "Heavenly Home", with its blazing group horn play, highlights the spirituality at the heart of Ayler.

A lot of ground is covered: there are a few vocals, some marches, a Calypso number, even a moving version of the classic American tune "Shenandoah".

Lederer has lined up an impressive group of New York notables to join him on this epic journey, including fellow saxophonist Petr Cancura, cornet player Kirk Knuffke, accordion player Art Bailey and drummers Matt Wilson and Allison Miller. Guitar icon Gary Lucas also makes an appearance, along with vocalist Mary LaRose. Together they've made an exuberant and entertaining album that marries together two seemingly ill-suited partners into a happy musical union.

For more information, visit littleimusic.com. This project is at Joe's Pub Apr. 6th. See Calendar.



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 Lage Lund, Sullivan Fortner, Ben Street, Tyshawn Sorey
- Sat, Apr 2** **KRIS DAVIS QUARTET 9PM & 10:30PM**
 Ingrid Laubrock, Stephan Crump, Ches Smith **9PM & 10:30PM**
- Su, Apr 3** **ANNA WEBBER'S SIMPLE TRIO 8:30PM**
 Matt Mitchell, John Hollenbeck
- Tue, Apr 5** **VOXECSTATIC: TESSA SOUTER TRIO 8PM**
 Adam Platt, Sean Smith
VOXECSTATIC: VICKI BURNS TRIO 9:30PM
 Adam Platt, Sean Smith
 Deborah Latz, curator
- Wed, Apr 6** **MARTIN NEVIN GROUP 8PM**
 Román Filiu, Kyle Wilson, Sam Harris, Craig Weinrib
SAM HARRIS TRIO 9:30PM
 Martin Nevin, Craig Weinrib
- Thu, Apr 7** **SOFIA RIBEIRO TRIO 8PM**
 Petros Klamparis, Maeve Gilchrist
- Fri, Apr 8** **GILAD HEKSELMAN ZUPEROCTAVE 9PM & 10:30PM**
 Dayna Stephens, Aaron Parks, Kush Abadey
- Sat, Apr 9**
- Sun, Apr 10** **DJANGO AT CORNELIA STREET: OLLI SOIKKELI 8:30PM**
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- Tue, Apr 12** **ANTHONY SMITH/MICHAEL BLANCO TRIO 8PM**
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MICHAEL BLANCO QUARTET 9:30PM
 John Ellis, Lage Lund, Clarence Penn
- Wed, Apr 13** **EUGENIA CHOE, CD RELEASE 8PM & 9:30PM**
 Danny Weller, Alex Wyatt
- Thu, Apr 14** **IGOR LUMPERT & INNERTEXTURES 8PM & 9:30PM**
 Ralph Alessi, Jacob Sacks, Chris Tordini, Tom Rainey
- Fri, Apr 15** **PARKS/MORGAN/SOREY 9PM & 10:30PM**
 Aaron Parks, Thomas Morgan, Tyshawn Sorey
- Sat, Apr 16** **ROWBOAT 9PM & 10:30PM**
 Lionel Loueke, Immanuel Wilkins, Aaron Parks, Stomu Takeishi, Ben Perowsky
- Sun, Apr 17** **NEW BRAZILIAN EXPRESSIONS: FABIO GOUVEA 8:30PM**
 John Ellis, Alex Kautz
- Wed, Apr 20** **NOAH GARABEDIAN'S BIG BUTTER AND THE EGG MEN 8PM**
 Kyle Wilson, Anna Webber, Curtis Macdonald, Kenny Warren, Jimmy Macbride
ADAM HOPKINS SEXET 9:30PM
 Ed Rosenberg, Anna Webber, Josh Sinton, Jonathan Goldberger, Devin Gray
- Thu, Apr 21** **QUINSIN NACHOFF TRIO 8PM**
 Eivind Opsvik, Dan Weiss
JEREMY POWELL QUINTET 9:30PM
 Jonathan Powell, Vitor Gonçalves, Pablo Menares, Allan Mednard
- Fri, Apr 22** **RHOMBAL 9PM & 10:30PM**
 Ellery Eskelin, Adam O'Farrill, Stephan Crump, Eric McPherson
- Sat, Apr 23** **JON IRABAGON TRIO 9PM & 10:30PM**
 Chris Lightcap, Gerald Cleaver
- Sun, Apr 24** **DAVE AMBROSIO TRIO 8:30PM**
 Loren Stillman, Russ Meissner
- Tue, Apr 26** **ERGO, CD RELEASE: AS SUBTLE AS TOMORROW 8PM**
 Brett Sroka, Sam Harris, Shawn Baltazar
- Wed, Apr 27** **RAFAL SARNECKI SEXTET 8PM**
 Lucas Pino, Bogna Kiońska, Adam Birnbaum, Desmond White, Jimmy Macbride
KYLE NASSER QUINTET 9:30PM
 Jeff Miles, Dov Manski, Matt Aronoff, Jason Nazary
- Thu, Apr 28** **ARTHUR VINT & ASSOCIATES: THROUGH THE BADLANDS 8PM**
 Ian Stapp, Jon Cowherd, Tony Scherr, Andrew Halchak, Rich Perry, Yvonnick Prene
- Fri, Apr 29** **NATE RADLEY QUARTET 9PM & 10:30PM**
 Jonny Lam, Jon Cowherd, Gary Wang, Dan Rieser
- Sat, Apr 30** **MARTA SANCHEZ QUINTET 9PM & 10:30PM**
 Roman Filiu, Jerome Sabbagh, Martin Nevin, Colin Stranahan

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ma rainey meets miles davis**

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Guitarist Steve Miller with Jimmie Vaughan, Shelly Berg, Eric Harland, Yasushi Nakamura, Patrick Bartley, and Craig Handy

bill charlap: broadway to harlem

APR 8-9 • 8PM

Pianist Bill Charlap with Cécile McLorin Salvant, Freddy Cole, Houston Person, Ken Peplowski, Kenny Washington, and Peter Washington

**michael feinstein:
the great jazz standards**

APR 13 • 7PM | APR 14 • 7PM & 9PM

Michael Feinstein and the Tedd Firth Big Band with vocalists Marilyn Maye and Freda Payne

**world on a string:
swinging songs of broadway**

APR 14-16 • 8PM

Jazz at Lincoln Center Orchestra with Wynton Marsalis and vocalist Kate Davis

**catherine russell:
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Live in Greenwich Village
RENKU (Clean Feed)
The Howls Are Not What They Seem
LABTRIO (Outthere/Out Note)
The Surface of an Object
Trio (MIT) Marlene (Rudi)
by Clifford Allen

Playing any instrument requires stepping into the shoes of tradition and while music by numerous precedents is available for study and exploration, the challenge remains to create distinctive and distinguished art in the 21st Century. The alto saxophone contains a particularly loaded vocabulary — one has to deal with figures ranging from Buster Smith to Kaoru Abe. Michaël Attias has been consistently active on the local and international scene for over 20 years, bringing a crisp, quixotically open and melodically inventive approach to a variety of playing situations.

RENKU is Attias' cooperative trio with bassist John Hébert and percussionist Satoshi Takeishi; since 2008 they've waxed three albums including the nine-cut album *Live in Greenwich Village*, recorded at the Greenwich House Music School in 2014. Other than a rendition of Paul Motian's "The Sunflower", all of the pieces here are by members of the group and proffer a supple, occasionally jarring dance across woody strums, dry percussive impulsions and Attias' acrid, bubbling curls. Tougher in feel than previous outings, here the saxophonist grants a possessed squawk that reaches its apex toward the set's end, bursting out of the agitated ramble of "70's & 80's Remix" and terse midrange counterpoint of closer "Goodbye Rumination". Spare, but more unsettled than the usual nocturnal ballads and blues.

The Howls Are Not What They Seem finds Attias and cellist Christopher Hoffman joining the Belgian LABTRIO—pianist Bram de Looze, bassist Anneleen Boehme and drummer Lander Gyselinck—on a program of 11 originals. The combination makes sense given Attias' penchant for drifting across bar lines in a way that retains tough lyric content, something that is also endemic to LABTRIO's shared bubbles and swirls. Mostly the proceedings exhibit a bright and jaunty coil, such as on the snappy "Low Fat", but the improvisations naturally clamber outwards and give their robust bookends a bit of starkness. While Attias and Hoffman were invited players—the music was worked out in performance before being recorded (and crisply at that)—they fit perfectly into a cohesive new unit.

Trio (MIT) Marlene joins Attias and Takeishi, or two-thirds of RENKU, with electric bassist Giacomo Merega on a program of four original compositions. Merega, an Italian now based in New York, is probably best known for his work in tenor saxophonist Noah Kaplan's quartet and the Italo Calvino-inspired disc *The Surface of an Object* presents similarly interdependent parallelism across its 37 minutes. Merega's insistent chug and surprisingly telepathic darts provide curious, globular contrasts to the saxophonist's breathy keen (in tandem with Wurlitzer accents on the opener) and muted, metallic thrums. The measured phrasing of "How To Build A Wall With Your Head" splays out into unaccompanied scraps and heaving, dusky coagulation, buoying abstract dissonance with an appealing lope.

For more information, visit cleanfeed-records.com, outhere-music.com and rudirecords.com. Attias is at *The Firehouse Space* Apr. 7th with Sebastien Ammann, *Barbès* Apr. 9th with Anders Nilsson and 21st with Eva Novoa, *Rye* Apr. 13th and *Flushing Town Hall* Apr. 16th with Amanda Monaco as part of the *Queens Jazz OverGround Spring Jazz Fest*. See Calendar.



Vol. 1
Jonathan Greenstein (s/r)
The Town Musicians
Johannes Wallmann (Fresh Sound-New Talent)
Real Feels
John Raymond (Shifting Paradigm)
by Ken Micallef

Israeli-born guitarist Gilad Hekselman is one of the finest electric guitarists of his generation, his lovely touch, slithering melodic lines and wonderfully cerebral inner logic casting the 33-year-old as a serious romantic, but with the energetic soloing skills of a born adventurer.

Hekselman has made five solo albums since 2006: *Split Life*, *Words Unspoken*, *Hearts Wide Open*, *This Just In* and 2014's *Homes* and has lent his talents to leaders as diverse as Mark Turner, Esperanza Spalding and Gretchen Parlato. Hekselman even recorded three tracks for Walt Disney Records' *Everybody Wants To Be a Cat*.

The guitarist finds kindred spirits on tenor saxophonist Jonathan Greenstein's *Vol. 1*. Improvising madly in material rent with feelings of portent, ominous vistas like peering into an abyss, Greenstein's rambunctious group milks the material for all it's worth. This combustible music's hard edges are burned soft by drummer Mark Whitfield, Jr., who pummels the groove like an angry street cleaner. Amid his fury and Greenstein's froth, Hekselman appears as the gentle soul, calming the waves. When heard above the maelstrom, his glowing tone and serpentine melodies wrap around the music like golden twine.

Hekselman slides into more conventional terrain on pianist Johannes Wallmann's *The Town Musicians*. Accompanied by a sextet that includes tenor saxophonist Dayna Stephens and veteran drummer Jeff Hirshfield, Wallmann's music reflects the serenity and solidity of a Midwestern bent (he calls Wisconsin home). In such level-headed music Hekselman clings to the straight and narrow path, inserting a Pat Metheny-ish color swath here ("Water Music"), a bit of grumpy John Scofield bump-and-grind there ("Wookie's Groove"). "Paper Balls" gives Hekselman more to latch onto, his spiraling lines rolling off Hirshfield's driving ride cymbal like sparks from a firecracker. "A House for Men and Birds" is another burner, tempered by Wallmann's tranquility. Hekselman comps quietly in the background here, before unfurling a solo of slinky melodies, thoughtful rests comprising cushiony notes that recall Allan Holdsworth by way of Winnie the Pooh.

It's on flugelhornist John Raymond's *Real Feels* where Hekselman truly finds his groove. Driven by drummer Colin Stranahan and Hekselman, the music is wide open and improvisationally driven. Each musician owns his spot. The guitarist plays beautifully lush chords throughout and when soloing, as on opener "Thaddeus", he constructs shimmering architecture that goes for miles and miles. Fat chords, see-through searing melodic surprises, dark power flashes, Hekselman's all in. He plays it low down and funky in "I'll Fly Away", goes bebop clean in "Donna Lee", simmers in "Scarborough Fair" and resurrects a little Jim Hall purity by way of Bill Frisell in his own sweet way on "Blackbird".

Still growing, still absorbing, still nurturing his inner musician, Gilad Hekselman promises good things ahead. The view should be fantastic.

For more information, visit jonathangreenstein.bandcamp.com, freshsoundrecords.com and shiftingparadigmrecords.com. Gilad Hekselman is at *Cornelia Street Café* Apr. 8th-9th and at *Jazz Standard* Apr. 22nd-24th with Patricia Barber. See Calendar.

Donna Singer



Italy - June 30th
Switzerland - July 2
Central Park, NYC - July 26

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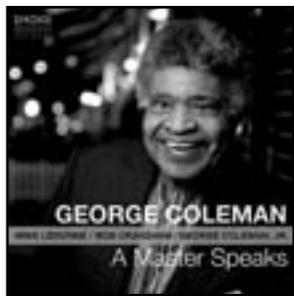
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& GIANNI MIMMO:
“FLAWLESS DUST”



EMANUELE PARRINI:
“THE BLESSED PRINCE”
(ft. Dimitri Grechi Espinoza,
Andrea Melani, Giovanni Maier)



T. TONONI D. CAVALLANTI
& THE BROOKLYN EXPRESS:
“NO TIME LEFT!” (ft. Joe Fonda,
Herb Robertson, Steve Swell)



A Master Speaks
George Coleman (Smoke Sessions)
 by Eric Wendell

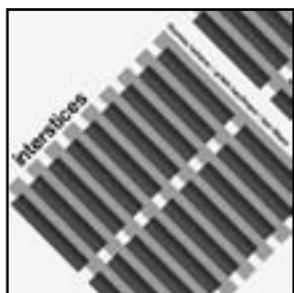
What makes a jazz musician a “master?” Is it the cumulative years of being a workhorse in an evolving art form or the reality that there might be more solos behind than ahead of them? On tenor saxophonist George Coleman’s latest album *A Master Speaks*, master means having the ability to translate emotion through the bell of a horn, deciphering the human condition through beautiful sonority and that the only thing age proves is that there is still so much to say.

On his first release in nearly 20 years, Coleman’s tone and melodic clarity are as crisp as ever. Beginning with opener “Invitation”, he puts his stamp on this popular standard by displaying a warm, inviting tone that easily spreads across the whole album. The subsequent “The Shadow of Your Smile” exploits this warmth to near smooth jazz levels without quite going the distance, walking the fine line between light and syrupy.

Coleman pays tribute to his mentor, guitarist B.B. King, with “Blues for B.B.”, a glossy blues that shows the leader in a more unbridled style, perfectly playing into the dedicatee’s Memphis-inspired tone and providing listeners with the best performance on the record. Coleman shows how well he grooves with his band on “You Will Never Know What You Mean To Me”, pianist Mike LeDonne expertly locking into Coleman’s phrasing, resulting in a lively musical dialogue. The most poignant moment comes on “Sonny’s Playground” when Coleman and his drummer son George Jr. playfully trade four-bar solos, conjuring the image of father and son sharing an impromptu repartee.

While *A Master Speaks* marches along the footsteps of past tenor saxophone-led albums, it’s exciting to hear Coleman living fully up to the title of “master” and confirming that when he speaks, we had better listen.

For more information, visit smokesessionsrecords.com. This project is at Smoke Apr. 8th-10th. See Calendar.



Interstices
Thomas Heberer/Achim Kaufmann/Ken Filiano (Nuscope)
 by Brad Cohan

New York City, “the jazz capital of the world”, may own another distinction to which, arguably, no other musical locale can stake its claim: “trumpeter capital of the world”. The list of visionaries is a long one and for the past several years, Germany’s Thomas Heberer has been on it.

As esteemed *TNYCJR* scribe Clifford Allen noted in last month’s Artist Feature, Heberer’s career arc (longtime membership in the ICP Orchestra and early stint in the Berlin Contemporary Jazz Orchestra) and his workhorse modus operandi (nine recordings as

co-leader and collaborator since 2014) has kept him busy on both sides of the pond. That spurt of productivity continues here.

While Heberer and pianist Achim Kaufmann have teamed up on record before (most recently on 2011’s duo set, *Knoten*), *Interstices* welcomes bassist Ken Filiano and it marks the recorded debut of a trio dating back to the mid ‘80s. Unsurprisingly, the decades-long kinship translates sublimely on record. Comprised of four compositions (a pair by Heberer and one each courtesy of Kaufmann and Filiano) and five improvisations lending an elastic and airy ambience sprinkled with knotty spasms, *Interstices* exudes discipline and elegance with an unhinged mindset.

The 61-minute set manages to be a breezy affair given its mostly free-improvisational bent; the trio may rumble, squelch and clatter on the opening “Annoatok”, but *Interstices* is far from abrasive. In fact, the vibe—led by Heberer’s gorgeous and soaring bluster—is warm, melodic and spirited. Kaufmann is on fire here: his high-wired piano fingering wizardry helps elevate *Interstices* to swinging and hardbopping sonic heights. His playing is a frenetic revelation, constantly in motion through Heberer’s wails and whispers and Filiano’s beefy, plucked rhythms and bow-on-strings scraping. Cuts like Kaufmann’s nine-minute “Passagg Amnesia” and collaborative “Qts 4 Ct” are angular and bouncy jolts crystallizing the trio’s unmistakable conversational interplay.

With excellent liner notes penned by the aforementioned Allen and album artwork sprung from the creative mind of Mike Joyce (also responsible for the packaging behind 2014’s *Miner’s Pick* by Heberer and bassist Pascal Niggenkemper), *Interstices* is the ultimate package: music, words and design.

For more information, visit nuscope.org. Heberer is at Clemente Soto Velez Cultural Center Apr. 8th with Yoni Kretzmer, The Firehouse Space Apr. 10th with Ebran Elisha and ShapeShifter Lab Apr. 14th with Patrick Brennan. Filiano is at Clemente Soto Velez Cultural Center Apr. 2nd and 10th with Jason Kao Hwang, The Firehouse Space Apr. 8th and Barbès Apr. 9th with Anders Nilsson. See Calendar.



Message to Attila: The Music of Attila Zoller
Various Artists (Enja)
 by Andrey Henkin

Hungarian guitarist Attila Zoller (Jun. 13th, 1927-Jan. 25th, 1998) was among the few straightahead European jazz musicians to have transitioned to a successful career in the U. S. during the ‘loosening’ of the borders in the ‘60s. Others on the short list include Joe Zawinul, Philip Catherine, George Mraz, Miroslav Vitous, Niels-Henning Ørsted Pedersen, Jean-Luc Ponty and Gabor Szabo. Yet, despite being a student of and then collaborator with one of the fathers of modern jazz guitar in Jim Hall, Zoller’s name is likely the least familiar in the above list.

If you can judge a man by his friends then producer/arranger/fellow guitarist David Becker, who met Zoller briefly in the ‘90s, has convened quite the docket for this overdue tribute. Fellow plectrists include Hall, Mike Stern, Gene Bertoncini, Pat Metheny, John Abercrombie and Zoller’s former student Peter Bernstein (to mention only the Americans) while bassist Ron Carter (who made three albums with Zoller between 1966-79) appears to introduce the album with a brief solo/spoken word track and play on three

tracks (heartfelt missives from Bernstein, Bertoncini, Stern, Abercrombie and bassist Michael Formanek end the disc). The music, apart from one live duet between Hall and Metheny on Zoller’s “The Birds and The Bees” made several months after Zoller’s death, comes from 2012 and 2014 recording sessions in California, New York, Zoller’s adopted home of Vermont (where he founded the still-running Vermont Jazz Center) and Germany, the site of his early career.

Most of the tunes had recorded premieres in the ‘90s while three are from Zoller’s ‘60s songbook (8 of the 12 can be found on *Lasting Love*, Zoller’s 1997 solo disc for Acoustic Music). If a complaint can be made, it is that for some reason Zoller’s collaboration with pianist Don Friedman, three amazing albums from 1964-66, is overlooked, both compositionally and through the non-inclusion of Friedman on this album.

With such individual players, this album is not about Zoller’s unique, multi-phasic playing but, rather, focuses on his composing, born of the commingling of his ethnic roots and the international jazz tradition. “Struwelpeter”, a duet between guitarist Helmut Kagerer (see the 1995 duo album *Common Language* by Zoller and Kagerer on Acoustic Music) and vibraphonist Wolfgang Lackerschmid (who also had a duo album with Zoller, *Live Highlights ‘92*); aforementioned “The Birds and The Bees”; a trio take of “Waltz for Joy” with Abercrombie, Formanek (Zoller’s mid ‘80s bassist of choice) and drummer Bruce Becker (David’s brother and bandmate); and Carter/Becker’s reading of the limp “Peace Tune” may not make Zoller a household name but will at least get him inside the door.

For more information, visit jazzrecords.com/enja. An Attila Zoller tribute with Don Friedman and Peter Bernstein is at Jazz at Kitano Apr. 8th-9th. See Calendar.



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Checkpoint

David Krakauer's Ancestral Groove (Table Pounding)
by Kurt Gottschalk

Klezmer has always been an odd mix of separatist and assimilationist. While the stars of the mid 20th Century playing the Catskills were well aware of what side their Challah was buttered on, they often would rework popular songs of the day to fit the style and humor of their audience. The various forms of Klezmer fusion to come out of New York and elsewhere over the last couple of decades, then, has been in keeping with a tradition of bending tradition.

One of the stalwarts of the Klezmer revival is David Krakauer, a first-rate clarinetist and generally interesting bandleader. Although in many ways a keeper of the Klezmer flame, Krakauer can pull out a surprise or two. In recent years he has been employing ideas borrowed from hip-hop to results better than they might sound. After a few records with sampler and human beatboxer Socalled, he has more recently hired on the equally enigmatically named Keepalive to provide the samples. Both Keepalive and his predecessor are tasteful bandmembers and Krakauer knows how to use them, adding to the mix the way any instrumentalist should rather than trying to recontextualize or provide commentary on the music.

The rest of the band is plenty solid as well. Guitarist Sheryl Bailey mirrors Krakauer's clarinet wonderfully at times and adds some tasteful, blues-tinged leads when off on her own. Bassist Jerome Harris and drummer Michael Sarin are solid yet flexible. Ultimately, *Checkpoint* is all about the playing. With the exception of Keepalive, the members of the group have been playing with Krakauer for a good while and know how to work his music. The tunes are all penned by Krakauer (with one by John Zorn) and with keyboard player John Medeski and guitarist Marc Ribot guesting, the band clearly has fun occupying them. But as a whole the album comes off as a bit scattered, incomplete—or a bit jammy anyway. Krakauer has some great records in his catalog, including last year's *The Big Picture*—albums that work from a unifying theme without letting the concept drag them down. If this isn't quite one of them, he still deserves a chance to kick back and have some fun.

For more information, visit davidkrakauer.com. This project is at National Sawdust Apr. 7th-8th.



Live at Edgefest

Marilyn Lerner/Ken Filiano/Lou Grassi (NoBusiness)
by Stuart Broomer

The trio of Canadian pianist Marilyn Lerner and New York bassist Ken Filiano and drummer Lou Grassi is a long-standing unit, first recording the studio session *Arms Spread Wide* (NoBusiness) in 2008. Since then they've released the concert recording *Live in Madrid* (Cadence Jazz Records) while their latest, a limited

edition LP, comes from the 2013 Edgefest in Ann Arbor, Michigan. It's an improvising trio in the linear free jazz tradition, each piece an emerging design with strong collective input. If the instrumentation is conventionally referred to as a "piano trio", this group feels more like a trio with a piano in it, taking nothing away from Lerner's central contribution but recognizing the equal contributions of Filiano and Grassi.

The performance is consistently engaging, each of the four pieces enscripting a dramatic arc of its own. "Rising on an Infrared Wave" begins with all the trio's potential energy held in abeyance, Lerner etching shimmering, isolated atonal figures that gradually turn to music box melodies as the drums and bass begin to gather force. While the three musicians exchange the lead—Filiano's bowed double-stops are particularly striking—the music describes long, arching tension curves, a rhapsodic emotional explosion. There's similar movement in "Event Horizon", a piece that begins with Grassi lightly tinkling on bells but soon gives way to waves of churning energy reminiscent of Cecil Taylor or Marilyn Crispell. Much of the trio's power comes from its members' ability to counter one another's impulses, as in the push-pull movement of "A Point of Infinite Destiny", in which every densely insistent, dissonant chord that Lerner plays resists the hurtling momentum of the drums.

It's a group dialogue in which each member can suddenly come to the fore, but those strong identities are sublimated in a collective and traditional musicality, part free jazz and part pure Romanticism.

For more information, visit nobusinessrecords.com. This project is at The Firehouse Space Apr. 8th. See Calendar.



The Delaware River

Bobby Bradford/Frode Gjerstad Quartet (NoBusiness)
by Ken Waxman

There may be 5,251 miles separating Los Angeles and Stavanger, but cornet player Bobby Bradford, 81, and Norwegian alto saxophonist/clarinetist Frode Gjerstad, 67, are so attuned in their playing they sound like next-door neighbors. On this, their fourth quartet disc, the collaborative inspiration is as high as usual, expanding upon a relationship that goes back to the '70s-80s when each played separately, then together with the late British drummer John Stevens.

Bradford is the iconoclast who was a member of Ornette Coleman's little-recorded second quartet while Gjerstad is a Scandinavian version of Coleman, with a singular free jazz vision at variance with the prevailing cold Nordic sound. He has encouraged and employed younger Norwegian improvisers such as bassist Ingebrigt Håker Flaten, featured on this disc, and the nearly ubiquitous Paal Nilssen-Love, whose place in this quartet is now taken by Chicago drummer Frank Rosaly.

It's Rosaly's minimal rim clanks that usually set the scene for the four improvisations here. Håker Flaten rarely draws attention to himself, instead fluidly maneuvering others' timbres in sync like a sheep dog with a flock. "River In", balanced on a double bass ostinato, sounds like a page from the Coleman book with Bradford seemingly quoting "Lonely Woman". But Gjerstad's stop-start clarinet slurs move the narrative into the contemporary realm. More characteristic is "Sailing Up The", where stringent alto

saxophone cries unite with tart brass grace notes for tones so piercing they surmount altissimo. Still, the concordance is so obdurate—and accompaniment so spot-on—that the horn players probe unexpected sonic avenues with no sense of strain or sweat, but rather with a reassuring sense of gratified discovery.

Having worked out centrifugal musical flow over the years, Bradford and Gjerstad have become like the proverbial wine whose quality improves with age. Spicing from younger players makes this blend even more palatable.

For more information, visit nobusinessrecords.com. Gjerstad is at Delroy's Cafe and Wine Bar Apr. 11th. See Calendar.

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CAMILLE BERTAULT EN VIE

SSC 1438 - IN STORES 4/15/16

During the late summer of 2015, French vocalist Camille Bertault began utilizing her special talents of solo transcription and vocal dexterity to record herself singing remarkably to famous solos by jazz legends. She made videos of the performances and posted them to Facebook without much thought. The result was an immediate landslide of attention, but more than just acknowledgment of a quirky video, true fans began to call.

That was how Bertault came to the attention of Sunnyside Records. After being introduced, it turned out the vocalist had a recording already in the works; it was just a matter of tweaks and the recording, *En Vie*, was ready for the public.

Bertault has been involved in the Paris jazz scene for some time. In her travels, Bertault was introduced to pianist Olivier Hutman by her friend Sara Lazarus. After a few gigs, they decided to record an album. Hutman assembled the rest of the rhythm section: bassist Gildas Boclé and drummer Antoine Paganotti.

It is her talent, wittiness and magnetizing personality that have brought Camille Bertault to the attention of so many so quickly. Her new recording *En Vie* will not disappoint a public that is excited to hear a new talent who is fast on the rise.

photography: Nikola Cendric



iTunes.com/CamilleBertault
www.sunnysiderecords.com



Ellington at Night Nancy Harms (Gazelle) by Alex Henderson

The Duke Ellington-Billy Strayhorn songbook has been interpreted in every setting imaginable. On *Ellington at Night*, singer Nancy Harms puts a cool jazz spin on it and offers interesting surprises in the process.

The subtlety Harms brings to "Lost in Meditation" or "Prelude to a Kiss" recalls the understated vocals of cool-toned queens such as Anita O'Day, June Christy, Julie London and Chris Connor. Harms swings, but it is a subtle type of swing, whether she is turning her attention to "Strange Feeling", "Rocks in My Bed" or Strayhorn's beautiful but world-weary "Lush Life".

Harms is not afraid to surprise listeners with some unlikely choices: "I Like the Sunrise", "Strange Feeling", "Long, Strong and Consecutive" and other lesser known Ellington pieces alongside warhorses like "I'm Beginning to See the Light" and "Do Nothin' Till You Hear from Me". Harms really does her homework when it comes to material, demonstrating that her love of Ellington's legacy goes way beyond the superficial.

One of the most interesting surprises is an interpretation of the Sam Coslow-Arthur Johnston song "Troubled Waters", which Ellington recorded in 1934 as a slow, brooding ballad with Ivie Anderson on vocals. Harms performs the gem at a fast tempo without forgetting its melancholy nature.

Most of the time, Harms' only accompaniment is an intimate trio of pianist Jeremy Siskind, bassist Danton Boller and drummer Willie Jones III, providing the subtle type of swing that she needs. Harms adds a string quartet (Curtis Stewart and Lev Zhurbin on violins, Nick Revel on viola and Amanda Gookin on cello) on "Do Nothin' Till You Hear from Me" and "Reflections" for some chamber-jazz appeal.

Harms takes her share of chances on *Ellington at Night* and the result is one of the more memorable Ellington-Strayhorn tributes of recent years.

For more information, visit nancyharms.com. This project is at Dizzy's Club Apr. 13th. See Calendar.



For My Fans, It's All About You Junior Mance (JunGlo Music) Warmth & Innocence (Tribute to John Blake, Jr.) Michi Fuji Quartet (JunGlo Music) by Andrew Vélez

A solo take of Johnny Mandel's "Emily" opens *For My Fans, It's All About You*. At 87 and playing professionally for well over 60 years, when Junior Mance sits down at the piano, the very history of jazz is alive in the room. As a very young child he studied piano with his father and later went on to hone his chops playing with the likes of Gene Ammons, Lester Young, Dizzy Gillespie and Cannonball Adderley, among other greats. Vocalists he has accompanied include the likes of Dinah Washington, Irene Kral and Aretha Franklin. Given the opportunity to ruminate on a melody as resonant as "Emily", the freshness of his ideas seem

endless as he mixes blues with a sparkling optimism. His playing builds with an acute sense of the dramatic.

He can take on Miles Davis' "All Blues" or a solo "Home on the Range" and, while being pensive, still swings and achieves moments of genuine grandeur. A lesser known Duke Ellington tune, "Sunset and the Mocking Bird", brings out a thoughtfully united elegance from Mance, violinist Michi Fuji and bassist Hidé Tanaka. Fuji especially makes the bird in her violin sing eloquently. The trio follows that by rocking the house with a gloriously down-home blues reprise of "Home on the Range".

Fuji opens *Warmth and Innocence*, her tribute to mentor and late jazz violin pioneer John Blake, Jr. with "Hurry Up!", a dynamic composition of her own. She gets blazing company from drummer Johnathan Blake (son of the dedicatee) and pianist Ray Gallon. The slides of Fuji's violin are no mere special effects. Here and throughout, her way with the instrument is filled with expressive and flexible vocalistic shadings. One of Blake's compositions, the gentle and aptly named "Warmth and Innocence of a Child", follows. The melody and Fuji and Gallon's playing capture the classical element that permeated so much of Blake's writing as well as the expressive power of his blues.

Ann Ronell' classic "Willow Weep for Me" is the first of three pieces on which Mance is at the keyboard. If you imagine you've heard enough of this tune before, think again. His highly rhythmic and bluesy approach underscores a depth of feeling that is accentuated by his harmonic subtlety. The intimacy of the playing is all the more expressive for its sparseness. He and Fuji waste not a note.

For more information, visit juniorrance.com. Mance and Fuji are at Saint Peter's Apr. 13th. See Calendar.

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David Fiuczynski (RareNoise)
by Fred Bouchard

Sometimes you cannot quite believe what you're hearing. That can happen with players of phenomenal technique parsing unusual textures or fixating on territories between the scientific and natural worlds. Elusively unclassifiable guitarist David Fiuczynski leads a septet of peers and students (of his Planet Microjam Institute at Berklee College) in microtonal explorations into the realms of hip-hop and classical. Subtitled "Hommage à JDilla et Olivier Messiaen", the disc taps into the hip-hop producer's 'flammed' beats and French composer's playful study of adapting birdsong. The results are two lean, witty, brilliantly-hued yet ultimately meditative suites: "Flam!" features Helen Sharrah Davies' violin and Yazhi Guo's suona (Chinese oboe) and the shorter "Blam!" resonates with Rudresh Mahanthappa's sinuous altos (plural).

"Flam"'s raw materials—eerily melodic, cheerily colorful bird-songs—are emulated through microtonally mystical increments into poetic, bite-sized aquarelles. The Common Loon's primal wail is paired with the Carolina Chickadee's quizzical chatter for the leader's slide guitar. The pure, ditzzy sing-song of the Uirapuru (soundtrack staple of jungle flicks) summons variants

for violin and 'gamelan' bells. The deliberate descant of a Northern Nightingale brings forth bass and 'harmonica' in flam-jam mode while Black-faced Solitaire's sad song is treated with violin recitative and quivery ensemble tremolos. "Gagaku" stretches out oboe and percussion over lush Messiaen keyboard patterns. "Waldstimmen" (woodland voices) revisits the wispy aviary in sinuous contrapuntal kaleidoscopy.

"Blam!" treads lightly over more familiar improvisatory ground, Fiuczynski and Mahanthappa glossing provocatively on svelte bird-inspired melodies. Mahanthappa and drummer Alex 'BisQui!' Bailey mix it up coolly on "Organ Wren" (Trane meets Taiko) and on closer "Loon-ly Solitaire", Fiuczynski howls like a punk banshee with in-the-cracks 'vibraphone' before dueling altos kick in. Tantalizing possibilities unfold calmly yet endlessly in this reflective, resonating date.

For more information, visit rarenoiserecords.com. This project is at ShapeShifter Lab Apr. 14th. See Calendar.



Dedicated to the Art
Robert Silverman (s/r)
by Elliott Simon

Pianist Robert Silverman values composition, structure and phrasing and this release reveals he is also *Dedicated*

to the Art of music. Drummer Scott Hamilton and electric bassist Andy Bassford are intimately involved in the structure, melody and changes and tenor saxophonist James "Doc" Halliday flows beautifully through these contours yet slices across the grain when given room to blow. Silverman, occasionally doubling on cornet and flugelhorn, ably navigates the architecture whether it is laidback grooves, harder swinging constructions, funkier rhythms or surprisingly spiritual pathways.

Halliday's well-rounded reactions to the accessible bluesy attitude of opener "Cruisin" immediately invite the listener along for a smooth ride. "Jumpin Through Hoops" begins with a relaxed ensemble swing, giving way to Silverman's unexpected tension-building horn, freeing Halliday to do his thing. Both tunes serve as an introduction to the band's core approach. But the personal Hebraic sacredness evident in both "Hashem/Invocation" and "Jewish Tango" reveals the session's spiritual side. The former elegantly morphs into a beautiful ballad while the latter introduces a Spanish-tinged cantorial mode with an Ashkenazi doina. Very cool stuff. More familiar bluesy simplicity, however, allows "Elegy" to convey its equally poignant content and "There Goes My Heart" has Silverman emotionally reprising Nat King Cole on piano, horn and vocals.

The remaining tunes continue to explore the band's engaging ensemble playing, with the catchy "Sleight of Hand" further showcasing Silverman's versatility. The aptly titled "Let's Groove" captures the band's live synergy at NYC's intimate Sugar Bar to close out the set. Born out of comfort, respect and hard work, that difficult to define communal sixth sense is clearly evident on *Dedicated to the Art*.

For more information, visit silbox.wix.com/robertsilvermanjazz. Silverman is at Birdland Apr. 14th. See Calendar.

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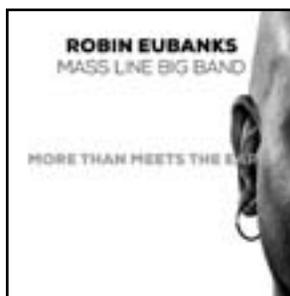
Don Braden Organix Quartet (Creative Perspective Music)
by Philip Freeman

Tenor saxophonist Don Braden has nearly two-dozen albums to his credit, with his latest a quartet with keyboardist Kyle Koehler, who he's been working with for over a decade, and drummer Cecil Brooks III, who first recorded with Braden in 1995. Guitarist Dave Stryker rounds out the group and two guests appear: trumpeter Claudio Roditi on "I Could Write a Book" and alto saxophonist Sherman Irby on closer "Driftn".

Luminosity is a hard-grooving set, with a couple of ballads and surprising unaccompanied Braden numbers to grant the listener time to reflect. The opening title track is Braden's own spin on John Coltrane's "Giant Steps" and while organ doesn't allow for the speed and precision pianist Tommy Flanagan showed on the original, Koehler keeps the tempo sprightly as Braden twists the melody into a new, slightly less intense and more upbeat form. Despite its title, the third track, "Bud Powell", is more of a showcase for the drums, as Brooks unleashes almost parade-ground snare rolls and frantic breakbeats. In the album's final stretch, the band adapts "A Whole New World" from the Disney movie *Aladdin*, treating the swelling, anthemic melody with respect and yielding impressive results.

"Chelsea Bridge" features only Braden—as it begins, the listener wonders when the rhythm section will come in, but they never do and by the time the piece ends it has inspired a kind of meditative wonder. The album's two guests acquit themselves well, without really taking over the tracks on which they are featured. "I Could Write a Book" gets a funky rearrangement; Koehler's solo recalls the early Blue Note work of Larry Young and Roditi is expressive, if restrained. The final track, "Driftn", features Irby's alto alongside Braden's tenor, honking and grinding in a way that recalls the Eddie "Lockjaw" Davis/Johnny Griffin band of the early '60s. It's a perfect capper to this romping, highly enjoyable album.

For more information, visit donbraden.com. Braden is at Club Bonafide Apr. 8th and Sistas' Place Apr. 16th. See Calendar.



More Than Meets The Ear

Robin Eubanks Mass Line Big Band (ArtistShare)
by George Kanzler

Trombonist Robin Eubanks has had long tenures with the Dave Holland Group and the SFJAZZ Collective. His last album, 2014's *Klassik Rock Vol. 1*, explored the possibilities of the electric trombone. This album creates expanded big band versions of mostly music

originally written for the two aforementioned groups, Eubanks, the main soloist and one of today's most resourceful and consistently compelling trombonists, supplementing his horn playing with electric trombone and occasional electronic percussion pads. What most distinguishes this project is the creativity and uniqueness of the large ensemble realizations.

Eubanks' Mass Line Big Band is progressive. His arranging concept builds on Gil Evans (electric trombone functioning as electric guitar did in Evans' Sweet Basil Monday Night Band), Jim McNeely and Maria Schneider. But Eubanks' charts are also progressive, as in progressing from one idea or sound to another, created more as incrementally evolving than easily circular, recurring patterns. For instance, on "A Seeking Spirit", stiff, clanky rhythms (those percussion pads) are gradually eclipsed by more fluid counterpoint from horn sections, soloists soaring over riffs and ensemble layers as a vaguely AfroLatin beat dominates under an articulate trombone solo. A similar metamorphosis takes place on "Full Circle", as a 16-bar odd meter is juxtaposed with sonorous horns and reeds, staccato brass punches and accelerating beats as it all races towards an electric trombone coda. Two tracks suggest blues-rock, both featuring electric multi-tracked trombone and Hammond B3 organ: ballad "Bill and Vera" and spot-on tribute "Blues for Jimi Hendrix". A montuno undercurrent makes the odd-meter "Yes We Can—Victory Dance" seductively propulsive and each track has rewarding moments. Closer "Cross Currents", a tropically propulsive flagwaver, features the bittersweet treat of one of late trumpeter Lew Soloff's last soaring, masterful solos.

For more information, visit artistshare.com. Eubanks is at Jazz Standard Apr. 19th-21st with SFJAZZ Collective. See Calendar.

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Poesia

Joyce Moreno/Kenny Werner (Pirouet)
by Marcia Hillman

There is something in the quality of Brazilian singer-songwriter Joyce Moreno's voice that immediately evokes an emotional response, a combination of intimacy and passion. Whether she is singing in her native Portuguese or in English, this quality pervades her new release. Moreno found the perfect partner in pianist Kenny Werner to explore a collection of 13 songs (eight sung in Portuguese and five in English with no noticeable accent). The Brazilian songs include pieces by Jobim, Dori Caymmi, Edu Lobo and two originals ("Second Love Song" co-written with Werner and "Novela" with Paolo Pinheiro) while the English language items are an eclectic group of songs, which include "Mad About The Boy", "Throw It Away", "Smile", "Some Other Time" and "The Water Is Wide".

Moreno starts off with "Second Love Song", followed by Caymmi's "E O Amor Outra Vez", Jobim's "Olha Maria" and Bruno Martino's "Estate" (whose soaring melody is perfect for Moreno's soaring voice) then takes a detour into English with a sensitive reading of Noel Coward's "Mad About The Boy", on which Werner shines with a bluesy solo. A little later, there is another detour into English with a Latin

treatment of vocalist Abbey Lincoln's "Throw It Away". Very notable after that is Moreno's heartfelt rendition of Jobim's "Pra Dizer Adeus", which features a well done call-and-response section. There is also Leonard Bernstein-Betty Comden-Adolph Green's "Some Other Time" with excellent work from both players. And for more diversity, there is closing traditional song "The Water Is Wide", interpreted in a hymnal approach.

Although Moreno may not be widely recognized in the U.S., she enjoys a reputation as one of Brazil's top artists and this album is a prime example of why.

For more information, visit pirouet.com. This project is at Blue Note Apr. 18th. See Calendar.



Heart Beat

Bill O'Connell and the Latin Jazz All-Stars (Savant)
by Russ Musto

Four decades of experience performing both traditional and contemporary music within the Latin jazz idiom has placed Bill O'Connell on the forefront of artists expanding the sound of the increasingly popular genre. On *Heart Beat*, the second album with the pianist's Latin Jazz All-Stars, he pulls it all together to present a diverse and rewarding program. The group

merges the venerable experience of longtime associates trombonist Conrad Herwig and reed and flute player Steve Slagle with the youthful intensity of bassist Luques Curtis and drummer Richie Barshay and adds master percussionist Roman Diaz. The addition of Cuban sonera Melvis Santa on three of nine tracks (seven of them O'Connell originals) further adds to the date's appeal.

Authoritative piano sets up the odd-metered groove of opener "Vertigo", a breezy 7/8 excursion whose harmonically rich melody beautifully blends soprano with trombone while framing compelling solos from the pair as well as the leader. "The Eyes Of A Child" is a dreamy journey featuring flute and mellifluous trombone floating airily over the hypnotic bata drum triad of Diaz and guest percussionists Clemente Medina and Diego Lopez. Santa's vocal coro is out front on the high-powered "Awani", which serves up energetic improvisations from the band's three soloists (Slagle on alto), propelled by vigorous polyrhythms. Jobim's "Waters Of March" and Wayne Shorter's "ESP" (featuring Santa's vocal), which bookend O'Connell's 5/4 montuno-driven "Tabasco", underscore his distinctive skills as an arranger. The title track showcases the steady, easy-grooving congas of Diaz that are the 'heartbeat' of the album while bright midtempo penultimate track "Wake Up" serves as a vehicle for solos by O'Connell, Herwig, Slagle (on alto) and Barshay. Closer "Peace On Earth" is a spiritually rich offering to the Santería orisha Obatalá; it features the bata ensemble, a powerful narration by Diaz and a vocal coro from Santa that highlights the depth of the AfroCuban roots of the music.

For more information, visit jazzdepot.com. This project is at Subrosa Apr. 25th. See Calendar.

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Too Marvelous For Words
Sal Mosca (Cadence Jazz)
 by Scott Yanow

Pianist Lennie Tristano, an influential teacher, created his own world of music during the second half of the '40s at the same time that bebop was becoming jazz' new mainstream. Tristano's early students included saxophonists Lee Konitz and Warne Marsh and pianist Sal Mosca, who would have turned 89 this month. Mosca grew from that foundation, worked with Konitz on and off from 1949 into the '60s as a sort-of Tristano surrogate and had an association with Marsh in the '70s. Other than records for Wave in 1959 released years later, it was not until 1977 that Mosca had the chance to make his own solo album.

Too Marvelous For Words is a five-CD set recorded live in the Netherlands during Jun. 19th-24th, 1981. Part of one of the concerts was broadcast but otherwise the performances are unreleased. The tapes, recorded by Mosca, were discovered after his death when his archive was being organized by the Institute of Jazz Studies at Rutgers. The sound quality is generally very good, particularly the Jun. 19th Hague concert.

Mosca, 54 at the time, shows he had studied much more music than that of Lennie Tristano. At various times one can hear Art Tatum's runs, relaxed stride of Teddy Wilson and bebop mastery of Bud Powell. Blended together with aspects of Tristano and Mosca's own musical personality, the result is a still-fresh solo style that is very much his own.

Mosca explores many standards, some disguised by new song titles and reharmonized chords, and digs into pieces by Tristano, Konitz, Marsh, Billy Bauer, Charlie Parker and Tadd Dameron. The fourth CD is almost exclusively his originals; among the best are "5 A.M." (an abstract "The Best Thing For You Is Me"), melodic "A Family Song" and driving "IotoGo", based on "All The Things You Are". Other highlights include "Donna Lee", Bauer's "Marionette" (on which Mosca sounds very close to Powell) and a version of "Love Me Or Leave Me" powered by a strong bassline. While a few numbers are repeated, his interpretations are different each time.

With over five and a half hours of music, this is a major addition to Mosca's musical legacy.

For more information, visit cadencejazzrecords.com



Live: SFJAZZ Center 2014: The Music of Joe Henderson
SFJAZZ Collective (SFJAZZ)
 by Ken Dryden

Since it was launched in 2004, the SFJAZZ Collective has combined the talents of a rotating international cast of allstar musicians. During annual tours members contribute arrangements of works by one well-known artist (usually, but not always from jazz) in addition to their own originals.

The 2014 ensemble was comprised of alto

saxophonist Miguel Zenón, tenor saxophonist David Sánchez, trumpeter Avishai Cohen, trombonist Robin Eubanks, vibraphonist Warren Wolf, pianist Edward Simon, bassist Matt Penman and drummer Obed Calvaire. The late tenor saxophone great Joe Henderson is the featured composer, starting with Zenón's percolating interpretation of the Latin-tinged "Recorda-Me". Simon's swirling introduction to "A Shade of Jade" takes this infrequently performed exotic gem into new territory, with Wolf's fierce attack fueled by the lush background of the horns. Cohen's tense arrangement of "Inner Urge" is notable for its rich interplay and Sánchez' gruff, big-toned solo. Calvaire's multi-faceted scoring of "Fire" blends AfroCuban rhythms and a bit of humor. Penman arranged the chart for "AfroCentric" and opens it with an intimate, extended solo for himself, then shifts to brisk postbop, showcasing explosive trombone.

The originals also deserve high praise. Penman's "Big Tent, Little Tent" seduces the listener with its soft, funky flavor. Eubanks' "Cross Currents" blends postbop and AfroCuban rhythms, featuring blistering solos by the composer, Sánchez and Simon, in addition to strong ensemble work. Wolf has become one of the most recognized vibraphonists in his still young career and his playful ballad "Four Stars From Heaven" is ample proof of his skills as a composer. Zenón's imaginative "Synthesis of a Band", which consists of three brief movements, finds the band fully engaged in his vision. Simon's fast-paced "Locura" finds him providing a stimulating, constantly evolving undercurrent for potent solos by Wolf and Sánchez, though the diverse ensemble sections prove to be equally fascinating.

While the SFJAZZ Collective has put together many different ensembles of artistic merit, this 2014 edition is one of the best.

For more information, visit sfjazz.org. This group is at *Jazz Standard* Apr. 19th-21st. See *Calendar*.



Into the Silence
Avishai Cohen (ECM)
 by Tom Greenland

Trumpeter Avishai Cohen has steadily built his reputation through seven albums and successful collaborations as a sideman, but *Into the Silence*, his debut for ECM, touches a new creative plateau. A threnodic suite for his late father, the album is a somber and deeply felt reflection on the man's life, expressed through episodic compositions that seem to wander with intention, as if the son were walking through the now-empty rooms of his father's house, poring over objects and symbols.

Cohen brings drummer Nasheet Waits from his Triveni trio, bassist Eric Revis and pianist Yonathan Avishai from two previous albums and guest Bill McHenry on tenor saxophone. Hearing Cohen's sparse, Harmon-muted tone and broken phrases over the opening track, it is tempting and easy to compare his sound and ethos to Miles Davis, or perhaps Chet Baker, for their dark tenderness; but this is offset by Cohen's boisterous warmth, humor and a sense of affirmation more reflective of Clifford Brown.

Like most of his projects, Cohen leads from behind here, with declarative but restrained piano giving shape to much of the musical architecture and Revis and Waits' close synchrony giving an emphatic boom

and push. The latter's martial toms and busy figures constantly inject enthusiasm without commandeering the ongoing conversation. On several tracks McHenry doubles the melody and offers intuitive echoes to Cohen. After the relative reserve of the opening tracks, Cohen finally bares himself on "Behind the Broken Glass", soaring ecstatically into high register, wailing with primal intensity, all without raising his 'voice'.

Into the Silence is a beautiful listening experience, a fully satisfying artistic venture that more than meets the high expectations placed on it.

For more information, visit ecmrecords.com. This project is at *Jazz Standard* Apr. 26th-27th. See *Calendar*.

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#JIVECULTURE
Jeremy Pelt (HighNote)
 by Joel Roberts

Although the hashtag in the title suggests something trendy and contemporary, the new release from Jeremy Pelt is a bit of a throwback affair, a return to the straightahead, acoustic approach that first won him acclaim as a top-shelf mainstream trumpeter.

#JIVECULTURE is a stripped-down quartet session notable for the presence of legendary bassist Ron Carter, along with veteran drummer Billy Drummond and frequent Pelt pianist Danny Grissett. The album is split into two halves, roughly described as a mostly standards hardbop Part I and an all-originals postbop Part II. The opener, Pelt's "Baswald's Place", is a burner providing a perfect showcase for Pelt's firebrand trumpet skills, which merit comparison to the likes of Lee Morgan and Freddie Hubbard. That is followed by Carter's "Einbahnstrasse", a loping blues built on a funky bassline and featuring more searing solo work from Pelt along with a masterful solo from the composer. Two infrequently heard ballads, Cole Porter's "Dream Dancing" and Dave Grusin's "A Love Like Ours", close out Part I, highlighting Pelt's supple tone.

The more exploratory Part II kicks off with a superbly executed solo from Drummond, a drummer

with a supremely light touch, which leads into Pelt's "The Haunting". It's one of several tunes on the second half evoking the modal moods of the classic Miles Davis Quintet anchored by Carter. Closing "Desire", in particular, sounds ripped from the pages of Davis' mid '60s songbook. That's no real criticism, however. Pelt isn't trying to reinvent the wheel here. #JIVECULTURE features some of the most confident, brilliantly played music of Pelt's career, which is no small feat.

For more information, visit jazzdepot.com. Pelt is at Smoke Apr. 22nd-24th. See Calendar.



William Parker: Stan's Hat Flapping In The Wind
Lisa Sokolov/Cooper-Moore (Centering-AUM Fidelity)
 by Clifford Allen

43 years after William Parker's first commercial release, he has entered a place where artistry, musicianship and community bulwark are of equal import. An empathetic writer and historian able to tease out honesty and depth from his collaborators in musician-to-musician interviews, a similar sense of poetic dialogue and considered experience emerges in an operatic suite titled *Stan's Hat Flapping in the Wind*, which Parker has been composing since 1994.

19 of the cycle's songs and fragments appear on this disc featuring singer Lisa Sokolov and pianist Cooper-Moore, augmented on one track by cellist Jake Sokolov-Gonzalez. Sokolov's throaty delivery is focused, rangy and detailed, granting dry heaves of gospelized immediacy on "Mahalia", which take a momentary detour into wordless play supplanted by Cooper-Moore's hushed, flowery glint. "Autumn Song" is one of the set's most beautiful capsules, hushed repetition a pedal-damped support for the darting, narrow movement of an imagist poem capturing isolated floral reflections (picked up a few beats later in the sharp ochre turns of "The Greatest Revolutionary"). Parker's dedication to departed heroes is rendered in portraits of artists including Jeanne Lee, David S. Ware, Butch Morris and Mahalia Jackson—"Invocation", for Ware, places caressing entreaties of possibility and loss aside dusky harmonics and tightrope footfalls while Lee (with whom Sokolov also collaborated) is given to an especially moving vision in "For Jeanne Lee". With 41 more compositions in *Stan's Hat* yet to be recorded, we have much to look for and learn from via Parker's meditation and witness.

For more information, visit aumfidelity.com. This project is at Manna House Workshops Apr. 17th. See Calendar.



LOVE
Majamisty TriO (Cosmic Sounds)
 by Eric Wendell

While not orchestral in its design as classical music suggests nor swinging in the traditional sense that jazz conveys, Majamisty TriO's *LOVE* contains ingredients

from both genres, resulting in a refreshing experience.

Opener "Thin Moon" executes what the trio does best: combining brief sketches that vary in style and dynamics, creating a collage of influences. Pianist Maja Alvanović's airy touch combined with propulsive jabs pushes the group forward. Joining her is bassist Ervin Malina, whose quick transition between arco and pizzicato creates colossal sheets of sound, while drummer Ištvan Čik's cymbal ornamentations produce jaunty elegance. What Majamisty TriO may lack in swing, it makes up for with laid-back nuances, which is where Malina excels, acting as adhesive between the melodic output of Alvanović and atmospheric quality of Čik. "Suddenly Japan" is him at his best, evinced by a striking solo playing off of both Alvanović and Čik while carrying his own melodic voice.

LOVE benefits from the contributions of several guests. Whether it is vocalist Aleksandra Drobac doubling the piano melody with neutral syllables on "Rain Dots" or the ethereal guitar, saxophone parts and vocal parts on "Mustard Fields" these prove to be the highlights of the album, proffering the idea that while strong as a trio, it is at its best accompanying additional melodic voices. This is especially true on the title track with trumpeter Damir Bacikin, where the group goes from neo-noir qualities to an inspirational outcry.

What is lacking is danger; the thought that this carefully executed music could possibly go off the rails into unexplored territory. Otherwise, this minor infraction can be overlooked as *LOVE* delivers a strong example of contemporary chamber jazz and what the modern piano trio can achieve.

For more information, visit majamisty.com. Maja Alvanović is solo at Kirov Recital Hall Apr. 16th and The Drawing Room Apr. 17th. See Calendar.



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Ramble
SWQ (Leo)
by Stuart Broomer

Sandra Weiss is a Swiss alto saxophonist/bassoonist whose background includes studies at Berklee, folk music research and membership in Frantz Loriot's Notebook Large Ensemble and Insub Meta Orchestra, a brilliant Zurich-based large ensemble devoted to drone-centered improvisation. Her quintet, formed during a stay in Brooklyn, is comprised of Jonathan Moritz (soprano and tenor saxophones), Kenny Warren (trumpet), Sean Ali (bass) and Carlo Costa (drums).

That instrumentation suggests a conventional jazz group, but that illusion ends with the first note. The focus is less on line than on the minutiae of sound magnified to a central place in the music: Warren's muffled trumpet elides with the ease of a trombone while elsewhere he finds the brass equivalent of reed or string harmonics; granular reed sounds merge with the percussion; Ali and Costa set up a consistently even turbulence in which their parts cannot be clearly distinguished; tenor sounds vacillate between a flute and an oscillator. The musicians exchange sounds as if involved in an abstract conversation or assembling a collective collage—an isolated exclamation here, murmured aside there—all the time creating divergent textures, densities and layers, all of it possessing an underlying force varying from piece to piece but that can suddenly take on extraordinary momentum without the appearance of a conventional musical line.

The most animated music comes on "Dispersion", the third and final segment of the improvised "Transition Suite": alto is purified noise here, a dense blast at once emotive and mechanized against the fierce knitting of bowed bass and percussion. The much thinner sounding "Ramble On", however, is just as intense in another way, as the winds' minimal utterances struggle toward and achieve a kind of new and authentic speech. This is extraordinary work that leaves one wanting more, because one knows it won't be the same.

For more information, visit leorecords.com. This project is at Delroy's Cafe and Wine Bar Apr. 18th and Rye Apr. 20th. See Calendar.



Cohearence
Yellowjackets (Mack Avenue)
by Alex Henderson

It's been a long road for Yellowjackets, whose eponymous debut was released by Warner Bros. Records in 1981. Along the way, the L.A.-based group has experienced both lineup and stylistic changes. 2016 Yellowjackets is a fusion/postbop quartet of Bob Mintzer (tenor and soprano saxophones), Russell Ferrante (keyboards and acoustic piano), Will Kennedy (drums) and newcomer Dane Alderson (electric bass). *Cohearence* is a diverse effort that finds Yellowjackets acknowledging everyone from John Coltrane and

Eddie Harris to Weather Report.

If one were to play *Cohearence* alongside some of the '80s recordings, the evolution would be obvious: early albums were slicker, more groove-oriented and overtly R&B-minded. Yet some things haven't changed. The strong Weather Report influence from the beginning has not disappeared. Listening to Kennedy's "Fran's Scene", Mintzer's "Inevitable Outcome" or clever "Child's Play" or Ferrante's "Golden State", it is evident that Yellowjackets still reveres the innovations of Joe Zawinul and Wayne Shorter and Jaco Pastorius (Weather Report bassist from 1976-81) is one of Alderson's musical ancestors. Songs influenced by Weather Report are only part of the picture. Ferrante's funky "Eddie's in the House" is an ode to tenor saxophonist Harris and Mintzer acknowledges his style without losing his own sound. Another one of Mintzer's major influences is Coltrane, saluted with "Trane Changing", a variation of the notoriously difficult blowing vehicle "Giant Steps", played at a relaxed tempo. Although original material dominates *Cohearence*, one of the most interesting tracks is an unlikely interpretation of the 19th Century folk standard "Shenandoah". Yellowjackets plays the song on its own terms, stylistically somewhere between Weather Report and Michael Brecker.

Fusion has long since proven itself to be a valid part of jazz expression, regardless of what purists claim. And with *Cohearence*, it is good to see Yellowjackets still recording interesting albums after 35 years.

For more information, visit mackavenue.com. This project is at Birdland Apr. 19th-23rd. See Calendar.



Young
Rolf Sturm (Water Street Music)
by Elliott Simon

Despite their last name, Victor and Neil Young have little in common musically but this solo release from acoustic guitarist Rolf Sturm changes that. Composer/arranger Victor Young helped to define a time when movie music was written with an ear toward generating hit records from jazz bands, popular musicians and vocalists. His tunes are harmonically interesting yet invite lyrics. Standards like "Stella by Starlight" and "My Foolish Heart" have provided inspiration to jazz musicians for generations with good reason. Guitarist/singer/songwriter Neil Young represents the antithesis of this approach with a 50-year career of country-inspired songs that have become rock/folk anthems. Victor Young's catalogue is custom made for Sturm's beautiful touch, harmonic appreciation and musical acumen but Sturm also unexpectedly finds a similar essence in Neil Young's compositions.

Sturm impresses with how he can take Victor Young songs from as early as 1918 that have been performed to death and make them his own. Opener "Sweet Sue, Just You" is delicately portrayed yet retains hints of Django Reinhardt's version while closer "Golden Earrings" preserves subtle shades of its original mysterious Gypsy ambiance. "A Weaver of Dreams" is dexterously executed with fragile chords, spot-on harmonics and crisp clean lines and "I Don't Stand a Ghost of a Chance" is made over through creative syncopation within a gentle yet harmonically powerful approach. The poignant ballad "When I Fall in Love" is expanded through unhurried intimate examination and the tantalizing romance in "Love Letters" is tastefully deconstructed—true artistry.

Sturm impressively recasts the four Neil Young songs that are judiciously sprinkled throughout the program: the whine of "Cowgirl in the Sand" is thankfully tempered with warm chords; "One of These Days" has its syrupy wistfulness downplayed by highlighting its country roots; "Pocahontas" receives an elegantly complex facelift; and "Tell Me Why" has its happy/sad message softened. *Young* will not disappoint fans who have come to expect the inventive nylon string stylings for which Sturm is known.

For more information, visit waterstreetmusic.org. Sturm is at The Firehouse Space Apr. 17th with Walter Thompson's Soundpainting Workshop. See Calendar.

ON SCREEN



Live at Sculpture Park Wuppertal 2015
Gunter Hampel (Birth)
by Andrey Henkin

Gunter Hampel, player of bass clarinet, flute and vibraphone, is, at nearly 79, one of the original 'original' German and European jazz musicians. Perhaps he is not Eru Ilúvatar himself but definitely among the Valar and still affecting the course of jazz and improvised music throughout Middle Earth.

He has documented himself and his various collaborations extensively on his Birth Records since 1969, stepping up the pace even more in the CD and DVD era. Among the more recent entries in the latter category is this two-disc set taken from a March 2015 concert at the remarkable glass enclosure inside the Skulpturenpark Waldfrieden in Wuppertal, Germany, some two hours from Hampel's birthplace and current residence Göttingen. Joining the veteran are two musicians over four decades younger—Bernd Oezsevim (drums) and Johannes Schleiermacher (saxophone)—yet who have both been part of Hampel's groups for over 15 years. The quintet is completed by Hampel's daughter with famed avant garde vocalist Jeanne Lee, Cavana Lee Hampel, also a singer, and dancer Danilo Cardoso, filling a role previously held by Prince Alegs.

The first set, an approximately 40-minute improvisation, could be titled "From Twilight to Darkness", the band starting out at the fringes of the enclosure in fading sunlight and moving past rows of stern Germans to a stage soon enveloped in night. Hampel begins on flute and then moves to vibraphone, each highlighting a different otherworldly aspect of the music. The charmingly amateurish camera-work focuses much attention on Cardoso's reactive rather than ideological movement. The second set is broken up into several long compositions, hip little shuffles and the European brand of freebop Hampel helped to develop. He and Schleiermacher begin one tune both on flutes and in one of the last pieces, Hampel finally picks up his bass clarinet though the room acoustics don't allow for good reproduction. Cardoso removing his shirt to show off his back muscles is too much information.

Hampel's white hair belies his vigorous playing. He has discovered the fountain of youth, endlessly replenishable in his young charges.

For more information, visit gunterhampelmusic.de



Man Made Object
GoGo Penguin (Blue Note)
by Philip Freeman

GoGo Penguin, a new U.K. piano trio, is attempting to reshape that too-familiar musical configuration for the 21st Century—a goal that's been shared by The Necks, Dawn of Midi, E.S.T. and others. On *Man Made Object*, their Blue Note debut, pianist Chris Illingworth, bassist Nick Blacka and drummer Rob Turner write pop-friendly melodies, combine organic instruments with futuristic (by jazz standards) studio technology and generally make their music as palatable as possible to the kind of people who would be more likely to listen to Coldplay or Underworld than Vijay Iyer or Matthew Shipp (who went through his own electronics-tinged phase 10-12 years ago).

Some of the hookiest pieces on this album are "Branches Break", "Quiet Mind", "Initiate" and the closing "Protest". The tunes have big major-chord choruses recalling '80s pop and one or two quirky sonic touches each. "Quiet Mind" features a slight electronic tweaking of the drums while "Initiate" opens with a mock-Chinese piano figure and bass being bowed in imitation of a one-stringed fiddle, before becoming another anthemic, easy-to-remember song. "Protest" should be retitled "Celebrate"—its huge throbbing bass and heavily reverbed piano make it jazz built for stadium concerts. There's also a really nice ballad, oddly titled "GBFISYSIH", on which Turner picks up brushes and Blacka plays like he's taking cigarette breaks between notes.

Fortunately, the music on *Man Made Object* isn't all quite so simplistic or eager to please. As track titles like "Smarra" and "GBFISYSIH" should indicate to a certain class of listener, these guys are obviously fans of Aphex Twin and Autechre as well and those IDM ("Intelligent Dance Music") pioneers get unmistakable nods here. "Smarra" pairs slow, romantic piano with a very fast and complex live breakbeat but, at about the four-minute mark, the music starts to be swallowed up by static; the track ends with 90 seconds of ambient throbs and synth notes that sound lost in space. "Weird Cat" turns bass into a massive, springing sound like a North African guimbri and features more breakbeats while piano clangs like the hammers are wrapped in tinfoil. Ultimately, this album is like a fishhook stuck inside a jellybean; initially palatable, it'll catch in your throat and linger.

For more information, visit bluenote.com. This project is at *Le Poisson Rouge* Apr. 27th. See Calendar.



Traces
Camila Meza (Sunnyside)
by Tom Greenland

Camila Meza, originally from Chile, is something of a 'Renaissance ma'am', equally versed in singing, songwriting, guitar playing and small-group arranging.

Each skill set complements and enhances the others—her lyrics and melodies masterfully vocalized and accompanied, her improvisations simultaneously sung and played.

With *Traces*, her fourth release, her original compositions come increasingly to the fore. "Para Volar", "Away", the title track, "Mar Elástico", "Mangata" and "Emerald" show her to be a sensitive, ruminative lyricist (in both Spanish and English) and a singular tunesmith who fashions crystalline, airplay-friendly melodies underpinned by unusual chord movement and chromatically moving inner lines. Covers of Djavan's "Amazon Farewell", a buoyant samba promoting environmental consciousness; Victor Jara's "Luchín", performed solo over a blanket of beautiful fingerpicking; and Stephen Sondheim's "Greenfinch and Linnet Bird", showcasing the flexibility and conversational qualities of Meza's voice, all demonstrate her ability to leave her distinctive imprint on others' compositions. These tunes all benefit from Meza's spare but effective arrangements and their interpretation by her core group of keyboardist Shai Maestro (a vigorous but never obtrusive Man Friday on this date), bassist Matt Penman and drummer Kendrick Scott, augmented by percussionist Bashiri Johnson, cellist Jody Redhage, who plays counterpoint on several tracks, and guest vocalist Sachal Vasandani, whose mellow baritone provides a simpatico foil to Meza's lead on "Away".

Initially inspired by George Benson, Meza ghosts her guitar solos with scat vocals, revealing an acute ear for colorful, in-the-crack pitches, which lend telling detail to her improvised narratives. Given the song-centered nature of the project, improvisations are generally succinct, but her guitar/scat solos on the title track, "Mar Elástico", "Greenfinch and Linnet Bird" and "Mangata" all have strong architecture and lyricism and give a tantalizing hint of what she might do with more room to stretch out. *Traces* is an impressive effort, sure to garner Meza wider attention from both the jazz and not-so-jazz crowds.

For more information, visit sunnysiderecords.com. Meza is at *The Jazz Gallery* Apr. 5th with Guilhem Flouzat, *Zinc Bar* Apr. 25th with Beat Kaestli and *Bar Next Door* Apr. 30th with Or Bareket. See Calendar.



Night Flight to Dakar/Xanadu in Africa
Al Cohn/Billy Mitchell/Dolo Coker/Leroy Vinnegar/
Frank Butler (Xanadu-Elemental Music)
by Stuart Broomer

In 1980 producer Don Schlitten of Xanadu Records took a stellar band to Senegal. This two-CD set reissues the two LPs resulting from the tour. The band combines tenor saxophonists Al Cohn and Billy Mitchell (who died 15 years ago this month) with a solid rhythm section of West Coast hardboppers: pianist Dolo Coker (who died 33 years ago this month), bassist Leroy Vinnegar and drummer Frank Butler. Cohn recorded frequently for Xanadu (including dates co-led with Jimmy Rowles [*Heavy Love*] and Dexter Gordon [*True Blue* and *Silver Blue*]) and Coker and Butler enjoyed their only dates as leaders for the label.

Events in Senegal included the first live recording of American jazz musicians in Africa, a spontaneous performance with village musicians and another with celebrated African drummers, though what one gets here are the straight-up club performance and a concert

recording by the Americans.

The band harkens back to the two-tenor vogue of the '50s when Cohn co-led one of the most popular with Zoot Sims. Like the organ trio, it's a format that can convey maximum force, a stand-in for a big band, though the best of them (Gene Ammons and Sonny Stitt; "Lockjaw" Davis and Johnny Griffin) also exploited stylistic contrast as well as the element of the cutting contest. While Cohn and Mitchell are distinctive—the former with stronger roots in the Swing Era and baritone-like lower register, the latter more attached to hardbop harmonies and a certain metallic burr—their styles are more complementary than contrasting. No doubt inspired by the special circumstances and the audience enthusiasm, they blow up a storm on some elemental tunes, many with tenor saxophone lineage: Count Basie's "The King" (an Illinois Jacquet signature), "Robbin's Nest" (Jacquet's tune written with Sir Charles Thompson) and "Blues Up and Down" (by Ammons and Stitt). Mitchell's "Sweet Senegesele (sic) Brown" has a likelier title on the original session sheets and the saxophonists' individual ballad features are also familiar, Cohn playing "I Surrender Dear" and Mitchell "Easy Living".

Oscar Pettiford's "Blues in the Closet" is a terrific feature for Vinnegar's exemplary walking bass while "Don't Let the Sun Catch You Crying" (originally written and performed by British group Gerry and the Pacemakers) is a piano trio feature for the talented Coker, a subtle musician who suffered the special neglect reserved for black hardboppers on the West Coast. The cumulative result is consistently engaging, joyous music, emphasizing the band's direct communication, rhythmic energy and high spirits.

For more information, visit elemental-music.com

JAZZ VESPERS JAZZ + PRAYER ALL ARE WELCOME	
4/3 5:00 PM	BIRGITTA FLICK QUARTET
4/10 5:00 PM	ROOSEVELT ANDRE CREDIT & CHOIR
4/17 5:00 PM	EMILIO TEUBAL QUARTET
4/24 5:00 PM	GIUSEPPE DE GREGORIO QUARTET
MIDDAY JAZZ MIDTOWN WED. HOUR-LONG CONCERTS \$10 SUGGESTED	
4/6 1PM	LOU CAPUTO NOT-SO-BIG-BAND
4/13 1PM	JUNIOR MANCE TRIO
4/20 1PM	STAN RUBIN'S TIGERTOWN FIVE FEAT BARRY BRYSON
4/27 1PM	BARRY HARRIS TRIO
SAINT PETER'S CHURCH 619 LEXINGTON AVE @ 54TH STREET	

ON THIS DAY

by Andrey Henkin



Ella in Rome: The Birthday Concert
Ella Fitzgerald (Verve)
April 25th, 1958



Back at the Chicken Shack
Jimmy Smith (Blue Note)
April 25th, 1960



Erna Morena
Association P.C. (MPS)
April 25th, 1972



Carmina
Tete Montoliu (Jazzizz)
April 25th, 1984



Homage To Carla
Paul Bley (Owl)
April 25th, 1992

Discovered in the vaults of Verve Records, this live recording from the Teatro Sistina in Rome was released 30 years after the fact. Fitzgerald was 41 at the time (not 40 as stated on the back cover) and at the peak of her abilities (her *Sings the Irving Berlin Songbook* from a month earlier won a Grammy). The album combines tunes from both the afternoon and evening concerts, Fitzgerald accompanied by Lou Levy (piano), Max Bennett (bass) and Gus Johnson (drums), with the Oscar Peterson Trio replacing Levy and Bennett for "Stompin' At The Savoy".

This was a busy day for organ player Jimmy Smith. In addition to this album, he also recorded the tracks that would become *Midnight Special*. It's the same band for both: Smith, Stanley Turrentine (tenor saxophone), Kenny Burrell (guitar) and Donald Bailey (drums). Smith wrote the title track and "Messy Bessie" while Turrentine penned "Minor Chant". The LP was completed by Sigmund Romberg-Oscar Hammerstein's "When I Grow Too Old To Dream", the CD adding Jimmy McHugh-Dorothy Fields' "On The Sunny Side Of The Street".

The lure of jazz-fusion and art rock was hardy confined to the U.S. and U.K. Out of Northern Europe came Association P.C., a short-lived band with a 1970 debut on Munich (under drummer Pierre Courbois' leadership) and a handful of releases on MPS, this being the second. The band was comprised of Dutchmen Courbois and Jasper Van't Hof (keyboards) and Germans Toto Blanke (guitar) and Siggie Busch (bass). All members contributed compositions, with one section of the five-part title suite credited to the entire band.

Bassist John Heard was a regular collaborator with blind Spanish pianist Tete Montoliu in the early '80s. This album, however, is the only time Montoliu recorded with drummer Sherman Ferguson (of Catalyst fame). Waxed in Hollywood, CA for the briefly existing Jazzizz label, the album's Montoliu originals are the title track and humorously titled "Please! No More Smoking!". The rest of the album is tunes by Richard Rodgers-Lorenz Hart, Kenny Dorham, Dizzy Gillespie-Kenny Clarke, Victor Young-Ned Washington and Benny Golson.

Pianists Paul Bley and Carla Bley (née Borg) were divorced in 1967 after ten years of marriage. Paul encouraged Carla's early composing and would continue (as did many others) playing her music throughout his career. This album comes on the heels of the December 1991 SteepleChase release *Plays Carla Bley* but, unlike that album, finds Paul playing solo. The material was originally recorded on albums ranging from 1962-74 and shares seven tunes with the 1991 album, adding "Closer", "And Now The Queen", "King Korn" and "Overtone".

BIRTHDAYS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

April 23
†Jimmie Noone 1895-1944
†Little Benny Harris 1919-75
†Ito Puentes 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
Bryant Carratt b.1959
Chris Lightcap b.1971
Petr Cancura b.1977

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

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

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

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

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

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

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



CARL ALLEN
April 25th, 1961

The Milwaukee native came to New York as part of the '80s Young Lions generation, that heralded group of players who embraced and expanded upon the jazz tradition established in the '50s and early '60s. Allen has worked with Jackie McLean, Freddie Hubbard, Art Farmer, George Coleman, Woody Shaw, Donalds Harrison and Byrd, Benny Green, Dewey Redman, Vincent Herring, Eric Alexander and many others in a discography nearing 300 recordings; co-released albums with bassist Rodney Whitaker for Mack Avenue in the late Aughts (*Get Ready and Work to Do*); and led bands of his own (his first two albums came out in the mid '90s on Atlantic), including the recent drum tribute project *The Art of Elvin*. (AH)

CROSSWORD

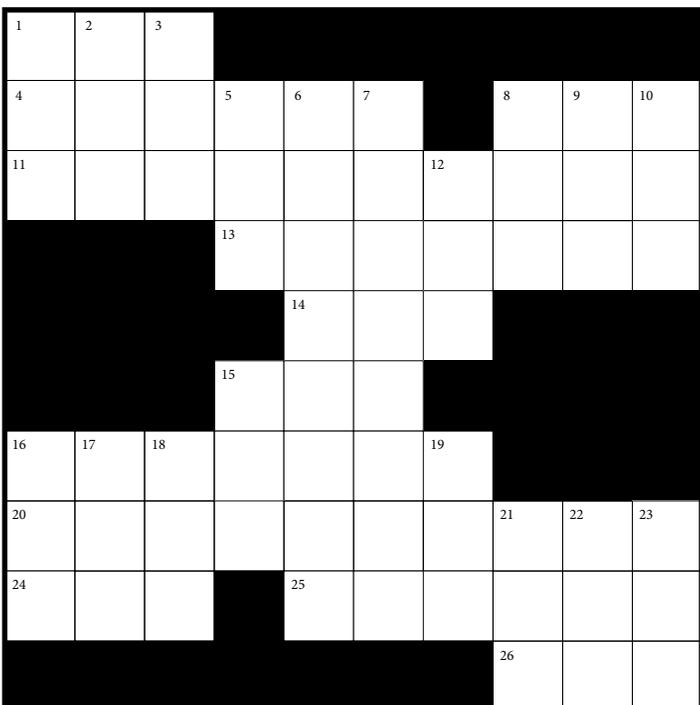
ACROSS

- Shorty Rogers tune "Back To The Basie-_____"
- David Fiuczynski album KiF Express has a tune named for this red wine variety
- Finnish label that is home to Wadada Leo Smith
- Narada : Walden :: ? : McLaughlin
- Formal address to a '60s Prestige soul-jazz vibraphonist?
- Teenaged drum prodigy Nazir who is the younger brother of Justin Faulkner
- Guitarist Keith Rowe did a 2012 residency at this Alfred University dept.
- 1962 Sonny Lester Orchestra tune "_____ Cake Walk"
- This fusion drummer released *Venusian Summer* in 1975
- This Mercer's Orchestra backed up Chet Baker on his 1959 album *With Fifty Italian Strings*
- Young Prez
- "Pretty Eyes" co-author _____ Piper Welsh

DOWN

- 1982 Elliott Sharp Zoar album

- Repeated, a Cuban dance form adopted in some Latin jazz
- Coleman Hawkins/James Moody tune "_____ -Sah"
- 1977 Larry Coryell Arista album *The Lion and the _____*
- AACM percussionist Ra
- 1983 Dollar Brand Enja album named for Southern African country
- Joachim Zopf recorded a solo saxophone ode to this active chemical in marijuana
- 1965 Willie Bobo Verve album _____ *Dos Tres 1•2•3*
- Ornette Coleman song "Una _____ Bonita"
- This former Miles Davis guitarist goes by this nickname
- Stanley Cowell tune "_____ Mukhtarr Mustapha"
- "_____ The Things You Are"
- Trumpeter Morgan or bassist Bill
- Tokyo's Shinjuku Pit _____
- Brandee Younger is Vice President of the Long Island Chapter of this org.
- Japanese electric bassist Masaaki
- 2012 Wadada Leo Smith Cuneiform album _____ *Freedom Summers*
- The Swing _____



By Andrey Henkin

visit nycjazzrecord.com for answers

Friday, April 1

- Spaces: Lil Buck, Jared Grimes, and Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Theater 8 pm \$40-140
- Shunzo Ohno's ReNew with David Berkman, Clifford Carter, Mark Egan, Billy Kilson, Ray Spiegel Symphony Space Leonard Nimoy Thalia 7 pm \$35
- Tom Harrell Quintet with Ralph Moore, David Virelles, Ugonna Okegwo, Adam Cruz Village Vanguard 8:30, 10:30 pm \$30
- Bobby Watson Quartet with Xavier Davis, Curtis Lundy, Victor Lewis Smoke 7, 9, 10:30 pm \$40
- Ravi Coltrane's The Void with Ralph Alessi, Andre Murchison, Glenn Zaleski, Dezron Douglas, Kush Abadey Jazz Standard 7:30, 9:30 pm \$35
- Omar Sosa Quarteto AfroCubano with Leandro Saint-Hill, Childo Thomas, Ernesto Simpson Blue Note 8, 10:30 pm \$35
- Lee Hogans Blue Note 12:30 am \$10
- Roger Kellaway Trio with Joe Cohn, Jay Leonhart and guest Ludovic Beier Jazz at Kitano 8, 10 pm \$30
- Alicia Olatuja with Jon Cowherd, David Rosenthal, Michael Olatuja, Otis Brown III Birdland 8:30, 11 pm \$40
- Uhadí—All-Stars of Johannesburg Jazz: McCoy Mrubata, Jazzmeia Horn, Feya Faku, Paul Hanmer, Herbie Tsoaeli, Justin Badenhorst Dizzy's Club 7:30, 9:30 pm \$40
- Brubeck Institute Jazz Quartet Dizzy's Club 11:30 pm \$10
- Duke Robillard Idium 8:30, 10:30 pm \$27.50
- William Hooker's Evidence: The Baldwin Suite with Tor Snyder, Jesse Henry, Matt Lavelle, AkuStyx, Mark Hennen Roulette 8 pm \$20
- Andrea Parkins/Mat Maneri; Matthew Ostrowski, Ches Smith, Andrea Parkins Ibeam Brooklyn 8:30 pm \$15
- Milt Hinton Jazz Perspectives Series: Miles Griffith and Kirk Nurock Baruch Performing Arts Center 8 pm \$30
- Sam Newsome Quartet with Meg Okura, Reggie Nicholson, Hilliard Greene; Sam Sadigursky/Meg Okura Duo The Stone 8, 10 pm \$15
- Tommaso Cappellato Quartet with Michael Blake, Gary Versace, Stefano Senni Bar Lunatico 8:30 pm
- Ben Monder Trio with Gary Wang, Diego Voglino Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Lage Lund 4 with Sullivan Fortner, Ben Street, Tyshawn Sorey Comelia Street Café 9, 10:30 pm \$10
- Michael Weiss Quartet; Philip Harper Group; Lawrence Leathers Trio Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- Corin Stiggall Quintet; Jared Gold/Dave Gibson Group; Craig Wuepper Fat Cat 6, 10:30 pm 1:30 am
- Dance & Strings with Djassi Johnson: The Why: Anders Nilsson, François Grillot, Jeremy Carlstedt; Edith Lettner Trio with Ras Moshe, Warren Smith Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- Devin Bing and the Secret Service; Noël Simoné Band of Friends with Bernard A. Myers, Jr., John Lander, Dylan Kaminkow, Elisee Augustin, Keenyn Omari Moore, Peter DelGrosso; Matt Malanowski Trio with Nick Dunston, Tim Rachbach Club Bonafide 7, 9:30, 11 pm \$10-20
- Stan Kenton's Contemporary Concepts—A 60th Anniversary Tribute: Manhattan School of Music Jazz Orchestra Manhattan School of Music Borden Auditorium 7:30 pm
- Soul Understated with Mavis Poole Gin Fizz Harlem 9, 10:30 pm
- Cole Ramstad; Brian Newman The Django at Roxy Hotel 8:30, 10 pm
- Chris Norton The Lounge at Roxy Hotel 7 pm
- Kuni Mikami Trio with Michi Fuji Tomi Jazz 9 pm \$10
- Glauco Lima Quartet; David Ullmann/Craig McGorry Group Silvana 6, 7 pm

- Masami Ishikawa Trio Cleopatra's Needle 8 pm
- Valentina Marino Shrine 6 pm

Saturday, April 2

- Nelson Riddle's *Cross Country Suite*: Wooster Symphony Orchestra directed by Jeffrey Lindberg with guests Paquito D'Rivera, Gregoire Maret Symphony Space Peter Jay Sharp Theatre 7:30 pm \$35-45
- The Pan Asian Chamber Jazz Ensemble plays Ryuichi Sakamoto: Meg Okura, Anne Drummond, Jean-Michel Pilc; The Pan Asian Chamber Jazz Ensemble plays Pharaoh's Daughter: Basya Schechter, Meg Okura, Anne Drummond, Sam Sadigursky, Jean-Michel Pilc The Stone 8, 10 pm \$15
- Kris Davis Quartet with Ingrid Laubrock, Stephan Crump, Ches Smith Comelia Street Café 9, 10:30 pm \$10
- Jay Clayton/Ken Filiano; Sean Ali, Leila Bordreuil, Joanna Mattrey; Whit Dickey/Rob Brown Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- Maria Grand Quartet with David Bryant, Rashawn Carter The Jazz Gallery 7:30, 9:30 pm \$22
- Karl Latham Trio with Vic Juris, Mark Egan Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Peter Zummo and See You Next Today with Jenna Snyder, Julia Simonello, Kevin Norton Deep Tanks 8 pm \$8
- Awa Sangho Sistas Place 9, 10:30 pm \$20
- Logan Evan Thomas Trio with Teymur Phell, Andrew Atkinson; Richard Sears Quartet with Roman Filiu, Martin Nevin, Craig Weinrib The Cell 7:30, 9:30 pm \$20
- Emily Asher's Garden Party with Michele Zayla; Nadje Noordhuis Trio; Sean Cronin's Very Good; The New Wonders; Happy Orchestra Club Bonafide 7:30 pm \$10-20
- Paul Nowinski Quintet; Raphael D'lugoff Quintet; Greg Glassman Jam Fat Cat 7, 10 pm 1:30 am
- Sonya Perkins; Vivian Reed Metropolitan Room 7, 9:30 pm \$20
- Julie Bluestone Trio Cleopatra's Needle 8 pm
- Michael Sheridan Symphony Space Bar Thalia 9 pm
- Tony Middleton with Joe Alterman, Saadi Zain, Benny Woodard Opa 8:30 pm
- Cole Ramstad; Los Hacheros The Django at Roxy Hotel 8:30, 10 pm
- Ben Paterson The Lounge at Roxy Hotel 7 pm
- Jun Xiao; Candice Reyes Silvana 6, 7 pm
- Brandon Coleman Trio Shrine 7 pm
- Spaces: Lil Buck, Jared Grimes, and Jazz at Lincoln Center Orchestra with Wynton Marsalis Rose Theater 8 pm \$40-140
- Tom Harrell Quintet with Ralph Moore, David Virelles, Ugonna Okegwo, Adam Cruz Village Vanguard 8:30, 10:30 pm \$30
- Bobby Watson Quartet with Xavier Davis, Curtis Lundy, Victor Lewis Smoke 7, 9, 10:30 pm \$40
- Ravi Coltrane's The Void with Ralph Alessi, Andre Murchison, Glenn Zaleski, Dezron Douglas, Kush Abadey Jazz Standard 7:30, 9:30, 11:30 pm \$35
- Omar Sosa Quarteto AfroCubano with Leandro Saint-Hill, Childo Thomas, Ernesto Simpson Blue Note 8, 10:30 pm \$35
- Roger Kellaway Trio with Joe Cohn, Jay Leonhart and guest Ludovic Beier Jazz at Kitano 8, 10 pm \$30
- Alicia Olatuja with Jon Cowherd, David Rosenthal, Michael Olatuja, Otis Brown III Birdland 8:30, 11 pm \$40
- Uhadí—All-Stars of Johannesburg Jazz: McCoy Mrubata, Jazzmeia Horn, Feya Faku, Paul Hanmer, Herbie Tsoaeli, Justin Badenhorst Dizzy's Club 7:30, 9:30 pm \$45
- Brubeck Institute Jazz Quartet Dizzy's Club 11:30 pm \$20

- Andrea Parkins/Brian Chase; Andrea Parkins, Nels Cline, Tom Rainey Ibeam Brooklyn 8:30 pm \$15
- Hal Galper's Youngblood's Quartet; Philip Harper Group; Philip Harper Quintet Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- Ehud Asherie/Jon-Erik Kellso Knickerbocker Bar and Grill 9:45 pm \$3.50
- Confluence—Jazz Appreciation Meets Poetry Month: Safiya Martinez; Andrea Wolper's Cento with Nana Simopoulos; UpSurge!: Raymond Nat Turner, Zigi Lowenberg, Ken Filiano; Gabriel Ramirez; Golda Solomon with Berta Moreno, Maksim Perepelica Clemente Soto Velez Cultural Center 2:30 pm \$15

Sunday, April 3

- Made to Break: Tim Daisy, Christof Kurzmann, Jasper Stadhouders, Ken Vandermark Union Pool 7 pm \$15
- Jean-Michel Pilc, Sam Newsome, Meg Okura; Meg Okura and Friends with Sam Newsome, Christopher Hoffman, Nick Russo The Stone 8, 10 pm \$15
- Hess Is More: Pavel Kogan, Rasmus Bille Bahncke, David Mason, Matt Parker, Andrew Raposo, Nikolaj Hess, Mikkel Hess National Sawdust 9 pm \$25
- Avram Fefer's Big Picture Holiday Pianos 9 pm
- François Grillot/Cécile Broche; Phillip Greenleaf solo Downtown Music Gallery 6, 7 pm
- Anna Webber Simple Trio with Matt Mitchell, John Hollenbeck Comelia Street Café 8:30 pm \$10
- Orlando Le Fleming Group with Ari Hoening 55Bar 9:30 pm
- Ai Murakami Trio; Johnny O'Neal Trio; Saul Rubin Quartet; Hillel Salem Smalls Jazz Club 4:30, 7:30, 10:30 pm 1:30 am \$20
- Terry Waldo's Gotham City Band; Jade Synstelen's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam Fat Cat 6, 8:30 pm 1 am
- Mike Eckroth Trio Terraza 7, 9:30 pm \$5
- Eden Bareket Caffe Vivaldi 7 pm
- Marcus Goldhaber with Melissa Styliano, Ron Jackson Symphony Space Bar Thalia 7, 8:30 pm \$5
- David Neves; Yotam Ben-Or Silvana 6, 8 pm
- The Shrine Big Band Shrine 8 pm
- Tom Harrell Quintet with Ralph Moore, David Virelles, Ugonna Okegwo, Adam Cruz Village Vanguard 8:30, 10:30 pm \$30
- Bobby Watson Quartet with Xavier Davis, Curtis Lundy, Victor Lewis Smoke 7, 9, 10:30 pm \$40
- Ravi Coltrane's The Void with Ralph Alessi, Andre Murchison, Glenn Zaleski, Dezron Douglas, Kush Abadey Jazz Standard 7:30, 9:30 pm \$30
- Omar Sosa Quarteto AfroCubano with Leandro Saint-Hill, Childo Thomas, Ernesto Simpson Blue Note 8, 10:30 pm \$35
- Uhadí—All-Stars of Johannesburg Jazz: McCoy Mrubata, Jazzmeia Horn, Feya Faku, Paul Hanmer, Herbie Tsoaeli, Justin Badenhorst Dizzy's Club 7:30, 9:30 pm \$40
- Birgitta Flick Quartet Saint Peter's 5 pm
- Michel Gentile solo Gallery 440 4:40 pm \$5
- John Zorn's Bagatelles: Tyshawn Sorey Trio with Corey Smythe, Chris Tordini The Stone 3 pm \$20
- Celebrating Alec Wilder and Gunther Schuller: Bill Charlap solo; Joyce Breach/Mike Renzi; John Carlson, Shaw McGloin, George Schuller, Michael Fedshyn, Barbara Lee Christ and St. Stephen's Church 3 pm \$10
- A Beautiful Celebration of Jazz Brunch: Julie Eigenberg, Yaron Gershovsk, Alex Blake, Tommy Campbell HighLine Ballroom 12:30 pm \$22-30
- Sarah McKenzie Blue Note 11:30 am 1:30 pm \$35
- Roz Corral Trio with Pete McCann, Lorin Cohen North Square Lounge 12:30, 2 pm

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Symphony Space, New York City
Peter Jay Sharp Theatre
2537 Broadway at 95th Street



Paquito D'Rivera, clarinet

Paquito D'Rivera, *clarinet*
Susan Wallin, *soprano*
Jung Yoon Wie, *piano*
Gregoire Maret, *harmonica*

Wooster Symphony Orchestra
Jeffrey Lindberg,
Music Director and Conductor



Jeffrey Lindberg

NELSON RIDDLE: *Cross Country Suite for Clarinet and Orchestra* (New York Premiere)
PETER MOWREY: *Second Century Overture* (World Premiere)
MOZART: *Exsultate, jubilate*
JUNG YOON WIE: *Jindo Arirang Concerto for Piano and Orchestra* (New York Premiere)

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Monday, April 4

- ★ **Mingus Big Band** Jazz Standard 7:30, 9:30 pm \$25
- ★ **Nate Wooley Quartet with Chris Pitsiokos, Brandon Lopez, Dre Hocevar; Rob Brown Trio with Todd Nicholson, Juan Pablo Carletti; Farmers by Nature: Craig Taborn, William Parker, Gerald Cleaver** Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- ★ **David Amram and Co. with Kevin Twigg, Rene Hart, Elliot Peper** Cornelia Street Café 8:30 pm \$10
- ★ **Brubeck Institute Jazz Quartet: Max Holm, Emmett Sher, Zane DeBord, Timothy Angulo and guest Chad Lefkowitz-Brown** Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Matt Geraghty Quartet; Ari Hoening Trio with Nitai Hershkovits, Or Bareket; Jonathan Michel** Smalls Jazz Club 7:30, 10:30 pm 1 am \$20
- ★ **Ben Patterson; Billy Kaye Jam** Fat Cat 6 pm 12:30 am
- ★ **Jacques Schwarz-Bart/Tony Tixier** Boudoir 7:30 pm
- ★ **James Falzone solo; Shayna Dulberger/Sandy Ewen** Delroy's Cafe and Wine Bar 9, 10 pm \$10
- ★ **Jacob Shulman with guests Dave Liebman, Ethan Iverson** Blue Note 8 pm \$15
- ★ **Austin Vaughns solo and Trio with Michael Coleman, Ben Goldberg** Roulette 8 pm \$20
Subrosa 8, 10 pm \$10
- ★ **Cristina Morrison**
- ★ **Dave Juarez Trio with Marty Isenberg, Eric Reeves; Perry Beekman Trio with Paul Nowinsky, Andy Csizsak** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ **Afro-Cuban Jazz Orchestra** Manhattan School Borden Auditorium 7:30 pm
- ★ **Takeshi Otani; Matt Snow Group** Silvana 6, 7 pm
- ★ **New York Jazz Workshop** Shrine 6 pm
- ★ **Jazz Arts Combo Festival** Manhattan School Carla Bossi-Comelli Studio 3 pm

Tuesday, April 5

- ★ **Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm \$30
- ★ **Pharoah Sanders with William Henderson, Nat Reeves, Joe Farnsworth** Birdland 8:30, 11 pm \$40
- ★ **John Scofield Quartet with John Medeski** Blue Note 8, 10:30 pm \$35
- ★ **The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Jazz Standard 7:30, 9:30 pm \$35
- ★ **Ryan Kisor Quintet with Peter Bernstein, Peter Zak, John Webber, Willie Jones III** Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Gabe Schneider** Dizzy's Club 11:30 pm \$5
- ★ **Nicholas Payton and Nouveau Standards with Kevin Hays, Vicente Archer, Joe Dyson** Le Poisson Rouge 8 pm \$20
- ★ **Hal Galper Trio** NYC Bahai Center 8, 9:30 pm \$15
- ★ **Juilliard Jazz Orchestra conducted by Wynton Marsalis with guest Helen Sung** Alice Tully Hall 7:30 pm \$30
- ★ **Eugene Chadbourne solo** Artists Space Books & Talks 8 pm \$15
- ★ **Frank London's Shekhina Big Band with guests** The Stone 8, 10 pm \$15
- ★ **Guilhem Fouzart Portraits And Songs with Camila Meza, Chris Cheek, Can Olgun, Desmond White** The Jazz Gallery 7:30, 9:30 pm \$15
- ★ **Mara Rosenbloom's Prairie Burn with Sean Conly, Chad Taylor; James Brandon Lewis LOTUS with Hank Roberts, Kirk Knuffke, Chad Taylor; UnEarthish: Sarah Bernstein/Satoshi Takeishi** Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- ★ **I Hate Work: Jamie Saft, Brad Jones, Mike Pride; Cat Toren Trio with Adam Hopkins, Nathan Ellman-Bell** Korzo 9, 10:30 pm
- ★ **Kavita Shah** BRIC House Stoop 7 pm
- ★ **Tessa Souter Trio with Adam Platt, Sean Smith; Vicki Burns Trio with Adam Platt, Sean Smith** Cornelia Street Café 8, 9:30 pm \$10
- ★ **Steve Swell/James Ilgenfritz; YZY: Yoni Kretzmer, Zack Lober, Yoni Halevy; Apuhl: Adrian Asling Sellius, Hampus Ohman-Frölund, Mats Dimming** Muchmore's 9, 10, 11 pm \$10-15
- ★ **Frank Basile Sextet; John Yao and His 17-piece Instrument** ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★ **PLS.trio: Pier Luigi Salami, Martin Fowler, Shawn Crowder** Club Bonafide 7:30 pm \$10
- ★ **Ehud Asherie Trio; Theo Hill Trio; Corey Wallace DUBtet** Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★ **Ai Murakami Quartet; John Benitez; Yoshi Waki** Fat Cat 7, 9 pm 12:30 am
- ★ **Kyle Moffatt Trio with Brad Whitely, Peter Tranmueller; Paul Jones Trio with Peter Slavov, Marcello Pelleri** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ **Roger Davidson** Caffè Vivaldi 7 pm
- ★ **Chris Ziemba solo** Jazz at Kitano 8 pm
- ★ **Low Key Quartet; Elektro jazz** Silvana 6, 7 pm
- ★ **Elektro jazz** Shine 6 pm
- ★ **Jazz Arts Combo Festival** Manhattan School Carla Bossi-Comelli Studio 3 pm
- ★ **Tulivu Cumberbatch** Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, April 6

- ★ **Dr. Lonnie Smith's Evolution with Alicia Olatuja, Keyon Harrold, John Ellis, Jonathan Kreisberg, Joe Dyson, Allison Miller** Brooklyn Bowl 8 pm \$20
- ★ **Steve Miller's Ma Rainey Meets Miles Davis with Jimmie Vaughan, Patrick Bartley, Craig Handy, Shelly Berg, Yasushi Nakamura, Eric Harland** Rose Theater 7:30 pm \$45-135
- ★ **Brooklyn Blowhards: Jeff Lederer, Petr Cancura, Kirk Knuffke, Brian Drye, Art Bailey, Stephen LaRosa and guests Mary LaRose, Gary Lucas** Joe's Pub 9:30 pm \$15
- ★ **Eric Alexander Quartet with Victor Gould, Phil Palombi, Louis Hayes** An Beal Bocht Café 8, 9:30 pm \$15
- ★ **Oasis: Miriam Parker, William Parker, Rob Brown; Ned Rotherberg Trio with Shahzad Ismaily, Billy Martin; Warren Smith Trio with Andrew Lamb, Larry Roland** Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- ★ **AEC Tribute Acoustic: Frank London, Doug Wieselmann, Peter Apfelbaum, Marcus Rojas, Hilliard Greene, Tyshawn Sorey; AEC Tribute Electric: Frank London, Doug Wieselmann, Peter Apfelbaum, Marcus Rojas, Newman Taylor Baker, Hilliard Greene, Eyal Maoz** The Stone 8, 10 pm \$15
- ★ **Pedrito Martinez Group** Subrosa 8, 10 pm \$12
- ★ **Paul Jost Quartet with John di Martino, Dean Johnson, Tim Horner** Jazz at Kitano 8, 10 pm \$15
- ★ **Adam Birnbaum Quintet; Tommaso Cappellato Quartet with Michael Blake, Gary Versace, Stefano Sanni; Sanah Kadoura** Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★ **Raphael D'Ugoff Trio +1; Groover Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
- ★ **Ines Trickovic and Friends with Brian Gilry, Julian Shore, Gilad Hekselman, Shin Sakaino, Marion Ross III, Marcus Gilmore** Weill Recital Hall 8 pm
- ★ **Charles Turner Quintet with Takeshi Ohbayashi, Andrew Renfro, Rashaan Carter, John Davis** Smoke 7, 9, 10:30 pm \$12
- ★ **Martin Nevin Group with Román Filiú, Kyle Wilson, Sam Harris, Craig Weinrib; Sam Harris Trio with Martin Nevin, Craig Weinrib** Cornelia Street Café 8, 9:30 pm \$10
- ★ **Yuhan Su Quintet with Matt Holman, Kenji Herbert, Petros Klampanis, Nathan Ellman-Bell** Taipei Economic & Cultural Office 7:30 pm
- ★ **Gracie Terzian; Ted Chubb Band with Bruce Williams, Seth Johnson, Oscar Perez, Tom DiCarlo, Jerome Jennings** Club Bonafide 7:30, 9:30 pm \$15
- ★ **Jon Lipscomb/Jason Nazary; Zach Pruitt solo; Saw Boogie Bost: Sam Weinberg, Henry Fraser, Brandon Lopez, Flin Van Hemmen** Rye 9, 10:15, 10:45 pm
- ★ **Queens Jazz OverGround Clinic and Jazz Jam** Flushing Town Hall 6, 7 pm \$10
- ★ **Kate Chaston** Metropolitan Room 9:30 pm \$20
- ★ **LACY: Nicolas Letman-Burtinovic, Titus Abbott, Peter Kronreif** Bar Chord 9 pm

- ★ **Horse Torso: Andrew Smiley, Travis Reuter, Nick Jost, Danny Sher; Quincy Chimich/Gabriel Zucker; Adam O'Farrill/Guy Mintus** ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★ **The Underground Quintet** Gin Fizz Harlem 9, 10:30 pm
- ★ **Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm \$30
- ★ **Pharoah Sanders with William Henderson, Nat Reeves, Joe Farnsworth** Birdland 8:30, 11 pm \$40
- ★ **John Scofield Quartet with John Medeski** Blue Note 8, 10:30 pm \$35
- ★ **The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Jazz Standard 7:30, 9:30 pm \$35
- ★ **Ryan Kisor Quintet with Peter Bernstein, Peter Zak, John Webber, Willie Jones III** Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Gabe Schneider** Dizzy's Club 11:30 pm \$5
- ★ **Alan Plachta** Shrine 6 pm
- ★ **Jazz Arts Combo Festival** Manhattan School Carla Bossi-Comelli Studio 3 pm
- ★ **Lou Caputo Not-So-Big-Band** Saint Peter's 1 pm \$10

Thursday, April 7

- ★ **David Krakauer's Ancestral Groove with Sheryl Bailey, Jerome Harris, Michael Sarin, Keepalve and guests Rob Curto, John Medeski, Marc Ribot** National Sawdust 9:30 pm \$25
- ★ **Jemeel Moondoc/Hill Greene** Zürcher Gallery 8 pm
- ★ **Tierney Sutton Band with Christian Jacob, Kevin Axt, Ray Brinker** Dizzy's Club 7:30, 9:30 pm \$40
- ★ **Gabe Schneider** Dizzy's Club 11:30 pm \$10
- ★ **Nigunim: Frank London, Lorin Sklamberg, Uri Caine** The Stone 8, 10 pm \$15
- ★ **Images of Monk: Ted Rosenthal, Joel Frahm, Mike Rodriguez, Martin Wind, John Riley** Riverdale Y 7:30 pm \$35
- ★ **Gregoire Maret Groove with guest Chris Potter** Subrosa 8, 10 pm \$20
- ★ **David Mills; Lewis Barnes Quartet with Connie Crothers, Michael Bisio, Warren Smith; Avram Fefer Trio with Michael Bisio, Michael Wimberley** Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- ★ **Aaron Parks, Joel Ross, John Ellis, Dezron Douglas, Damion Reid** ShapeShifter Lab 8 pm \$10
- ★ **Carl Bartlett, Jr. Quartet with Yoichi Uzuki, Marcus McLaurine, Sylvia Cuenca** Jazz at Kitano 8, 10 pm \$15
- ★ **Adam Birnbaum Quintet** Smalls Jazz Club 7:30 pm \$20
- ★ **Saul Rubin Zebtet; Ray Parker** Fat Cat 10 pm 1:30 am
- ★ **Tatiana Eva-Marie** Greenwich House Music School 8 pm \$15
- ★ **Milton Suggs** Harlem Safe House Jazz Parlor 8 pm \$60
- ★ **Sofia Ribeiro Trio with Petros Klampanis, Maeve Gilchrist** Cornelia Street Café 8, 9:30 pm \$10
- ★ **Christopher Zuar Orchestra with Charles Pillow, Ben Kono, Jason Rigby, Adam Kolker, Jay Rattman, James De La Garza, Jon Owens, Dave Smith, Matt Holman, Tim Sessions, Matt McDonald, Alan Ferber, Max Seigel, Jo Lawry, Pete McCann, Frank Carberg, John Hébert, Mark Ferber, Rogério Boccato** The Jazz Gallery 7:30, 9:30 pm \$15
- ★ **Sebastian Ammann's Color Wheel with Michaël Attias, Noah Garabedian, Nathan Ellman-Bell** The Firehouse Space 8 pm \$10
- ★ **Amy Cervini Quintet with Jesse Lewis, Michael Gabe, Matt Aronoff, Jared Schonig** 55Bar 7 pm
- ★ **The Jazz Gallery Mentoring Series: Aaron Parks and Joel Ross with John Ellis, Dezron Douglas** SEEDS 9 pm \$10
- ★ **Bobby Katz Trio with Jeff Dingler, Tim Rachback; Syberen Van Muenster Trio with Doug Weiss, Alan Mednard** Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★ **Carte Blanche; Tomohiro Mori with Wayne Tucker, Braxton Cook, Takeshi Ohbayashi, Tamir Shmerling** Club Bonafide 7:30, 9:30, 11 pm \$10-15
- ★ **Eve Sicular and Isle of Klezbos with guests** Jalopy 8:30 pm \$15
- ★ **Eugene Marlow Heritage Ensemble** Riverdale Y 8 pm \$30
- ★ **Lluis Capdevila Duo** Cleopatra's Needle 7 pm
- ★ **Amp Trio; Three Leaf; Giorgi Mikadze** Shrine 6, 7, 8 pm
- ★ **Charles Turner Quintet with Takeshi Ohbayashi, Andrew Renfro, Rashaan Carter, John Davis** Smoke 7, 9, 10:30 pm \$12
- ★ **Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm \$30
- ★ **Joe Alterman Trio with James Cammack, Doug Hirlinger** Birdland 6 pm \$25
- ★ **Pharoah Sanders with William Henderson, Nat Reeves, Joe Farnsworth** Birdland 8:30, 11 pm \$40
- ★ **John Scofield Quartet with John Medeski** Blue Note 8, 10:30 pm \$35
- ★ **The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Jazz Standard 7:30, 9:30 pm \$35
- ★ **Ron Wilkins** Silvana 6 pm
- ★ **Jazz Arts Combo Festival** Manhattan School Carla Bossi-Comelli Studio 5:30 pm

Friday, April 8

- ★ **Lee Konitz Quartet with Dan Tepfer, George Schuller** The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★ **Remembering Attila Zoller: Don Friedman/Peter Bernstein Quartet with Harvie S, Klemens Markl** Jazz at Kitano 8, 10 pm \$30
- ★ **Bill Charlap's Broadway To Harlem with Cécile McLorin Salvant, Freddy Cole, Houston Person, Ken Peplowski, Peter Washington, Kenny Washington** Rose Theater 8 pm \$40-130
- ★ **George Coleman Quartet with Mike LeDonne, Bob Cranshaw, George Coleman, Jr.** Smoke 7, 9, 10:30 pm \$45
- ★ **Big Fun(k): Don Braden, Karl Latham, Nick Rolfe, Gary Foote; The Chardavoine Band** Club Bonafide 7:30, 9:30, 11 pm \$10-15
- ★ **Joel Forrester/David Hofstra** Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ **Ralph Lalama's Bop-juice; Orrin Evans Group; Joe Farnsworth** Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★ **Alex Hoffman Quintet; Mimi Jones; Reid Taylor** Fat Cat 6, 10:30 pm 1:30 am
- ★ **Marilyn Lerner, Ken Filiano, Lou Grassi and guest Cécile Broche** The Firehouse Space 8, 9:30 pm \$10
- ★ **Okkyung Lee's Red Eclipse with Julianne Carmey, Jennifer Choi, Cornelius Dufallo, Emilie-Anne Gendron, Pauline Kim Harris, Conrad Harris, Stephanie Griffin, William Hakim, Hamilton Berry, Michael Haas, Stephen Crump, Ches Smith** Roulette 8 pm \$25
- ★ **Gilad Hekselman Zuper octave with Dayna Stephens, Aaron Parks, Kush Abadey** Cornelia Street Café 9, 10:30 pm \$10
- ★ **Take Off Collective: Ole Mathisen, Matt Garrison, Marko Djordjevic; ROSA: Marija Stojnic, Aleksandra Denda, Shilpa Ananth, Irma Seleman, Astrid Kuljanic, Valentina Lombardi, Alexandra Sesenton; Marko Djordjevic Sveti with Julian Pollack, Peter Slavov** ShapeShifter Lab 8, 8:45, 9:30 pm \$10
- ★ **James Brandon Lewis Trio with Luke Stewart, Warren Crudup III** Rockwood Music Hall Stage 3 10 pm \$10
- ★ **Peter Lenz Lithium with Chris Speed, Keisuke Matsuno, Marty Kenney; Aaron Novik O+O+; Amirtha Kidambi, Jaimie Branch, Jon Lipscomb, Brandon Lopez** Silent Barn 8 pm
- ★ **Oleg Frish Band with guest Gary U.S. Bonds** Feinstein's/54 Below 9:30 pm \$25-65
- ★ **Salomé—Woman of Valor: Frank London, Adeena Karasick, Deep Singh, Shai Bachar; Psychedelicatessen: Frank London, Yoni Halevi, Deep Singh, Shai Bachar, Brad Jones, Brandon Seabrook, Ismail Luminarsky** The Stone 8, 10 pm \$15
- ★ **Flin Van Hemmen's The Sun Always Shines In New Jersey with Tony Malaby, Ben Gerstein, Adam Hopkins; Joe Morris/Abraham Mennen; Yoni Kretzmer Five with Steve Swell, Thomas Heberer, William Parker, Chad Taylor** Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- ★ **Chris Morrissey** The Jazz Gallery 7:30, 9:30 pm \$22

- ★ **Ricardo Grilli Trio with Matt Clohesy, Alan Mednard** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ **Alexander Kautz Trio with Helio Alves, Edward Perez and guests Magos Herrera, Chico Pinheiro** Terraza 7 9 pm \$10
- ★ **Robert Edwards Big Band with Vanessa Pera** The Cave at St. George's Episcopal 7:30, 9:30 pm \$10
- ★ **Fukushi and Chihiro Trio** Cleopatra's Needle 8 pm
- ★ **Tepa; Love Tet** Shrine 6, 7 pm
- ★ **David Krakauer's Ancestral Groove with Sheryl Bailey, Jerome Harris, Michael Sarin, Keepalve and guests Rob Curto, John Medeski, Marc Ribot** National Sawdust 7 pm \$25
- ★ **Tierney Sutton Band with Christian Jacob, Kevin Axt, Ray Brinker** Dizzy's Club 7:30, 9:30 pm \$40
- ★ **Gabe Schneider** Dizzy's Club 11:30 pm \$10
- ★ **Harold Mabern Trio with John Webber, Joe Farnsworth** Village Vanguard 8:30, 10:30 pm \$30
- ★ **Pharoah Sanders with William Henderson, Nat Reeves, Joe Farnsworth** Birdland 8:30, 11 pm \$40
- ★ **John Scofield Quartet with John Medeski** Blue Note 8, 10:30 pm \$35
- ★ **The Bad Plus: Ethan Iverson, Reid Anderson, Dave King** Jazz Standard 7:30, 9:30 pm \$35
- ★ **Oskar Stenmark** Silvana 6 pm

MARILYN LERNER - piano KEN FILIANO - bass LOU GRASSI - drums

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Saturday, April 9

- Steve Miller's Ma Rainey Meets Miles Davis with Jimmie Vaughan, Patrick Bartley, Craig Handy, Shelly Berg, Yasushi Nakamura, Eric Harland
The Appel Room 7, 9:30 pm \$55-65
- A Latin Soul Celebration: Joe Bataan and DJ Felix Hernandez
Brooklyn Center for the Performing Arts 8 pm \$25
- ★ Frank London's Klezmer Brass Allstars with Aaron Alexander, Ron Caswell, Brian Drye, Michael Winograd, Patty Farrell, Brandon Seabrook, Eleanor Reissa, Sarah Gordon and guests Steven Bernstein, Paul Shapiro, Art Baron, Reut Regev
The Stone 8, 10 pm \$15
Sistas' Place 9, 10:30 pm \$20
- ★ Anthony Woney
- Mike DiRubbo Quartet; André Carvalho Group with Oskar Stenmark, Eitan Gofman, André Matos, Vinnie Sperrazza
Club Bonafide 9:30, 11 pm \$10-15
- ★ The Concert To Feed The Hungry: Fred Hersch, Becca Stevens, Rogério Boccato, La Cumbiamba eNeYé
Middle Collegiate Church 7 pm \$25
- Carol Liebowitz Quartet with Nick Lyons, Adam Lane, Andrew Drury; Luke Stewart Trio with Aaron Martin, Jr., Sam Lohman; Good For Cows: Devin Hoff/Ches Smith
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
Barbès 8 pm \$10
- Lucian Ban/Jorge Sylvester
- ★ Josh Sinton solo; Jeremiah Cymerman solo; Jeremiah Cymerman/Josh Sinton
beam Brooklyn 8:30, 9:15, 10 pm \$15
- Perry Smith Trio with Matt Aronoff, Mark Ferber
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Tal Ronen; Christopher McBride and the Whole Proof; Greg Glassman Jam
Fat Cat 7, 10 pm 1:30 am
- Peter Brainin and The Latin Jazz Workshop with Luis Perdomo, Boris Kozlov, Vince Chericó, Samuel Torres
- Addison Frei Trio
- Jonah Rosenberg
- Bob Albanese Trio
- Craig Brann Trio with Nick Morrison, Jaimeo Brown
Tomi Jazz 8 pm \$10
Shrine 6, 7 pm
- Sinan Bakir; Moth To Flame
- ★ Lee Konitz Quartet with Dan Tepper, George Schuller
The Jazz Gallery 7:30, 9:30 pm \$35-45
- ★ Remembering Attila Zoller: Don Friedman/Peter Bernstein Quartet with Harvie S, Klemens Markl
Jazz at Kitano 8, 10 pm \$30
- ★ Bill Charlap's Broadway To Harlem with Cécile McLorin Salvant, Freddy Cole, Houston Person, Ken Peplowski, Peter Washington, Kenny Washington
Rose Theater 8 pm \$40-130
- ★ George Coleman Quartet with Mike LeDonne, Bob Cranshaw, George Coleman, Jr.
Smoke 7, 9, 10:30 pm \$45
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ Joel Forrester/David Hofstra
- Bill Moring Way Out East; Orrin Evans Group; Brooklyn Circle
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★ Gilad Hekselman Zuperoctave with Dayna Stephens, Aaron Parks, Kush Abadey
Comelia Street Café 9, 10:30 pm \$10
- Tierney Sutton Band with Christian Jacob, Kevin Axt, Ray Brinker
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:30 pm \$20
- Gabe Schneider
- ★ Harold Mabern Trio with John Webber, Joe Farnsworth
Village Vanguard 8:30, 10:30 pm \$30
- ★ Pharoah Sanders with William Henderson, Nat Reeves, Joe Farnsworth
Birdland 8:30, 11 pm \$40
- ★ John Scofield Quartet with John Medeski
Blue Note 8, 10:30 pm \$35
- Darren Lyons Group with Chris Clark, Chad McLoughlin
Blue Note 12:30 am \$10
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Jazz Standard 7:30, 9:30 pm \$35
- Anders Nilsson with Michaël Attias, Ken Filiano
Barbès 6 pm \$10
Silvana 6 pm
Metropolitan Room 1 pm \$20

Sunday, April 10

- ★ Chad Taylor solo
MoMAPS 1 4, 5 pm
- ★ Going Down: William Parker, Mixashawn, Patricia Nicholson; Fay Victor Sound Session with Ben Gerstein, Tomas Fujiwara, Muzt Swift; Jason Kao Hwang/Sing House with Andrew Drury, Ken Filiano, Chris Forbes, Steve Swell
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- David Bindman Sextet with Frank London, Reut Regev, Art Hirahara, Wes Brown, Royal Hartigan
The Stone 8, 10 pm \$15
- The Real Group: Emma Nilsson, Katarina Henryson, Anders Enderoth, Morten Vinther, Janis Strazdins
Apollo Theatre 8 pm \$45-105
- Alvaro Domene's Desvelo with Josh Sinton, Briggan Krauss, Mike Pride; Oscar Noriega/Brandon Seabrook; Samuel Weinberg/Chris Welcome
Threes Brewing 8, 9, 10 pm \$15
- Arthur Brooks Ensemble V with Jeremy Harlos, Anthony Santor, Matt Weston; Eshran Elisha's Eytone with Sam Barfield, Sean Conly, Thomas Heberer, Eyal Maoz, Rick Parker
The Firehouse Space 8, 9:30 pm \$10
- Olli Soikkeli with Koran Agan, Josh Kaye, Eduardo Belo
Comelia Street Café 8:30 pm \$10
- Audrey Silver with Chantalle Gagne, Art Bailey, Elias Bailey
Club Bonafide 7 pm \$15
- Eyal Vilner Big Band; Johnny O'Neal Trio; Fabien Mary Quintet; Hillel Salem
Smalls Jazz Club 4:30, 7:30, 10:30 pm 1:30 am \$20
- Terry Waldo's Gotham City Band; Gerry Gibbs; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am
Rockwood Music Hall Stage 3 8:30 pm
Dewey's Pub 7 pm
- Lisa Hilton solo
- Paul Abler/James Weidman
- Cheryl Pyle/Bern Nix; Kadava: Tal Yahalom, Almog Sharvit, Ben Silashi
Downtown Music Gallery 6, 7 pm
- Zach Brown Trio with Alex Brown, Mark Whitfield, Jr.
Terraza 7 9:30 pm \$5
- New York Jazzharmonic Trio: Jay Rathman, Chris Ziemba, Ron Wasserman and guests Jim Saporito, Harrison Hollingsworth
Symphony Space Bar Thalia 7 pm
- ★ George Coleman Quartet with Mike LeDonne, Bob Cranshaw, George Coleman, Jr.
Smoke 7, 9, 10:30 pm \$45
- Tierney Sutton Band with Christian Jacob, Kevin Axt, Ray Brinker
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Harold Mabern Trio with John Webber, Joe Farnsworth
Village Vanguard 8:30, 10:30 pm \$30
- ★ John Scofield Quartet with John Medeski
Blue Note 8, 10:30 pm \$35
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Jazz Standard 7:30, 9:30 pm \$35
Silvana 6 pm
Saint Peter's 5 pm
- Mia Mac
- Roosevelt Andre Credit
- Eileen Howard's Big City Love with Daniel Bennett, Michael Raye, Nat Janoff, Eddy Khaimovich, Darrell Smith
The West End Lounge 4:30 pm \$10
- Eugene Marlow's Heritage Ensemble
Congregation Mt. Sinai 4 pm \$25
- ★ John Zorn's Bagatelles: Liberty Ellman solo; Dither: Taylor Levine, Joshua Lopes, James Moore
The Stone 3, 4:30 pm \$20
- The Sinatra Century: Billy Stritch, Jim Caruso and DIVA Jazz Orchestra
Queensborough Performing Arts Center 3 pm \$40
- Hiromi Suda Quintet with Anne Drummond, Julian Shore, Yuto Kanazawa, Petros Klampanis, Rogério Boccato
Blue Note 11:30 am 1:30 pm \$35

- Double Bass, Double Voice: Emily Braden, Nancy Harms, Steve Whipple
North Square Lounge 12:30, 2 pm
- ★ Steve Cromity Band with Patience Higgins, Marcus Persiani, Alex Layne, Darrell Green
Ginny's Supper Club 12 pm

Monday, April 11

- Music Moves 2016 Spring Gala with Renee Manning, Earl McIntyre
Brooklyn Museum 6:30 pm
Jazz Standard 7:30, 9:30 pm \$25
- ★ Mingus Big Band
- ★ Lafayette Harris solo
- Glenn Zaleski Trio; Ari Hoenig Nonet; Jonathan Barber
Smalls Jazz Club 7:30, 10:30 pm 1 am \$20
- Ned Goold Quartet; Billy Kaye Jam/Fat Cat 9 pm 12:30 am
- Purchase Jazz Orchestra directed by Todd Coolman with guest Jerry Dodgion
Blue Note 8, 10:30 pm \$15
- Michael Foster/Aaron Zarzutski; Fred Lonberg-Holm/Frode Gjerstad
Delroy's Cafe and Wine Bar 9, 10 pm \$10
- Lainie Cooke with Saul Rubin, John di Martino, Luques Curtis
Comelia Street Café 8:30 pm \$10
- ★ Jure Pukl Quartet with Pablo Menares, Felix Lecaros and guest Melissa Aldana
ShapeShifter Lab 8:15 pm \$10
- Rafal Samecki Trio with Rick Rosato, Colin Stranahan; Dana Reedy Trio with Ed Cherry, James Robbins
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Stan Kenton's Contemporary Concepts—A 60th Anniversary Tribute: Manhattan School of Music Jazz Orchestra
Dizzy's Club 7:30, 9:30 pm \$35
- The Highliners Jazz Quintet: Melissa Fogarty, Debra Kreisberg, Steve Newman, Phil Sirois, Tommy Mattioli
Tomi Jazz 8 pm
Shrine 6 pm
- Braden Smith

Tuesday, April 12

- ★ Oz Noy, Jimmy Haslip, Dave Weckl Iridium 8 pm \$27.50
- ★ David Haney's Jazz Stories with Bernard Purdie, Adam Lane, Nadya Kadrevic, Jeremy Shaskus
The Cutting Room 7:30 pm \$25
- ★ Scott Colley Quartet with Jonathan Finlayson, Kevin Hays, Nate Smith
Village Vanguard 8:30, 10:30 pm \$30
Birdland 8:30, 11 pm \$40
Le Poisson Rouge 10 pm \$15
- University of Kansas Jazz Ensemble I with Deborah Brown
The Appel Room 7:30 pm \$35
- ★ Reed Basket: Andy Biskin, Peter Hess, Mike McGinnis, Sam Sadigursky
The Stone 8 pm \$15
- Pedro Giraud Big Band with Alejandro Aviles, Todd Bashore, Luke Batson, John Ellis, Carl Maraghi, Jonathan Powell, Tatum Greenblatt, Mike Rodriguez, Josh Deutsch, Ryan Keberle, Mike Fahie, Mark Miller, Nate Mayland, Jess Jurkovic, Franco Pinna and guest Sofia Tosello
Jazz Standard 7:30, 9:30 pm \$25
- ★ Charli Persip Super Sound Big Band
NYC Baha'i Center 8, 9:30 pm \$15
- North Carolina Central University Jazz Ensemble directed by Ira Wiggins
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$5
- Evan Sherman Entourage
- Recollections—Songs from Aphasia" "Blue" Gene Tyranny and Mary Griffin with Conrad Harris, James Ilgenfritz, Pauline Kim, Alexander Waterman, Lev Zhurbin, Eric Barsness, Magda Gartner, Diana Solomon Glover, Peter Stewart, Chris Berg
Roulette 8 pm \$25
- ★ Okkyung Lee Trio with Mat Maneri, Stephan Crump
The Jazz Gallery 7:30, 9:30 pm \$15
- David Lopato, Kent McLagan, Tyshawn Sorey; Gordon Grdina Quartet with Oscar Noriega, Jacob Sacks, Satoshi Takeishi
Korzo 9, 10:30 pm
- George Spanos Intergalactic Nucleus Trio with Juini Booth, Lawrence Clark
Club Bonafide 7:30 pm \$15
- Anthony Smith/Michael Blanco Trio with Clarence Penn; Michael Blanco Quartet with John Ellis, Lage Lund, Clarence Penn
Comelia Street Café 8, 9:30 pm \$10
ShapeShifter Lab 7, 8:15 pm \$8
Juilliard School Paul Hall 7:30 pm
- Window; Matt Kelly Quartet
- Juilliard Jazz Ensembles
- Spike Wilner Trio; Smalls Legacy Band; Kyle Poole
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop
Fat Cat 7, 9 pm
- Caroline Davis Trio with Will Slater, Jay Sawyer; Andrew Gould Trio with Peter Slavov, Mark Whitfield, Jr.
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Chris Ziemba solo
- Gabriel Vicens Trio
- Aron Caceres
- Melissa Slocum
Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, April 13

- The Great Jazz Standards: Michael Feinstein with Marilyn Maye, Freda Payne, Tedd Firth Big Band
The Appel Room 7, 9 pm \$70-90
- Anat Cohen Decet with Rubin Kodheli, Nadje Noordhuis, Nick Finzer, Owen Broder, James Shipp, Vitor Gonçalves, Sheryl Bailey, Tal Mashiach, Anthony Pinciotti
Jazz Standard 7:30, 9:30 pm \$30
- Nancy Harms' Ellington at Night with Jeremy Siskind, Steve Whipple, Willie Jones III
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$5
- Evan Sherman Entourage
- ★ Freddie Hendrix Quartet with Brandon McCune, Chris Berger, Chris Beck
Smoke 7, 9, 10:30 pm \$12
- ★ Fred Lonberg-Holm, Michaël Attias, Tom Rainey; Odd Symmetry: Josh Sinton, Chris Hoffman, Tom Rainey; Brandon Lopez solo
Rye 9, 10:15, 11 pm
- ★ 16 Tons: Andy Biskin, John Carlson, Kenny Davis, Dave Smith, Matt Wilson; Andy Biskin, Tony Malaby, Kent McLagan, Matt Wilson
The Stone 8, 10 pm \$15
- Toku/John di Martino Quartet with Ed Howard, Mark Taylor
Jazz at Kitano 8, 10 pm \$15
- Nate Radley Quintet; Jared Gold Trio; Aaron Seaber
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- Raphael D'lugoff Trio +1; Harold Mabern Trio; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
- Thomas Galliano Quartet with Myron Walden, Theo Hill, Peter Slavov
Club Bonafide 7:30 pm \$15
- Eugenia Choe Trio with Danny Weller, Alex Wyatt
Comelia Street Café 8, 9:30 pm \$10
- University of Queensland Big Band with Randy Brecker, Andrew Saragossi, James Chiu, Michael Perez, Christopher Thang, Iain Hunter, Cameron Hood, Genevieve, Bobbie Murphy, Isaac McKay, Mitchell Sahl, Gareth Jones, Tegan Ross, Sarah Beahan, Michael Caeters, Jonathan Ho, Oliver Paxton, Zhao Ming Liu, Lucas Grimes, Redmond Lopez, Dylan Kidd, Miranda Cass, Isaac Elliott, David Bishop, Georgie McGrath, Allie Godbold, Isabella Anderson, Clint Allen
ShapeShifter Lab 8 pm \$10
Lucile's at B.B. King's Blues Club 7:30, 9:30 pm \$15
Gin Fizz Harlem 9, 10:30 pm
- ★ Oz Noy, Jimmy Haslip, Dave Weckl Iridium 8 pm \$27.50
- ★ Scott Colley Quartet with Jonathan Finlayson, Kevin Hays, Nate Smith
Village Vanguard 8:30, 10:30 pm \$30
Birdland 8:30, 11 pm \$40
- Karrin Allyson
- Recollections—Songs from Aphasia" "Blue" Gene Tyranny and Mary Griffin with Conrad Harris, James Ilgenfritz, Pauline Kim, Alexander Waterman, Lev Zhurbin, Eric Barsness, Magda Gartner, Diana Solomon Glover, Peter Stewart, Chris Berg
Roulette 8 pm \$25

- Nick Grinder Group
Silvana 6 pm
- ★ Junior Mance Trio with Hidé Tanaka, Michi Fuji
Saint Peter's 1 pm \$10

Thursday, April 14

- World on A String—Swinging Songs of Broadway: Jazz at Lincoln Center Orchestra with Kate Davis
Rose Theater 8 pm \$40-145
- Esperanza Spalding Presents Emily's D+Evolution
Apollo Theatre 8 pm \$38-48
- ★ Interpretations: Marek Cholowiecki solo; Adam Rudolph with the Momenta String Quartet and Oberlin Percussion Group
Roulette 8 pm \$20
- ★ Dave Fiuczynski's Flam! Blam! Pan-Asian MicroJam with Yzhi Guo, Uta Artun, Ari Sadtler, Josh Wheatley and guest Rudresh Mahanthappa; Patrick Brennan's Transparency Kestra with Eli Asher, Andrew Drury, Haruna Fukazawa, Hill Greene, Brian Groder, Jerome Harris, Thomas Heberer, Jason Kao Hwang, Adam Lane, Nicolas Letman-Burtinovic, Rod Williams ; Trout Cake
ShapeShifter Lab 7, 8:15, 9:30 pm \$10-12
- The Manhattan Transfer: Janis Siegel, Alan Paul, Cheryl Bentyne, Trist Curless
Blue Note 8, 10:30 pm \$65
- Edmar Castañeda Trio with Marshall Gilkes, Dave Silliman and guest Andrea Tierra
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:30 pm \$10
- Evan Sherman Big Band
- Mary Foster Conklin Quartet with John di Martino, Ed Howard, Vince Chericó
Jazz at Kitano 8, 10 pm \$15
- ★ IBID: Andy Biskin, Ben Holmes, Brian Drye, Jeff Davis
The Stone 8 pm \$15
Terraza 7 9 pm \$10
Smalls Jazz Club 7:30 pm \$20
Fat Cat 10 pm
The Jazz Gallery 7:30, 9:30 pm \$15
Drom 10 pm \$15
- ★ Ari Hoenig Trio
- Steve Davis Quintet
- Greg Glassman Quintet
- Joe Dyson
- Cocek! Brass Band
- Avram Fefer's Big Picture Holiday
Pianos 9 pm
- Igor Lumpert and Innertextures with Ralph Alessi Jacob Sacks, Chris Tordini, Tom Rainey
Comelia Street Café 9:30 pm \$10
- Yuto Kanazawa Trio with Zack Westfall, Ray Belli; Matt Otto Trio with Jeff Harshbarger, Brandon Draper
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Jazz Student Composers Chamber Concert
Manhattan School Aides Performance Space 7:30 pm
- Ken Simon Duo
- The Great Jazz Standards: Michael Feinstein with Marilyn Maye, Freda Payne, Tedd Firth Big Band
The Appel Room 7, 9 pm \$70-90
- Anat Cohen Decet with Rubin Kodheli, Nadje Noordhuis, Nick Finzer, Owen Broder, James Shipp, Vitor Gonçalves, Sheryl Bailey, Tal Mashiach, Anthony Pinciotti
Jazz Standard 7:30, 9:30 pm \$30
- ★ Freddie Hendrix Quartet with Brandon McCune, Chris Berger, Chris Beck
Smoke 7, 9, 10:30 pm \$12
- ★ Oz Noy, Jimmy Haslip, Dave Weckl Iridium 8 pm \$27.50
- ★ Scott Colley Quartet with Jonathan Finlayson, Kevin Hays, Nate Smith
Village Vanguard 8:30, 10:30 pm \$30
- Robert Silverman Quartet with James Halliday, Belden Bullock, Scott Hamilton
Birdland 6 pm \$25
Birdland 8:30, 11 pm \$40
Shrine 6 pm
- Karrin Allyson
- Larry Corban Electric Trio

JUNIOR MANCE TRIO
JUNIOR MANCE...PIANO
HIDÉ TANAKA...BASS
MICHI FUJI...VIOLIN

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Friday, April 15

- ★ **Sunny Side of the Street:** Catherine Russell with Carolyn Leonhart, La Tanya Hall, Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kelloso, John Allred, Evan Arntzen
The Appel Room 7, 9 pm \$65-85
- ★ Peter Bernstein, Larry Goldings, Bill Stewart
The Jazz Gallery 7:30, 9:30 pm \$25
Smoke 7, 9, 10:30 pm \$38
- ★ JD Allen Quartet
★ Annie Chen Septet with David Smith, Alex LoRe, Rafal Samecki, Glenn Zaleski, Desmond White, Jerad Lippi
Cornelia Street Café 6 pm \$10
- ★ Aaron Parks, Thomas Morgan, Tyshawn Sorey
Cornelia Street Café 9, 10:30 pm \$10
- ★ Hans Tammen Third Eye Electric Band with Sarah Manning, Shoko Nagai, Briggan Krauss, Chuck Bettis, Dafna Naphtali, Stuart Popejoy, Joe Hertenstein, Michael Evans, Lucas Collins
Little Water Radio 8 pm
- ★ Warren Chiasson/Alex Gressel
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ Carol Fredette Quartet Birthday Bash with John di Martino, Dean Johnson, Tim Homer
Jazz at Kitano 8, 10 pm \$30
- ★ Dogmental Band: Andy Biskin, Ron Horton, Brian Drye, Ben Allison, Matt Wilson
The Stone 8, 10 pm \$15
- ★ Robby Ameen Days in Night Band with Bob Franceschini, Troy Roberts, Manuel Valera, Lincoln Goines; Sergej Avanesov
Club Bonafide 7:30, 9:30, 11 pm \$10-15
- ★ Celebrate Brooklyn Jazz Festival: The New Cookers
BAM Café 9 pm
- ★ John Yao Quintet with Jon Irabagon, Randy Ingram, Peter Brendler, Shawn Baltazor
Terraza 7, 9 pm \$10
- ★ Andrew Gould Trio
★ Julia Banholzer Trio
★ Brian Newman
★ Chris Norton
★ Andres Malagon; Craig Yaremk
★ World on A String—Swinging Songs of Broadway: Jazz at Lincoln Center Orchestra with Kate Davis
Rose Theater 8 pm \$40-145
- ★ The Manhattan Transfer: Janis Siegel, Alan Paul, Cheryl Bentley, Trist Curless
Blue Note 8, 10:30 pm \$65
- ★ Edmar Castañeda Trio with Marshall Gilkes, Dave Stillman and guest Andrea Tierra
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Evan Sherman Entourage
★ Greg Tardy Trio; Steve Davis Quintet; Eric Wyatt Quartet
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★ Anat Cohen Dectet with Rubin Kodheli, Nadje Noordhuis, Nick Finzer, Owen Broder, James Shipp, Vitor Gonçalves, Sheryl Bailey, Tal Mashiach, Anthony Pinciotti
Jazz Standard 7:30, 9:30 pm \$35
- ★ Scott Colley Quartet with Jonathan Finlayson, Kevin Hays, Nate Smith
Village Vanguard 8:30, 10:30 pm \$30
Birdland 8:30, 11 pm \$40
- ★ Karin Allyson
★ Josiah Boomazian/Brandon Sherman
Shrine 6 pm

Saturday, April 16

- ★ Regina Carter's Southern Comfort Brooklyn Center for the Performing Arts 8 pm \$35
- ★ Central Brooklyn Jazz Festival: Don Braden Organix Group with Kyle Koehler, Winard Harper, Vanessa Rubin
Sistas' Place 9, 10:30 pm \$20
- ★ Rowboat: Lionel Loueke, Immanuel Wilkins, Aaron Parks, Stomu Takeishi, Ben Perowsky
Cornelia Street Café 9, 10:30 pm \$10
- ★ Elio Villafranca's Cinque—Suite of the Caribbean with Vincent Herring, Greg Tardy, Todd Marcus, Freddie Hendrix, James Burton, Gregg August, Jaimeo Brown, Arturo Stable, Jonathan Troncoso, Liethis Hechavaria
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Evan Sherman Big Band
Dizzy's Club 11:30 pm \$20

- ★ Queens Jazz OverGround Spring Jazz Fest: Keith Jordan Quartet with Sharif Kales; Dennis Lichtman's Queensboro Six with J. Walter Hawkes, Bjorn Ongelstam, Dalton Ridenhour, Nathan Peck, Charles Gould, Terry Wilson; Eugenia Choe Trio with Sam Trapchak, Alex Wyatt; Amanda Monaco's Deathblow with Michael Attias, Sean Conly, Jeff Davis; Brian Woodruff Quartet with Jeff Newell, Pete McCann, Steve Whipple; Josh Deutsch's Pannonia with Zack Broch, Ryan Keberle, Gary Wang, Ronen Itzik, Nikolett Pankovits; Helen Sung Quartet with John Ellis, Ben Williams, Donald Edwards
Flushing Town Hall 5:30 pm
- ★ Barbara Fasano Quartet with John di Martino, Martin Wind, Vince Cherico
Jazz at Kitano 8, 10 pm \$30
- ★ Andy Biskin, Nate Radley, Kent McLagan; Bill Laswell/Yamaki Hideo
The Stone 8, 10 pm \$15-20
- ★ Jazz Stories with Miserable Monokeys: David Haney, Nadya Kadrevis, Jeremy Shaskus
University of the Streets 8 pm \$10
- ★ Matt Brewer
★ Kimberly Thompson with Carlos Horn, Aaron Burnett, Will Slater
The Cell 7:30 pm \$20
- ★ Tommy Campbell with Toku
★ Ben Paterson
★ Carol Sudhalter Trio
★ Ali Bello and the Sweet Wire Band with Gabriel Chakarji, Bambam Rodriguez, Ismael "Maelo" Baiz, Luiz Simas
Club Bonafide 7:30, 9:30, 11 pm \$10-20
- ★ Sandro Albert Trio with Freddie Bryant, Michael O'Brien
Bar Next Door 7:30, 9:30, 11:30 pm \$12
Metropolitan Room 7 pm \$20
Silvana 7 pm
- ★ Steve Washington
★ Dave Hassell Jazz Quintet
★ Alessandro Fadini; Alan Leatherman
★ Sunny Side of the Street: Catherine Russell with Carolyn Leonhart, La Tanya Hall, Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean, Jon-Erik Kelloso, John Allred, Evan Arntzen
The Appel Room 7, 9 pm \$65-85
- ★ JD Allen Quartet
★ Warren Chiasson/Alex Gressel
★ World on A String—Swinging Songs of Broadway: Jazz at Lincoln Center Orchestra with Kate Davis
Rose Theater 8 pm \$40-145
- ★ The Manhattan Transfer: Janis Siegel, Alan Paul, Cheryl Bentley, Trist Curless
Blue Note 8, 10:30 pm \$65
- ★ Fukushima Tainaka Quartet; Steve Davis Quintet; Philip Harper Quintet
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★ Anat Cohen Dectet with Rubin Kodheli, Nadje Noordhuis, Nick Finzer, Owen Broder, James Shipp, Vitor Gonçalves, Sheryl Bailey, Tal Mashiach, Anthony Pinciotti
Jazz Standard 7:30, 9:30 pm \$35
- ★ Scott Colley Quartet with Jonathan Finlayson, Kevin Hays, Nate Smith
Village Vanguard 8:30, 10:30 pm \$30
Birdland 8:30, 11 pm \$40
- ★ Karin Allyson
★ Anders Nilsson Group with David Ambrosio and guest Brahim Frihgane
Barbès 6 pm \$10
- ★ Maja Alvanović solo
★ Roy Meriwether, Bill Saxton, Vincent Chancey, Philip Harper, Alex Grassel, Dave Gibson
Brownsville Heritage House 3 pm

Sunday, April 17

- ★ Nearness of You: Roy Nathanson Duets with Marc Ribot, Arturo O'Farrill, Curtis Fowlkes, Anthony Coleman
Littlefield 8 pm \$12-15
- ★ Keiko Matsui
B.B. King's Blues Club 8 pm \$35
- ★ Andy Biskin/Rob Schwimmer
The Stone 8, 10 pm \$15
- ★ The NY Jazz Flute: Chip Shelton, Dotti Anita Taylor, Jan Leder, Elise Wood, Art Lillard
Club Bonafide 7 pm \$15
- ★ Sarah Bernstein Quartet with Ron Stabinsky, Stuart Popejoy, Tomas Fujiwara
Cornelia Street Café 6 pm \$10

- ★ Fabio Gouvea Trio with John Ellis, Alex Kautz
Cornelia Street Café 8:30 pm \$10
- ★ Columbia University Jazz Ensemble with guest Jon Faddis
Symphony Space Leonard Nimoy Thalia 8 pm
- ★ Ai Murakami Trio; Johnny O'Neal Trio; Behn Gillece Quartet; Hillel Salem
Smalls Jazz Club 4:30, 7:30, 10:30 pm 1:30 am \$20
- ★ Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6 pm 1 am
- ★ Sara Schoenbeck, Sandra Weiss, Andrew Drury; Allison Lazur solo
Downtown Music Gallery 6, 7 pm
- ★ Lena Bloch Feathery Trio with Russ Lossing, Billy Mintz
Scholes Street Studio 7, 8:30 pm
The Drawing Room 7 pm \$10
- ★ Maja Alvanović solo
★ David Haney, Nadya Kadrevis, Jeremy Shaskus with Oskar Bonstroke
ABC No-Rio 7:30 pm
- ★ Mini Stories with Miserable Monokeys: David Haney, Nadya Kadrevis, Jeremy Shaskus, Oskar Bonstroke
Pianos 11 pm
- ★ Guy Mintus Trio
★ Francisco Lelo de Larrea Trio
★ Wren Marie Harrington
★ Damian Cremisio Quartet
★ Elio Villafranca's Cinque—Suite of the Caribbean with Vincent Herring, Greg Tardy, Todd Marcus, Freddie Hendrix, James Burton, Gregg August, Jaimeo Brown, Arturo Stable, Jonathan Troncoso, Liethis Hechavaria
Dizzy's Club 7:30, 9:30 pm \$35
Smoke 7, 9, 10:30 pm \$38
- ★ JD Allen Quartet
★ The Manhattan Transfer: Janis Siegel, Alan Paul, Cheryl Bentley, Trist Curless
Blue Note 8, 10:30 pm \$65
- ★ Anat Cohen Dectet with Rubin Kodheli, Nadje Noordhuis, Nick Finzer, Owen Broder, James Shipp, Vitor Gonçalves, Sheryl Bailey, Tal Mashiach, Anthony Pinciotti
Jazz Standard 7:30, 9:30 pm \$30
- ★ Scott Colley Quartet with Jonathan Finlayson, Kevin Hays, Nate Smith
Village Vanguard 8:30, 10:30 pm \$30
United Palace of Cultural Arts 6 pm
Saint Peter's 5 pm
The Firehouse Space 5 pm \$10
Metropolitan Room 4 pm \$20
Manna House Workshops 2 pm \$20
- ★ Miguel Malla Racalmuto Sextet
★ Emilio Teubal Quartet
★ Soundpainting Workshop
★ Michael Karrant
★ Lisa Sokolov/Cooper-Moore
★ Yoko Miwa Trio with Will Slater, Scott Goulding
Blue Note 11:30 am 1:30 pm \$35
- ★ Lainie Cooke Trio with Saul Rubin, Matt Clohesy
North Square Lounge 12:30, 2 pm

Monday, April 18

- ★ Mingus Big Band
★ John Zorn's Bagatelles—Nova Express: John Medeski, Kenny Wollesen, Scott Colley, Nate Smith
★ Sylvie Courvoisier Trio with Drew Gress, Kenny Wollesen
Roulette 8 pm \$25
Blue Note 8, 10:30 pm \$30
- ★ Joyce Moreno/Kenny Werner
★ Purchase Jazz Orchestra directed by Jon Faddis and Todd Coolman with guest Gary Bartz
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Avi Rothbard Trio; Ari Hoenig Nonet; Jonathan Michel
Smalls Jazz Club 7:30, 10:30 pm 1 am \$20
Fat Cat 9 pm 12:30 am
- ★ George Braith; Billy Kaye Jam
★ Sandra Weiss Quintet with Jonathan Moritz, Kenny Warren, Sean Ali, Carlo Costa
Delroy's Cafe and Wine Bar 9, 10 pm \$10
Boudoir 7:30 pm
- ★ Franck Amsallem/Clovis Nicolas
★ Tommy Holladay Trio with Rick Rosato, Kush Abadey; Chiara Izzu Trio with Yotam Silberstein, Or Bareket
Bar Next Door 6:30, 8:30, 10:30 pm \$12



Andy Biskin
In Residence at The Stone
April 12-17, 2016

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NED ROTHENBERG
AT THE STONE APRIL 19-24TH, 2016
"AMERICA'S MOST INTIMATE COMPOSER AND IMPROVISER" ALL MUSIC GUIDE

TUESDAY 4/19
WITH MIVOS STRING QUARTET
8 PM - QUINTET FOR CLARINET AND STRINGS
10 PM - VIEWFINDER FOR STRING QUARTET, PREMIER WITH SHAKUHACHI & MIVOS AND OLD QUESTIONS ANEW FOR SOLO VIOLIN

WEDNESDAY 4/20
8 PM - DUO WITH URI CAINE, PIANO
10 PM - DUO WITH MARC RIBOT, GUITAR

THURSDAY 4/21
INNER DIASPORA 8 AND 10 PM - MARK FELDMAN, VIOLIN, ERIK FRIEDLANDER, CELLO, JEROME HARRIS, BASS AND GUITAR, SATOSHI TAKEISHI, PERCUSSION
DIFFERENT MUSIC EACH SET

FRIDAY 4/22
8 PM - DUO WITH SYLVIE COURVOISIER, PIANO
10 PM - TRIO WITH IKUE MORI, ELECTRONICS AND NELS CLINE, GUITAR

SATURDAY 4/23
8 PM - TRIO WITH DAVID TRONZO, GUITAR AND MARCUS ROJAS, TUBA
10 PM - NED AND 'THE FLY' - ADDING STEVEN BERNSTEIN, TRUMPET

SUNDAY 4/24
8 & 10 PM - NED ROTHENBERG'S SYNC WITH JEROME HARRIS, AC. GTR./AC. BS GTR. AND SAMIR CHATTERJEE, TABLA
DIFFERENT MUSIC EACH SET

ALL SETS \$15
THE STONE IS AT THE NORTHWEST CORNER OF AVENUE C AND 2ND STREET NYC
MORE INFO: WWW.NEDROTHENBERG.COM

Tuesday, April 19

- ★SFJAZZ Collective: Miguel Zenón, David Sánchez, Sean Jones, Robin Eubanks, Warren Wolf, Edward Simon, Matt Penman, Obed Calvaire
Jazz Standard 7:30, 9:30 pm \$35
- ★Eric Reed Quartet with Tim Green, Reuben Rogers, McClenty Hunter
Village Vanguard 8:30, 10:30 pm \$30
- ★Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy
Birdland 8:30, 11 pm \$40
- ★Michel Camilo Trio Latino with Ricky Rodriguez, Dafnis Prieto
Blue Note 8, 10:30 pm \$45
- ★Ned Rothenberg and Mivos Quartet: Olivia De Prato, Joshua Modney, Victor Lowrie, Mariel Roberts
The Stone 8, 10 pm \$15
- ★Bill Warfield and The Hell's Kitchen Jazz Orchestra with Nicole Henry
Idium 8:30 pm \$30-50
New School Arnhold Hall 8 pm
- ★Armen Donelian
★Jeremy Manasia Trio; Josh Evans Group; Corey Wallace DJ/Btet
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
Fat Cat 7 pm
- ★Saul Rubin Zebtet
★Jerome Sabbagh/Greg Tuohy Band with Rick Rosato, Jush Abadey; Kate Gentile, Jeremy Viner, Matt Mitchell, Adam Hopkins
Korzo 9, 10:30 pm
- ★The Jazz Gallery Mentoring Series: Aaron Parks and Joel Ross with John Ellis, Dezron Douglas, Eric McPherson
SEEDS 9 pm \$10
- ★Jazz at Lincoln Center Youth Orchestra
Dizzy's Club 7:30, 9:30 pm \$30
- ★Camille Thurman and Darrell Green Trio
Dizzy's Club 11:30 pm \$5
- ★Peter Amos Trio with Michael Brownell, Tim Talavera; Nadav Peled Trio with Tamir Schmerling, Jordan Young
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Chris Ziemba solo
★Amanda Sprecher
★Jim Piela Project
★Kelvyn Bell
Shrine 7 pm
Silvana 6 pm
Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, April 20

- ★Caetano Veloso and Gilberto Gil BAM Howard Gilman Opera House 8 pm \$35
- ★Myron Walden Group; Harold Mabern Trio; Sanah Kadoura
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★Joe Locke Quintet with Kenny Washington, Robert Rodriguez, Lorin Cohen, Donald Edwards
Dizzy's Club 7:30, 9:30 pm \$35
- ★Camille Thurman and Darrell Green Trio
Dizzy's Club 11:30 pm \$5
- ★Ned Rothenberg/Uri Caine; Ned Rothenberg/Marc Ribot
The Stone 8, 10 pm \$15
- ★Jacob Sacks, Yoon Sun Choi, Thomas Morgan, Eivind Opsvik, Dan Weiss
Weill Recital Hall 8 pm \$35
- ★Jim Snidero Quintet with Alex Sipiagin, Andy LaVerne, Ugona Okegwo, Rudy Royston
Smoke 7, 9, 10:30 pm \$12
- ★Maya Stoyanova Quartet with John di Martino, Peter Slavov, Alexandre Kautz
Jazz at Kitano 8, 10 pm \$15
- ★Noah Garabedian's Big Butter And The Egg Men with Kyle Wilson, Anna Webber, Curtis Macdonald, Kenny Warren, Jimmy Macbride; Adam Hopkins Sexet with Ed Rosenberg, Anna Webber, Josh Sinton, Jonathan Goldberger, Devin Gray
Cornelia Street Café 8, 9:30 pm \$10
Harlem Stage Gatehouse 7:30 pm \$15
- ★James Francis 3
★Afro Bop Alliance: Joe McCarthy, Luis Hernandez, Tim Stanley, Vince Norman, Victor Provost, Harry Appelman, Tom Baldwin, Roberto Quintero; Costas Baltazanis
Club Bonafide 7:30, 9:30 pm \$15
- ★Alon Yavnai Big Band with Uri Gurvich, Nir Naaman, Peter Hess, Itamar Shatz, Andrew Gutauskas, Jonathan Powell, John Bailey, Zach Resnick, Erez Feuer, Rafi Malkiel, Kaji Tokunori, Rebecca Patterson, Max Seigel, Yotam Silverstein, Daniel Ori, Dan Pugach
ShapeShifter Lab 8:15 pm \$10
- ★Raphael D'lugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam
Fat Cat 7, 9 pm 12:30 am
- ★York College Big Band salutes Atlantic Records
Milton G. Bassin Performing Arts Center 7 pm
- ★Sandra Weiss Quintet with Kenny Warren, Jonathan Moritz, Sean Ali, Carlo Costa; Lathanfinalini: Lathan Hardy, Sean Ali, Flin Van Hemmen
Rye 9, 10:15 pm
- ★Odd Zones: Nicolas Letman-Burtinovic, Chris Carroll, Peyton Pleninger
Bar Chord 9 pm
- ★The Underground Quintet
★Joe Alterman
★Ignacio Cacace
★Charlie Rhyner
★SFJAZZ Collective: Miguel Zenón, David Sánchez, Sean Jones, Robin Eubanks, Warren Wolf, Edward Simon, Matt Penman, Obed Calvaire
Jazz Standard 7:30, 9:30 pm \$35
- ★Eric Reed Quartet with Tim Green, Reuben Rogers, McClenty Hunter
Village Vanguard 8:30, 10:30 pm \$30
- ★Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy
Birdland 8:30, 11 pm \$40
- ★Michel Camilo Trio Latino with Ricky Rodriguez, Dafnis Prieto
Blue Note 8, 10:30 pm \$45
- ★Stan Rubin's Tigertown Five with Barry Bryson
Saint Peter's 1 pm \$10

Thursday, April 21

- ★Ned Rothenberg and Inner Diaspora with Mark Feldman, Erik Friedlander, Jerome Harris, Satoshi Takeishi
The Stone 8, 10 pm \$15
- ★Erena Terakubo Quartet with Don Friedman, Harvie S, Carl Allen
Jazz at Kitano 8, 10 pm \$15
- ★Quinsin Nachoff Trio with Eivind Opsvik, Dan Weiss; Jeremy Powell Quintet with Jonathan Powell, Vitor Gonçalves, Pablo Menares, Allan Mednard
Cornelia Street Café 8, 9:30 pm \$10
- ★Boss Tenor: Oscar Noriega, Chris Speed, Matt Pavolka, Nate Radley, Jesse Quarrto
Barbès 10 pm \$10
- ★The Jazz Gallery Mentoring Series: Aaron Parks and Joel Ross with John Ellis, Eric McPherson
The Jazz Gallery 7:30, 9:30 pm \$15
- ★The Music of Ornette Coleman: Curriculum Quxet: Danny Gouker, Sam Weinberg, Josh Sinton, Will McEvoy, Max Goldman; Prof Readers: Darius Jones, Nate Wooley, Trevor Dunn, Ryan Sawyer; Curriculum Readers: Darius Jones, Sam Weinberg, Josh Sinton, Nate Wooley, Danny Gouker, Trevor Dunn, Will McEvoy, Max Goldman, Ryan Sawyer
Threes Brewing 8, 9, 10 pm \$10
Smalls Jazz Club 7:30 pm \$20
- ★Jill McCarron/Dmitri Kolesnik
★Avram Fefer's Big Picture Holiday
★Becca Stevens Band with Jo Lawry, Timo Andres, Liam Robinson, Chris Tordini, Nathan Schram, Hamilton Berry, Jordan Perlon
National Sawdust 7 pm \$25
- ★Eva Novoa Ditrmas Quartet with Michael Attias, Max Johnson, Jeff Davis
Barbès 8 pm \$10
The Django at Roxy Hotel 9 pm
Greenwich House Music School 8 pm \$15
- ★Junbeom Kim Trio with Edward Perez, Felix Lecaros; Patrick Cornelius Trio with Jared Gold, Bryan Carter
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Dan Greenblatt Group with Dave Marck, Ed Fuqua, Jeff Brillinger; Marcus Machado
Club Bonafide 7:30, 9:30 pm \$15
- ★Jake Shulman-Ment with Yoshie Fruchter, Richie Barshay
Jalopy 8:30 pm \$15
- ★Perez with Jed Levy, Art Hirahara, Matt Aronoff, Matt Wilson
Metropolitan Room 9:30 pm \$20
- ★Scot Albertson Trio with Bryan Carrott, Sean Conly
Tomi Jazz 9 pm \$10
- ★Bacha Duo
Cleopatra's Needle 7 pm

- ★Craig Brann Trio with Joel Weiskopf
★Three Leaf
★Caetano Veloso and Gilberto Gil BAM Howard Gilman Opera House 8 pm \$35
- ★Joe Locke Quintet with Kenny Washington, Robert Rodriguez, Lorin Cohen, Donald Edwards
Dizzy's Club 7:30, 9:30 pm \$40
- ★Camille Thurman and Darrell Green Trio
Dizzy's Club 11:30 pm \$10
- ★Jim Snidero Quintet with Alex Sipiagin, Andy LaVerne, Ugona Okegwo, Rudy Royston
Smoke 7, 9, 10:30 pm \$12
- ★SFJAZZ Collective: Miguel Zenón, David Sánchez, Sean Jones, Robin Eubanks, Warren Wolf, Edward Simon, Matt Penman, Obed Calvaire
Jazz Standard 7:30, 9:30 pm \$35
- ★Eric Reed Quartet with Tim Green, Reuben Rogers, McClenty Hunter
Village Vanguard 8:30, 10:30 pm \$30
- ★Tom Tallitsch
★Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy
Birdland 8:30, 11 pm \$40
- ★Michel Camilo Trio Latino with Ricky Rodriguez, Dafnis Prieto
Blue Note 8, 10:30 pm \$45
- ★Sebastian Cruz
Silvana 6 pm

Friday, April 22

- ★Fanfare Ciocarlia with guest Eugene Hutz
Town Hall 8 pm \$25-75
- ★Jack Wilkins Trio with Andy McKee, Mike Clark
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Patricia Barber Quartet with Gilad Hekselman, Johannes Weidenmueller, Allison Miller
Jazz Standard 7:30, 9:30 pm \$30
- ★Jeremy Pelt Quartet with George Cables, Buster Williams, Louis Hayes
Smoke 7, 9, 10:30 pm \$38
- ★Sylvie Courvoisier/Ned Rothenberg; Nels Cline, Ikue Mori, Ned Rothenberg
The Stone 8, 10 pm \$15
- ★Rhombal: Ellery Eskelin, Adam O'Farrill, Stephan Crump, Eric McPherson
Cornelia Street Café 9, 10:30 pm \$10
- ★Aaron Shragge/Ben Monder; Nadje Noordhuis/James Shipp
Greenwich House Music School 7:30 pm \$15
- ★Alone Together—A Weekend Of Solo Piano: Fabian Almazan; Victor Gould; Kris Davis
The Jazz Gallery 7:30, 8:15, 9 pm \$22
- ★Bob DeMeo Group; Melissa Aldana Quartet; Joe Farnsworth
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★Yaya! 63: Mambo Legends Orchestra
David Rubenstein Atrium 7:30 pm
- ★Sarah Bernstein; Angelica Sanchez
The Firehouse Space 8 pm \$10
- ★Frank Foster Project: Kenyatta Beasley Septet with Keith Loftis, Mark Gross, Vincent Gardner, Anthony Wonsey, Dezron Douglas, Jeff "Tain" Watts and guest Carla Cook
BAM/Café 9 pm
- ★Joyce Breach Trio with Jon Weber, Jay Leonhart
Jazz at Kitano 8, 10 pm \$30
- ★Zem Audu; Hans Lüdemann Trio Ivore with Aly Keita, Michael Sarin; Aleks Fadini Group with Josiah Boomazian, Jakob Dreyer, Luke Markham
Club Bonafide 7:30, 9:30, 11 pm \$10-15
- ★Central Brooklyn Jazz Festival: Brandon Sanders
Sistas' Place 9, 10:30 pm \$20
- ★Warren Chiasson Trio with Alex Gressel, Frank Ferreri
Café Alor 8 pm
- ★Satchmo Mannan Quartet
★Tahira Clayton; Jure Pukl
★Gabriel Vicens Trio
★Jill McCarron/Dmitri Kolesnik
★Joe Locke Quintet with Kenny Washington, Robert Rodriguez, Lorin Cohen, Donald Edwards
★Camille Thurman and Darrell Green Trio
Dizzy's Club 11:30 pm \$10
- ★Eric Reed Quartet with Tim Green, Reuben Rogers, McClenty Hunter
Village Vanguard 8:30, 10:30 pm \$30
- ★Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy
Birdland 8:30, 11 pm \$40
- ★Michel Camilo Trio Latino with Ricky Rodriguez, Dafnis Prieto
Blue Note 8, 10:30 pm \$45
- ★Joe Pino Quartet
★Duane Eubanks Quintet
Fat Cat 6 pm

Saturday, April 23

- ★David Tronzo, Marcus Rojas, Ned Rothenberg; Ned and the 'Fly': Steven Bernstein, David Tronzo, Marcus Rojas, Ned Rothenberg
The Stone 8, 10 pm \$15
- ★Central Brooklyn Jazz Festival: Vincent Chancey All-Stars with Bryan Carrott, Bertha Hope, Hill Greene, Newman Taylor Baker
Sistas' Place 9, 10:30 pm \$20
- ★Jon Irabagon Trio with Chris Lightcap, Gerald Cleaver
Cornelia Street Café 9, 10:30 pm \$10
- ★Joe Morris' ARCADE with Dan Blackberg, Brandon Lopez
Ibeam Brooklyn 8:30 pm \$15
- ★E.J. Strickland Transient Beings
★Vanessa Rubin Quartet with John di Martino, Lonnie Plaxico, Alvin Atkinson
Jazz at Kitano 8, 10 pm \$30
- ★Sara Serpa and City Fragments with Aubrey Johnson, Sofia Rei, André Matos, Erik Friedlander, Tyshawn Sorey
The Cell 7:30 pm \$20
- ★Michel Gentile's FLOW with Sam Sadigursky, Nathan Koci, Matt Pavolka, Tom Rainey; Tony Malaby, Angelica Sanchez, Tom Rainey
Brooklyn Conservatory of Music 8 pm \$10
Metropolitan Room 7 pm \$20
- ★Antoinette Montague
★Jazz Maalika's Jackson Heights Block Party with Neil Padukone, Barry Johnson, Maitreya Padukone, Javier Ramos, Philip Harper, Larry Bustamante
Terraza 7 8 pm \$15
- ★Daniel Levin Trio with Chris Pitsiokos, Brandon Seabrook; Jinah Parker Project; Sarah Bernstein-Satoshi Takeishi Duo
New Revolution Arts 8, 9, 10 pm
- ★Tim Bennett, Dan Stein, Peter Manheim; Candice Hoyes Quartet with Michael King, Tamir Shmerling, Mark Whitfield, Jr. Club Bonafide 7:30, 9:30 pm \$15
- ★Ben Eunson Trio with Zach Brown, Kush Abadey
Bar Next Door 7:30, 9:30, 11:30 pm \$12
Cleopatra's Needle 8 pm
- ★Kayo Hiraki Trio
★Columbia University Jazz Ensemble
★Jim Hickey and Friends
★Sigmar Matthiasson
★Patricia Barber Quartet with Gilad Hekselman, Johannes Weidenmueller, Allison Miller
Jazz Standard 7:30, 9:30 pm \$30
- ★Jeremy Pelt Quartet with George Cables, Buster Williams, Louis Hayes
Smoke 7, 9, 10:30 pm \$38
- ★Alone Together—A Weekend Of Solo Piano: Aaron Parks; Kris Davis; Luis Perdomo
The Jazz Gallery 7:30, 8:15, 9 pm \$22
- ★Lines Of Reason; Melissa Aldana Quartet; Brooklyn Circle
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★Joe Locke Quintet with Kenny Washington, Robert Rodriguez, Lorin Cohen, Donald Edwards
Dizzy's Club 7:30, 9:30 pm \$45
- ★Camille Thurman and Darrell Green Trio
Dizzy's Club 11:30 pm \$20
- ★Eric Reed Quartet with Tim Green, Reuben Rogers, McClenty Hunter
Village Vanguard 8:30, 10:30 pm \$30
- ★Yellowjackets: Russell Ferrante, Bob Mintzer, Dane Alderson, William Kennedy
Birdland 8:30, 11 pm \$40
- ★Michel Camilo Trio Latino with Ricky Rodriguez, Dafnis Prieto
Blue Note 8, 10:30 pm \$45
- ★Anders Nilsson Group with Dave Ambrosio, Satoshi Takeishi
Barbès 6 pm \$10

Sunday, April 24

- ★Ned Rothenberg's Sync with Samir Chatterjee, Jerome Harris
The Stone 8, 10 pm \$15
- ★Valery Ponomarev's Our Father Who Art Blakey Big Band with Todd Bashore, Chris Hemingway, Peter Brainin, Steven Carrington, Anthony Nelson, Stafford Hunter, Corey Wallace, Alvin Walker, Jack Jeffers, Rick Henly, Chris Rogers, Waldron Ricks, Kali Rodrigues-Penia, Mamiko Watanabe, Ruslan Khain, Jerome Jennings
Dizzy's Club 7:30, 9:30 pm \$35
- ★Simone Dinnerstein/Brad Mehldau
★Gene Bertoncini
★Rob Price, Ellery Eskelin, Trevor Dunn; Patrick Brennan, Brian Groder, Sean Conly
National Sawdust 7 pm \$25
The Drawing Room 7 pm \$20
Downtown Music Gallery 6, 7 pm
- ★Dave Ambrosio Trio with Loren Stillman, Russ Meissner
Cornelia Street Café 8:30 pm \$10
- ★Klazz-Ma-Tazz: Benjamin Sutin, Elijah Shiffer, Ben Rosenblum, Grant Goldstein, Matthew Muntz, Ani Challa, Tim Rachbach; J-MUSIC Ensemble
Drom 8 pm \$15
- ★Fernando Huergo Quintet with Yulia Musavyevyan, Rick DiMuzio, Santiago Bosch, Eric Doob
Club Bonafide 7 pm \$15
- ★George Gee Swing Orchestra; Johnny O'Neal Trio; David Gibson Quintet
Smalls Jazz Club 4:30, 7:30, 10:30 pm \$20
- ★Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6 pm 1 am
- ★Columbia University Jazz Ensemble
Symphony Space Leonard Nimoy Thalia 2, 3, 8 pm
- ★Sam Yulsman's Crispy Butter Kitchen with Henry Fraser, Nathaniel Morgan, Michael Sachs, Steven Long, Peter Moffett, Connor Baker, Joe Moffett, Joanna Mattrey
The Firehouse Space 8 pm \$10
Terraza 7 9:30 pm \$5
- ★Greg Diamond Trio
★New York Jazzharmonic Trio: Jay Rattman, Chris Ziemba, Ron Wasserman and guests Jim Saporito, Harrison Hollingsworth
Symphony Space Bar Thalia 7 pm
Silvana 7 pm
- ★Jeff McGregor
★Patricia Barber Quartet with Gilad Hekselman, Johannes Weidenmueller, Allison Miller
Jazz Standard 7:30, 9:30 pm \$30
- ★Jeremy Pelt Quartet with George Cables, Buster Williams, Louis Hayes
Smoke 7, 9, 10:30 pm \$38
- ★Eric Reed Quartet with Tim Green, Reuben Rogers, McClenty Hunter
Village Vanguard 8:30, 10:30 pm \$30
- ★Michel Camilo Trio Latino with Ricky Rodriguez, Dafnis Prieto
Blue Note 8, 10:30 pm \$45
- ★Giuseppe De Gregorio Quartet
★Remembering Frank Foster—Loud Minority Quintet: Keith Loftis, Kenyatta Beasley, Anthony Wonsey, Elias Bailey, Jerome Jennings
Saint Peter's 5 pm
The West End Lounge 4 pm \$25
- ★John Zorn's Bagatelles: Trigger: Will Greene, Simon Hanes, Aaron Edgcomb
The Stone 3 pm \$20
- ★Steve Kroon Band
★Martha Kato Ensemble with Jonathan Powell, John Ellis, Jay Rattman, Eric Miller, Alon Albagli, Doug Weiss, Daniel Dor
First Baptist Church Of Crown Heights 3 pm
Blue Note 11:30 am 1:30 pm \$35
- ★Roz Corral Trio with Freddie Bryant, Neal Milner
North Square Lounge 12:30, 2 pm

Monday, April 25

- ★Mingus Big Band
★Duck Baker solo
★Bill O'Connell And The Latin Jazz All-Stars with Steve Slagle, Conrad Herwig, Luques Curtis, Richie Barshay, Roman Diaz
Jazz Standard 7:30, 9:30 pm \$25
The Stone 8, 10 pm \$15
Subrosa 7:30, 9:30 pm \$20
- ★Terell Stafford and the Temple University Big Band with guest Ken Peplowski
Dizzy's Club 7:30, 9:30 pm \$35
- ★Berklee Rainbow All-Stars directed by Tia Fuller with Ryan Linvill, Arnetta Johnson, Michael Wooten, Tabari Lake, Jongkuk Kim
Blue Note 8, 10:30 pm \$15
- ★Yoni Kretzmer 2Bass Quartet with Sean Conly, Reuben Radding, Mike Pride
Zürcher Gallery 8 pm \$10-15
- ★Matt Pavolka Horns Band; Joel Frahm Group; Jonathan Barber
Smalls Jazz Club 7:30, 10:30 pm 1 am \$20
- ★Glenn Zaleski and Tomoko Omura Boudoir 7:30 pm
★Davidar Singh solo; Megan Moncrief
Delroy's Cafe and Wine Bar 9, 10 pm \$10
- ★Beat Kaestli Chilean Connection with Camila Meza
Zinc Bar 7 pm
- ★Berta Moreno Quintet with Jason Rigby, Shai Maestro, Maksim Perepelica, David Hardy
ShapeShifter Lab 7 pm \$10
- ★Mark Phillips Trio with Syberen Van Munster, Sam Zerna; Whitney James Trio with Pete McCann, Gregg August
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- ★Yvonnick Prene
Silvana 8 pm

Tuesday, April 26

- ★Central Brooklyn Jazz Festival: Randy Weston African Rhythms Quartet with T.K. Blue, Alex Blake, Neil Clarke
★McCoy Tyner Trio
★Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille
Dweck Center 7:30 pm
Blue Note 8, 10:30 pm \$45
Village Vanguard 8:30, 10:30 pm \$30
- ★Benny Green Trio with Dezron Douglas, Rodney Green
Birdland 8:30, 11 pm \$40
- ★Ralph Peterson Trio with Zaccai and Luques Curtis
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$5
- ★Jonathan Barber
★Avishai Cohen Quartet with Jason Lindner, Tal Mashiach, Justin Brown
Jazz Standard 7:30, 9:30 pm \$25
- ★Hilary Kole's Judy Garland Project with Adam Birnbaum, Paul Gull, Aaron Kimmel
Idium 8:30 pm \$25
- ★Scott Robinson solo; Nucleus...? Scott Robinson/Julian Thayer
The Stone 8, 10 pm \$15
- ★Frank Vignola Trio with Julien Labro, Gary Mazzaroppi
The Cutting Room 9 pm \$25
- ★ERGO: Brett Sroka, Sam Harris, Shawn Baltazor
Cornelia Street Café 8, 9:30 pm \$10
- ★Will Vinson Group with Mike Moreno, Shai Maestro, Matt Penman, Jeff Ballard
The Jazz Gallery 7:30, 9:30 pm \$22
- ★Ross Kratter Jazz Orchestra with Paul Corn, Robby Mack, Bob Franceschini, Xavier Del Castillo, Larry Bustamante, Charlie Clausen, Steve Henry, Aaron Bahr, Rachel Therrien, Karl Lyden, Ric Becker, Andy Sharkey, Peter Isaac, Quintin Zoto, Will Armstrong, Sam Gautier, Kaila Wooten
Club Bonafide 7:30 pm \$15
- ★New School Afro Cuban Jazz Orchestra Ensemble directed by Bobby Sanabria
New School Arnhold Hall 8 pm
- ★Spike Wilner Trio; Lucas Pino Nonet; Kyle Poole
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★Saul Rubin Zebtet; Itai Kriess Gato Gordo; John Benitez Latin Pop
Fat Cat 7, 9 pm 12:30 am
- ★Simona Premazzi Quartet with Dayna Stephens
Korzo 9, 10:30 pm
The Backroom 8:30 pm
- ★Patrick Brennan/Brian
★Manhattan School of Music's Vinyl Live! hosted by Gretchen Parlato
55Bar 7 pm
- ★Alicyn Yaffee Trio with Benny Rietveld, Zane Rodolfo; Isaac Darche Trio with Devin Starks, Cory Cox
★Chris Ziemba solo
★Hsinwei Chiang
★Art Baron
Bar Next Door 6:30, 8:30, 10:30 pm \$12
Jazz at Kitano 8 pm
Silvana 6 pm
Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, April 27

- ★ Donald Harrison, Ron Carter, Billy Cobham
Blue Note 8, 10:30 pm \$35
- ★ Afar: Scott Robinson/Frank Kimbrough; Scott Robinson Birthday Mayhem! with Klaus Suonsaari, Julian Thayer, Frank Kimbrough and guests
The Stone 8, 10 pm \$15
- ★ Nels Cline solo; Ned Rothenberg/Adam Rudolph Duo
HappyLucky no.1 7:30, 9:30 pm
- GoGo Penguin: Chris Illingworth, Nick Blacka, Rob Turner
Le Poisson Rouge 8 pm \$20
- Samuel Torres Group with Alex Norris, Tom Guarna, Luis Perdomo, Ricky Rodriguez, Pablo Bencid
Club Bonafide 7:30 pm \$15
- Vadim Neselovskyi Trio with Dan Loomis, Ronen Itzik and guest Sara Serpa
Jazz at Kitano 8, 10 pm \$15
- Rob Garcia 4; Aaron Seeber
Smalls Jazz Club 7:30 pm 1:30 am \$20
- Raphael D'lugoff Trio +1; Ned Gould Jam
Fat Cat 7 pm 12:30 am
Smoke 7, 9, 10:30 pm \$12
- Chris Turner Quartet
- John Yao and His 17-piece Instrument
Greenwich House Music School 7 pm
- Rafal Samecki Sextet with Lucas Pino, Bogna Kicinska, Adam Birbaum, Desmond White, Jimmy Macbride; Kyle Nasser Quintet with Jeff Miles, Dov Manski, Matt Aronoff, Jason Nazary
Cornelia Street Café 8, 9:30 pm \$10
- Matt Bumgardner, Devon Gillingham, Connor Parks; Filipe Duarte Group with Nathan Bellott, Filipe Duarte, Michael Beckett, Devon Gillingham, Connor Parks; Craig Brann Trio
ShapeShifter Lab 7, 8:15, 9:30 pm \$8-10
- Jake Henry's Sweet Talk; Adam Schneit Band
Rye 9, 10:15 pm
- Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone
Café Vivaldi 9 pm
- ★ Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille
Village Vanguard 8:30, 10:30 pm \$30
- Benny Green Trio with Dezron Douglas, Rodney Green
Birdland 8:30, 11 pm \$40
- ★ Ralph Peterson Trio with Zaccai and Lucques Curtis
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$5
- Jonathan Barber
- Avishai Cohen Quartet with Jason Lindner, Tal Mashiach, Justin Brown
Jazz Standard 7:30, 9:30 pm \$25
Silvana 6 pm
Saint Peter's 1 pm \$10
- Alex Woods
- Barry Harris

Thursday, April 28

- ★ Randy Weston
New School Tishman Auditorium 7 pm
- ★ Billy Hart 75th Birthday Celebration with Mark Turner, Ethan Iverson, Ben Street
Jazz Standard 7:30, 9:30 pm \$30
- ★ Scott Robinson, Dave Pietro, Allen Won, Kevin Norton; aRT: Pheeroan akLaff, Scott Robinson, Julian Thayer
The Stone 8, 10 pm \$15
- ★ Christian Sands Trio with Russell Hall, Jerome Jennings
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:30 pm \$10
- Jonathan Barber
- Hypnotic Brass Ensemble
Indium 8 pm \$25-35
- ★ Tom Rainey Trio with Ingrid Laubrock, Mary Halvorson and guests Sylvie Courvoisier, Briggan Krauss; James Brandon Lewis Trio
The Firehouse Space 8 pm \$10
- ★ Matt Darriau's Paradox Trio; Danny Mekonnen and guests
HappyLucky no.1 7:30, 9:30 pm
- Aaron Irwin Trio with Mike Baggetta, Jeff Hirshfield; Jeff Davis Tretriangle with Robin Verheyen, Jesse Stacken, Adam Hopkins
Ibeam Brooklyn 8:30, 9:30 pm \$15
Jazz at Kitano 8, 10 pm \$15
- ★ Linda Oh Quartet with Ben Wendel, Matt Stevens, Rudy Royston
The Jazz Gallery 7:30, 9:30 pm \$22
Smalls Jazz Club 7:30 pm \$20
- David Berkman Group
- Dave Anderson Blue Innuendo with Tom Guarna, Pat Bianchi, Matt Wilson
Michiko Studios 8 pm \$15
Jazz Museum in Harlem 7 pm \$10
- Michael Veal Aqua Ite
- Avram Fefer's Big Picture Holiday
Pianos 9 pm
- Ziv Ravitz
ShapeShifter Lab 8:15 pm \$10
- Arthur Vint and Associates with Ian Stapp, Jon Cowherd, Tony Scherr, Andrew Halchak, Rich Perry, Yvonnick Prene
Cornelia Street Café 8, 9:30 pm \$10
- Roxy Coss Quintet with Alex Goodman, Miki Yamanaka, Rick Rosato, Craig Weinrib; Svetlana and the Delancey Five; Xinlu Chen Quintet
Club Bonafide 7:30, 9:30, 11 pm \$10-15
- Rodrigo Recabarren Trio with Nicolas Vera, Pablo Menares; Gioel Severini Trio with Lars Ekman, Kazuhiro Odagoro
Bar Next Door 6:30, 8:30, 10:30 pm \$12
- Tomoko Omura Quintet
Rockwood Music Hall Stage 3 10 pm \$10
- Larry Newcomb Duo
Cleopatra's Needle 7 pm
- ★ Donald Harrison, Ron Carter, Billy Cobham
Blue Note 8, 10:30 pm \$35
Smoke 7, 9, 10:30 pm \$12
- Chris Turner Quartet
- ★ Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille
Village Vanguard 8:30, 10:30 pm \$30
- Bacha Mdznarashvili Quintet with Darren Barrett, Myron Walden, Shin Sakaino, Corey Fonvill
Birdland 6 pm \$25
- Benny Green Trio with Dezron Douglas, Rodney Green
Birdland 8:30, 11 pm \$40
- Vitaly Golovnev
Silvana 6 pm
- Daniel Carter with Lindsey Wilson, Reggie Sylvester, Michael Trotman
Shine 6 pm

Friday, April 29

- ★ Immensities for Large Instruments: Scott Robinson, Kevin Norton, Bohdan Hilash, Marianne Gythfeldt, Les Scott, Gili Sharett, Andrew Hadro, Dave Pietro, Sharon Robinson; Down And Out: Scott Robinson, Tony Scherr, Julian Thayer, Matt Wilson
The Stone 8, 10 pm \$15
- ★ Valerie Capers/John Robinson
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ Vincent Herring Quintet with Jon Faddis, Victor Gould, David "Happy" Williams, Lewis Nash
Smoke 7, 9, 10:30 pm \$40
- ★ Remembering Joe Henderson: Donny McCaslin/Frank Kimbrough Quartet with Jay Anderson, Billy Drummond
Jazz at Kitano 8, 10 pm \$30
- ★ Celebrating Ellington and Beyond: Ulysses Owens, Jr. and Friends with Yasushi Nakamura, Allyn Johnson, Marcus Printup, Ted Nash
Dizzy's Club 7:30, 9:30 pm \$40
Dizzy's Club 11:30 pm \$10
- Jonathan Barber
- Ray Gallon Trio; Alex Sipiagin Quintet; Charles Ruggiero Quartet
Smalls Jazz Club 7:30, 10:30 pm 1:30 am \$20
- ★ Susie Ibarra solo; Lana Is
- ★ Firm Roots Trio: Darius Jones, Marika Hughes, Aruán Ortiz
Greenwich House Music School 8 pm \$15
The Jazz Gallery 7:30, 9:30 pm \$22
- Mario Castro
- Neu Cabal Sextet: Jeff Platz, Daniel Carter, Ras Moshe, Dmitry Ishenko, Dalius Naujokaitis and guest Ayako Kanda
The Firehouse Space 8 pm \$10
- Nate Radley Quintet with Jonny Lam, Jon Cowherd, Gary Wang, Dan Rieser
Cornelia Street Café 9, 10:30 pm \$10
- Paul Bollenback Trio with Nilson Matta, Rogério Boccato
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Beyond Group: Carman Moore, Cheryl Pyle, Gene Coleman, Michael Eaton, David Tamura, Bern Nix, Roberta Piket, William Ruiz
Spectrum 7 pm
Cleopatra's Needle 8 pm
- Art Lillard Trio

- ★ Billy Hart 75th Birthday Celebration with Mark Turner, Ethan Iverson, Ben Street
Jazz Standard 7:30, 9:30 pm \$35
Indium 8 pm \$25-35
- ★ Hypnotic Brass Ensemble
- ★ Donald Harrison, Ron Carter, Billy Cobham
Blue Note 8, 10:30 pm \$35
Blue Note 12:30 am \$10
- ★ Underground Horns
- ★ Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille
Village Vanguard 8:30, 10:30 pm \$30
- Benny Green Trio with Dezron Douglas, Rodney Green
Birdland 8:30, 11 pm \$40
- Jacob Varmus Quartet
Silvana 6 pm

Saturday, April 30

- ★ Papo Vázquez and The Mighty Pirates Troubadors with guests Jerry Medina, Joe Locke
Hostos Center 7:30 pm \$20
- ★ Scott Robinson's "Spacetette": Scott Robinson, Marshall Allen, Kevin Norton, Pat O'Leary, Julian Thayer; Heliosonic Toneways—A 50th Anniversary Celebration of Sun Ra's *Heliocentric Worlds*: Scott Robinson, Marshall Allen, Danny Thompson, Philip Harper, Frank Lacy, Tim Newman, Marty Ehrlich, Yosvany Terry, Pat O'Leary, Julian Thayer, Matt Wilson
The Stone 8, 10 pm \$20
- ★ Central Brooklyn Jazz Festival: Ahmed Abdullah's Diaspora with Donald Smith
Sistas' Place 9, 10:30 pm \$20
- ★ Gabriel Alegria Afro-Peruvian Sextet with Laura Andrea Leguía, Freddy "Huevito" Lobaton, Yuri Juárez, John Benitez, Franco Pinna
Club Bonafide 7:30, 9:30 pm \$30
- Vitaly Golovnev Quartet with Jeff McLaughlin, Marcos Varela, Samvel Sarkisyan
Club Bonafide 11 pm \$10
- Dayna Stephens
The Jazz Gallery 7:30, 9:30 pm \$22
- Marta Sanchez Quintet with Román Filiú, Jerome Sabbagh, Martin Nevin, Colin Stranahan
Cornelia Street Café 9, 10:30 pm \$10
- Adi Myerson Quartet +1; Manuel Valera Trio
The Cell 7:30, 9:30 pm \$20
- Or Bareket Trio with Camila Meza, Ziv Ravitz
Bar Next Door 7:30, 9:30, 11:30 pm \$12
Cleopatra's Needle 8 pm
- Walter William Trio
- Valerie Capers/John Robinson
Knickerbocker Bar and Grill 9:45 pm \$3.50
- ★ Vincent Herring Quintet with Jon Faddis, Victor Gould, David "Happy" Williams, Lewis Nash
- ★ Remembering Joe Henderson: Donny McCaslin/Frank Kimbrough Quartet with Jay Anderson, Billy Drummond
Jazz at Kitano 8, 10 pm \$30
- ★ Celebrating Ellington and Beyond: Ulysses Owens, Jr. and Friends with Yasushi Nakamura, Allyn Johnson, Marcus Printup, Ted Nash
Dizzy's Club 7:30, 9:30 pm \$45
Dizzy's Club 11:30 pm \$20
- Jonathan Barber
- Alex Sipiagin Quintet; Philip Harper Quintet
Smalls Jazz Club 10:30 pm \$20
- ★ Billy Hart 75th Birthday Celebration with Mark Turner, Ethan Iverson, Ben Street
Jazz Standard 7:30, 9:30 pm \$35
- ★ Donald Harrison, Ron Carter, Billy Cobham
Blue Note 8, 10:30 pm \$35
- ★ Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille
Village Vanguard 8:30, 10:30 pm \$30
- Benny Green Trio with Dezron Douglas, Rodney Green
Birdland 8:30, 11 pm \$40
- Anders Nilsson Group with Dave Ambrosio, Satoshi Takeishi
Barbès 6 pm \$10
Silvana 6 pm
- Valentina Marino
- Randy Weston
- Hilliard Greene Workshop
Dweck Center 4 pm
The Collective School 3 pm

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REGULAR ENGAGEMENTS

MONDAY

- Richard Clements and guests 11th Street Bar 9 pm
- Orrin Evans Captain Black Band Smoke 7, 9 pm \$9
- Vince Giordano's Nighthawks Iguana 8 pm (ALSO TUE)
- Grove Street Stompers Arthur's Tavern 7 pm
- Patience Higgins Band with Lady Cantrese Nabe Harlem 7 pm
- Jazz Foundation of American Jam Session Local 802 7 pm
- Arthur Kell and Friends Bar Lunatico 8:30 pm
- Renaud Penant Trio Analogue 7:30 pm
- Earl Rose solo; Earl Rose Trio Bemelmans Bar 5:30, 9 pm
- Stan Rubin All-Stars Charley O's 8:30 pm
- Smoke Jam Session Smoke 10:30 pm
- Svetlana and the Delancey 5 The Back Room 8:30 pm
- Swingadelic Swing 46 8:30 pm
- Gracie Terzian Bar Hugo 6 pm
- Vanguard Jazz Orchestra Village Vanguard 8:30, 10:30 pm \$30
- James Zeller Duo Spasso 7 pm (ALSO SUN)

TUESDAY

- Orrin Evans Evolution Series Jam Session Zinc Bar 11 pm
- Irving Fields Nino's Tuscan 7 pm (ALSO WED-SUN)
- George Gee Orchestra Swing 46 8:30 pm
- Chris Gillespie; Loston Harris Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
- Joel Forrester solo Stop Time 7 pm
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hirahara Trio Arturo's 8 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Mike LeDonne Quartet; Emmet Cohen Band Smoke 7, 9, 10:30, 11:30 pm
- Mona's Hot Four Jam Session Mona's 11 pm
- Annie Ross The Metropolitan Room 9:30 pm \$25
- Bill Todd Open Jam Club Bonafide 10 pm \$10
- Diego Voglino Jam Session The Fifth Estate 10 pm
- The Westet Analogue 7:30 pm

WEDNESDAY

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

THURSDAY

- Marc Cary's The Harlem Sessions Gin Fizz Harlem 10 pm \$10
- Dr. Dwight Dickerson Cassandra's Jazz and Gallery 8 pm \$5
- Craig Harris and the Harlem Night Songs Big Band MIST 9, 10:30 pm \$15
- Jazz Jam Session American Legion Post 7:30 pm
- Kazu Trio Cleopatra's Needle 11:30 pm
- Martin Kelley's Affinity Domaine Wine Bar 8:30 pm
- Jon Lang's First Name Basis Jam Session Symphony Space Bar Thalia 9 pm
- Lapis Luna Quintet The Plaza Hotel Rose Club 8:30 pm
- Curtis Lundy Jam Session Shell's Bistro 9 pm
- Sol Yaged Grata 8 pm
- Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAY

- Scot Albertson Parnell's 8 pm (ALSO SAT)
- Gene Bertoncini Ryan's Daughter 8 pm
- Birdland Big Band Birdland 5:15 pm \$25
- Rick Bogart Trio New York Yankees Steakhouse 5 pm
- The Crooked Trio: Oscar Noriega, Brian Drye, Matt Pavolka Barbès 5 pm
- Day One Trio Prime and Beyond Restaurant 9 pm (ALSO SAT)
- Gerry Eastman Quartet Williamsburg Music Center 10 pm
- John Farnsworth Quartet Smoke 11:45 pm 12:45 am
- Finkel/Kasuga/Tanaka/Solow San Martin Restaurant 12 pm \$10
- Sandy Jordan and Friends ABC Chinese Restaurant 8 pm
- Richard Russo Quartet Capital Grille 6:30 pm
- Alejandra Sabillon The Roxy Bar at Roxy Hotel 11 pm
- Bill Saxton and the Harlem Bebop Band Bill's Place 9, 11 pm \$15 (ALSO SAT)
- Joanna Sternberg Trio Cleopatra's Needle 12:30 am

SATURDAY

- Rob Anderson Jam Session University of the Streets 10 pm
- Rick Bogart Trio Broadway Thai 7:30 pm (ALSO SUN)
- Alix Brown The Roxy Bar at Roxy Hotel 11 pm
- The Candy Shop Boys Duane Park 8, 10:30 pm
- Barbara Carroll Birdland 6 pm \$30
- Curtis Lundy Trio with guests Shell's Bistro 9 pm
- Jonathan Moritz/Chris Welcome/Shayna Dulberger The Graham 1 pm
- Ruben Stejini/Sharik Hasan/Andrea Veneziani Farafina Café & Lounge 8:30 pm
- Nabuko and Friends Nabe Harlem 12 pm
- Johnny O'Neal and Friends Smoke 11:45 pm 12:45 am

SUNDAY

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

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- **American Legion Post 248** West 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street www.legion.org
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street www.LindasJazzNights.com
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- **BAM Howard Gilman Opera House** 30 Lafayette Avenue (718-636-4100) Subway: Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue www.bam.org
- **BRIC House Stoop** 647 Fulton Street (718-683-5600) Subway: 2, 3, 4, 5 to Nevins Street www.bricartsmedia.org
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- **Bar Lunatico** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
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- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Baruch Performing Arts Center** 17 Lexington Avenue at 23rd Street (646-312-3924) Subway: 6 to 23rd Street www.baruch.cuny.edu/bpac
- **Belmians Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street www.thecarlyle.com
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street www.bluenotejazz.com
- **Boudoir** 135 Atlantic Avenue Subway: 4, 5 to Borough Hall www.boudoirbk.com
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street www.tomandtoon.com
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue www.brooklynbowl.com
- **Brooklyn Center for the Performing Arts** 2900 Campus Road Subway: 5 to Flatbush Avenue - Brooklyn College www.brooklyncenter.org
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street www.bqcm.org
- **Brooklyn Museum of Art** 200 Eastern Parkway (718-638-5000) Subway: 2, 3 to Eastern Parkway www.brooklynmuseum.org
- **Brownsville Heritage House** 581 Mother Gaston Boulevard (718-385-1111) Subway: L to New Lots Avenue
- **Café Alor** 2110 Richmond Road, Staten Island (718-351-1101) www.alorcafe.com
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- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square www.caffevivaldi.com
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- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Christ and St. Stephen's Church** 120 W. 69th Street Subway: 1, 2, 3 to 72nd Street
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street www.csvcenter.com
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street www.cleopatrasneedlenyc.com
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street www.clubbonafide.com
- **The Collective School** 541 Sixth Avenue (212-741-0091) Subway: 1 to 18th Street www.thecollective.edu
- **Congregation Mount Sinai** 250 Cadman Plaza West (718-875-9124) Subway: 2, 3 to Clark Street www.congregationmountsinai.org
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street www.corneliastreetcafe.com
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.com
- **David Rubenstein Atrium** Broadway at 60th Street (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.new.lincolncenter.org/live/index.php/atrium
- **Deep Tanks Studio** 150 Bay Street (917-669-1094) Subway: Ferry to Staten Island www.deeptanks.com
- **Delroy's Café and Wine Bar** 65 Fenimore Street Subway: Q to Parkside Avenue www.facebook.com/65fenmusicseries
- **Dewey's Pub** 135 W. 30th Street (212-685-7781) Subway: 1 to 28th Street www.deweyspub-hub.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 www.jalc.org
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350) Subway: 7 to Vernon Boulevard-Jackson Avenue www.domainewinebar.com
- **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue
- **Dominique Bistro** 14 Christopher Street (646-756-4145) Subway: 1 to Christopher Street www.dominiquebistro.nyc
- **The Downtown Club** 240 E. 123rd Street (212-868-4444) Subway: 4, 5, 6 to 125th Street
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847) Subway: A, C, F to Jay Street/Metrotech www.drawingroommusic.com
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- **Dweck Center at Brooklyn Public Library Central Branch** Subway: 2, 3 to Grand Army Plaza; 2 to 7th Avenue
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street www.earinn.com
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street www.farafinacafeloungeharlem.com
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square www.fatcatmusic.org
- **Feinstein's 54 Below** 254 West 54th Street (646-476-3551) Subway: N, Q, R to 57th Street; B, D, E to Seventh Avenue www.54below.com
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue www.fifthestatebar.com
- **The Firehouse Space** 246 Frost Street Subway: L to Graham Avenue www.thefirehousespace.org
- **First Baptist Church of Crown Heights** 450 Eastern Parkway (718-778-1200) Subway: 2, 3, 4, 5 to Franklin Avenue www.myfbcch.org
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street www.flushingtownhall.org
- **Gin Fizz Harlem** 308 Malcolm X Boulevard at 125th Street (212-289-2220) Subway: 2, 3 to 125th Street www.ginfizzharlem.com
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street www.ginnysupperclub.com
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **The Graham** 190 Graham Ave (718-388-4682) Subway: L to Montrose Avenue www.thegrambrooklyn.com
- **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street www.gratanyc.com
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street www.greenwichhouse.org
- **Happy Lucky no. 1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue
- **Harlem Besame Latino Soul Lounge** 2070 Adam Clayton Powell, Jr. Blvd. Subway: 2, 3 to 125th Street www.harlembesame.com
- **Harlem Safe House Jazz Parlor** 27 Mount Morris Park West (between W. 122nd and 123rd Streets) (212-662-7779) Subway: 2, 3 to 125th Street www.welcometoharlem.com
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street www.harlemstage.org
- **Highline Ballroom** 431 W. 16th Street (212-414-5994) Subway: A, C, E to 14th Street www.highlineballroom.com
- **Hostos Center** 450 Grand Concourse (718-518-6700) Subway: 2, 4, 5 to 149th Street www.hostos.cuny.edu
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue www.iguananyc.com
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street www.jalopy.biz
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-865-7000) Subway: 4, 5, 6, 7, S to Grand Central www.kitano.com
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street www.jazzgallery.org
- **Jazz Museum in Harlem** 104 E. 126th Street between Park & Lexington Avenues (212-348-8300) Subway: 6 to 125th Street www.jazzmuseuminharlem.org
- **Jazz Standard** 116 E. 27th between Park & Lexington Avenue (212-576-2232) Subway: 6 to 28th Street www.jazzstandard.net
- **Joe G's** 244 W. 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place www.joespub.com
- **John Brown Smokehouse** 10-43 44th Drive, Queens (347-617-1120) Subway: 7, E, M to Court Square www.johnbrownseriousbbq.com
- **Juilliard School Paul Hall, Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **Kirov Recital Hall** at 244 Rehearsal Studios 244 W. 54th Street (212-586-9056) Subway: B, D, E to Seventh Avenue; N, Q, R to 57th Street www.244rehearsalstudiosnyc.com
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU www.knickerbockerbarandgrill.com
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue www.facebook.com/konceptions
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street www.thelambsclub.com
- **Le Chélie** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street www.lecheilnyc.com
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Little Water Radio** 207 Front Street Subway: 2, 3 to Fulton Street www.littlewateradio.com
- **Littlefield** 622 Degraw Street (718-855-3388) Subway: M, R to Union Street www.littlefieldnyc.com
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street www.jazzfoundation.org
- **L'Ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E, to 42nd Street-Port Authority www.lybane.com
- **MoMA PS 1** 22-25 Jackson Avenue, Queens (718-784-2084) Subway: 7 to Court Square; G to 21st Street www.momaps1.org
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street www.mcdonalds.com
- **Manhattan School of Music Borden Auditorium, Miller Recital Hall, Ades Performance Space, Carla Bossi-Comelli Studio** Broadway and 122nd Street (212-749-2802 ext. 4428) Subway: 1 to 116th Street www.msmnyc.edu
- **Manna House** 338 E. 106th Street between First and Second Avenues (212-722-8223) Subway: 6 to 103rd Street
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street www.metropolitanroom.com
- **Mezzrow** 163 W. 10th Street Subway: 1, 2, 3 to 14th Street www.mezzrow.com
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets www.michikostudios.com
- **Middle Collegiate Church** 50 E. 7th Street (212-477-0666) Subway: 6 to Astor Place www.middlechurch.org
- **Milton G. Bassin Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center www.york.cuny.edu
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Muchmore's** 2 Havemeyer Street (718-576-3222) Subway: L to Bedford Avenue
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square www.bahainyc.org
- **National Sawdust** 80 N. 6th Street (646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street www.jazzrightnow.com/new-revolution-arts-series
- **New School Arnhold Hall** 55 West 13th Street (212-229-5600) Subway: F to 14th Street www.newschool.edu
- **New School Tishman Auditorium** 66 W. 12th Street (212-229-5488) Subway: 4, 5, 6, L, N, Q, R to Union Square www.newschool.edu
- **New York Yankees Steakhouse** 7 W. 51st Street (646-307-7910) Subway: E, M to Fifth Avenue/3rd Street www.nysteat.com
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.ninostuscany.com
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street www.northsquarelounge.com
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue www.nublu.net
- **Opa** 130 E. 57th Street Subway: 4, 5, 6 to 59th Street www.opiarestaurant.com
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street www.parlorentertainment.com
- **Parnell's** 350 East 53rd Street #1 (212-753-1761) Subway: E, M to Lexington Avenue/53 Street www.parnellsny.com
- **Pegu Club** 77 W. Houston Street (212-473-7348) Subway: B, D, F, M to Broadway-Lafayette www.peguclub.com
- **Pianos** 158 Ludlow Street (212-505-3733) Subway: F, V to Second Avenue www.pianosnyc.com
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue www.fairmont.com
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place www.primeandbeyond.com
- **Queensborough Performing Arts Center** 222-05 56th Avenue (718-631-6311) Subway 7 to Main Street www.qcc.cuny.edu
- **Rendall Memorial Presbyterian Church** 59 W. 137th Street #61 (212-283-2928) Subway: 2, 3 to 135th Street
- **Riverdale YM-YWHA** 5625 Arlington Avenue (718-548-8200) Subway: 1 to 242 Street - Van Cortlandt Park www.riverdaley.org
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusicall.com
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle www.jazz.org
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street www.roxyhotelnyc.com
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street www.rmanyc.org
- **Rue B** 188 Avenue B Subway: L to First Avenue www.ruebny188.com
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street www.edisonrumhouse.com
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- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street; G to Broadway www.scholesstreetstudio.com
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza www.seedsbrooklyn.org
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street www.shapesifterlab.com
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: A, B, C, D to 125th Street www.showmansjazz.webs.com
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street www.shrinenyc.com
- **Silent Barn** 603 Bushwick Avenue Subway: J, M, Z to Myrtle Avenue www.silentbarn.org
- **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue www.sistasplace.org
- **Smalls** 183 W. 10th Street at Seventh Avenue (212-252-5091) Subway: 1, 2, 3 to 14th Street www.smallsjazzclub.com
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street www.smokejazz.com
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street www.spectrumnyc.com
- **Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th - Seventh Avenue www.carnegiehall.org
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue www.thestonenyc.com
- **Stop Time** 1223 Bedford Avenue Subway: A, C to Nostrand Avenue
- **The Strand Smokehouse** 25-27 Broadway, Queens (718-440-3231) Subway: N, Q to Broadway www.thestrandsmokehouse.com
- **Subrosa** 63 Gansevoort Street (212-997-4555) Subway: 1, 2, 3 to 14th Street; L to Eighth Avenue www.subrosanyc.com
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street www.swing46.com
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street www.symphonyspace.org
- **Taipei Economic & Cultural Office in New York** 1 E. 42nd Street (212-557-3043) Subway: 4, 5, 6, 7 to 42nd Street www.taipei.org
- **Terraza** 7 40-19 Gleanse Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights www.terrazacafe.com
- **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street www.threesbrewing.com
- <

(INTERVIEW CONTINUED FROM PAGE 6)

drums differently, from adding a closed hi-hat to a floor tom on the left. I sometimes took the actual licks I learned and inverted them and voiced them differently. I also exposed myself to other styles of music. If you're only listening to a couple players, that will be the limit of your vocabulary and what you're referencing.

TNYCJR: What is your focus with students?

DW: To evaluate their ability on the kit and what is missing from their drumming so that I can help them. I ask what they want to get out of the lessons, what their goals are. Some want to know about Freddie Gruber and his stick control method; others want to know about traditional grip. I look at the fundamentals from ergonomic setup issues to drumming from an open viewpoint. My curriculum covers topics from technique to body movement, from understanding different ways of manipulating the sticks to different styles, from understanding dynamics to knowing how to let the sticks do most of the work. The focus is the sound that is developed and the feel that is created, not the technique involved. And to get the student to stop thinking about drums and to support musically what's going on in the group, not to be a negative distraction in any way but to provide a comfort zone for your bandmates. It's about playing with other musicians. That's the fun of it, the live interaction and creating the story together.

TNYCJR: What are you listening to at the moment?

DW: With all the mixing and recording work I do,

sometimes silence is golden, but I have to mention Gonzalo Grau y La Clave Secreta's *Frutero Moderno*. It's great! Like Tito Puente meets Stan Kenton. Just great writing; the music is fantastic. Gonzalo and I are talking about doing something together.

TNYCJR: If you had to pick three of your recordings as favorites?

DW: That's very tough, but I was very proud of *Dave Grusin presents West Side Story*. We really killed that big band music. And my latest recording with Makoto Ozone, Gary Meek and Tom Kennedy, *Of The Same Mind*. And I have to cite one of my older band CDs, *Transition*. ❖

For more information, visit daveweckl.com. Weckl is at *Iridium* Apr. 12th-14th. See *Calendar*.

Recommended Listening:

- Chick Corea Elektric Band—*Eponymous* (GRP, 1986)
- Chick Corea Akoustic Band—*Alive* (GRP, 1989)
- GRP All-Star Big Band—*Eponymous* (GRP, 1992)
- Michel Camilo—*Rendezvous* (Columbia, 1993)
- Dave Weckl Band—*Live (And Very Plugged In)* (Stretch-Concord, 2002)
- Dave Weckl Band—*Multiplicity* (Stretch-Concord, 2005)

(LABEL CONTINUED FROM PAGE 11)

groove, "Bonfa" would keep any Saturday night party flowing and "Introducing Mago" will warm the cockles of fans of Albert Ayler's blowouts or the original

organ-trio incarnation of Tony Williams Lifetime. Amulet also reissued drummer Bob Moses' lost mid '70s indie/avant classic *Bittersuite in the Ozone*, making it available on CD for the first time.

Amulet's latest release is Martin's soundtrack to the Japanese film *The Shell Collector*, directed by Yoshifumi Tsubota. While not academically trained, Martin composed a lush, varied and truly cinematic sonic landscape, interweaving improvisation. "I didn't study with composers but I've worked with many," says Martin, learning as he went along. "I did some studies at Juilliard but I'm primarily self-taught." To realize this soundtrack, Martin drew upon an impressive pool of talent: Steve Turre (on conch shells), Bernstein, Rothenberg, Baptista and bandmates Medeski and Wood.

As to running things, "It's a difficult business," says Martin, especially in light of the way digital distribution has affected the way some people listen to—and purchase—music in the past few years. But Martin is undaunted; along with CD, vinyl and digital formats, there may even be cassette releases in the label's future. (Cassettes die hard.) Martin says, "Amulet is like a non-profit and it's not about being commercially viable. It's about sharing something with the world. I'm proud to have over 40 releases and I encourage others to do it to, to have control [over their artistic endeavors]." Now there are a couple of words that we don't hear enough of in these selfish, bottom-line driven times: "Share" and "Encourage". Not only does Martin know music but he also does something—with and for it via his eclectic Amulet label. ❖

For more information, visit amuletrecords.com. Martin is at *Clemente Soto Velez Cultural Center* Apr. 6th with *Ned Rothenberg*. See *Calendar*.



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Photo: David Katzman

(VINTERJAZZ CONTINUED FROM PAGE 13)

bow-slashed strings, dug into them with finger tips or dislocated the sounds with foot pedal electronics.

If foreign players brought distinctive narratives to Copenhagen, VinterJazz was as much about showcasing Scandinavian musicians. One spectacular instance of this was the 10-hour ILK Eksplosion, which took place in Forbrændingen, a suburban heating plant converted to an utilitarian music space. More than a label night, not all of the two-dozen participants record for ILK and stylistic breadth was extensive.

This was obvious with groups that began and ended the festivities. Framed but not fettered by staccato minimalism, reedplayer Torben Snekkestad, pianist Jakob Davidsen and guitarist Hasse Poulsen ambled through linked improvisations. While rippling keyboard drones and pressurized saxophone inferences suggested Evan Parker and John Tilbury—except when Snekkestad purred textures from his reed trumpet—it was Poulsen's mix of agitated finger-tip clanks, bow-string sweeps and electronics-propelled field-recording interjections that defined this trio's originality. (Snekkestad's solo versatility on soprano and tenor saxophone, clarinet and reed trumpet was showcased two nights previously at the Nørrebro Jazzklub, where he bubbled, spit, wheezed, snarled and whistled a cornucopia of timbres from his horns.) Pianist Simon Toldam's Orkester STORK, which wrapped up the festivities, included trumpeter Jimi Nyborg, trombonist Mads Hyhne, alto saxophonist/bass clarinetist Sture Ericson, bassist Niels Bo Davidsen and drummer Peter Bruun. The leader's precise voicings multiplied the textures and personalities and his slow-motion ballads featured near-symphonic horn-choir interpretations,

often overlaid by bass clarinet glissandi. Careening keyboard chiming sparked brisker tunes, featuring embellishments that contrasted boppish trumpet leads with tailgate-like splashes from Hyhne.

Bruun was also on hand for a set with guitarist Mark Solborg, tenor saxophonist Anders Banke and tubaist Lars Andreas Haug. Ringing guitar sprays melded with, or piled up notes against, harmonized tuba/tenor counterpoint, which managed to swing superbly even when paced languidly. Earlier Haug had his time in the spotlight, though tempered by freezing cold. The audience donned outerwear and descended four stories below ground to the plant's former coal chute where the tuba player improvised using the massive unheated space's natural acoustics. His high notes resembled angelic choirs while his low tones could have come from undersea creatures and when he vocalized through the valves it sounded like plainsong. Pivoting his elephantine instrument for multiphonic augmentation at the finale, Haug shoved its bell against one concrete wall and blasted, extracting further unexpected textures.

Contemporary freebop came from other groups, most notably Jesper Løvdal's trio with bassist Nicolai Munch-Hansen and drummer Stefan Pasborg. Using long-lined slurs Løvdal ingeniously enlivened the deep tones of tubax, tenor and baritone saxophone with superfast articulation, making them swing, while Pasborg prodded from all parts of his kit. Pasborg and organ/synthesizer specialist Ståle Storløkken played as a duo the previous day at the canal side Kayak Bar. Their allegiance was to noise and electronics and the set was a bit numbing, a collection of tremolo foot-tappers that avoided soulful riffs, depending on multi-keyboard excess.

Tenor saxophonist Maria Faust is a talented composer and soloist, but her Shitney band with Qarin Wikström (voice/electronics) and Katrine Amsler (self-made electronics) was more attuned to punkish commotion than improv. Performing in front of a screen of squirming visuals, incomprehensible vocals, pounding riffs and blaring saxophone lines allowed the band to let off steam rather than make a point. Using plug-ins during an earlier Forbrændingen set, but diverging greatly from Shitney's electro-rock, were Herman Müntzing's electronics alongside Håkon Berre's drums and Anders Filipsen's synthesizer/keyboards. Committed to reflection not stridency, Berre's dampened rhythms retreated beneath bubbling electronic splooshes. An occasional cymbal clip or maracas-like crack broke the oscillating drizzle; still a central narrative appeared missing.

The night before at the quiet PH Caféen, near the restaurant-choked Meat Packing district, Solborg played a gig with tenor saxophonist/clarinetist Francesco Bigoni—part of the Eksplosion's horn-heavy opening fanfare and a Swedish-language agit-prop showcase for the six ILK horns—pianist/synthesizer player Christian Balvig and electronics manipulator Mads Emil Nielsen. Slipping between composition and improvisation, the quartet created droned delicacy with Bigoni sounding hard-edged ballad variations. The music advanced in droplets, Solborg's single-note flow, sustained by e-bow buzz and below-the-bridge pitches cementing the interpretations.

Hits, misses and everything in-between were on show during VinterJazz and its continuous growth testifies to the health of the Danish jazz scene. ❖

For more information, visit jazz.dk

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