



THE NEW YORK CITY JAZZ RECORD

February 2012 | No. 118

Your FREE Guide to the NYC Jazz Scene

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For the last several months, much of the national news has been devoted to the (not-all-that) upcoming presidential election. Now that it is less than ten months away, coverage will only intensify and voting, that great totem of democracy, will (or should) be on everyone's mind. But you can get a headstart on the process: participate in *The New York City Jazz Record's* Second Decade poll. As we approach the milestone of our 10th anniversary (May 2012), we'd like to hear from you, our readers, about the job we're doing and suggestions you have for improvement. Visit our homepage (nycjazzrecord.com) and click on the "Take Survey" button at the very top (no lines or newfangled electronic voting machines); a few minutes of your time will give us invaluable information as we at *The New York City Jazz Record* start planning for the next 10 years.

As we hunker down for the city's coldest month (supposedly), don't get too comfortable wrapped in your afghans and drinking hot chocolate with an excessive amount of marshmallows. There's still plenty of music to stir you from your winter torpor. Saxophonist Tim Berne (On The Cover), a New York stalwart has released his debut on ECM Records and celebrates with a concert at the Rubin Museum. Trumpeter Roy Hargrove (Interview) may be more of a middle-aged lion these days but is still pushing the boundaries of modern jazz; he leads a big band at Blue Note this month. And vocalist René Marie released two compelling albums last year, the grab-bag of covers *Voice of My Beautiful Country* and the mostly-originals *Black Lace Freudian Slip* (both on Motéma Music). Marie warms up Valentine's Day week at Dizzy's Club.

With this being a leap year, there's one extra day of concert listings in our Event Calendar, which in New York usually translates to about 30 shows. So rather than spending money on the heating bill or extra-thick sweaters, go out and get warm in the company of your fellow jazz fans.

Happy Black History Month...

Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

On the cover: Tim Berne (photo by Claire Stefani)

Corrections: In last month's In Memoriam spread for Paul Motian, the photo credit was obscured; it was john.rogers@wbgo.com / johnrogersnyc.com. There were several errors in the Encore on Hal Singer: the later picture was of Andy Hamilton; the emphasis of Singer's work as a sideman was misleading as most of his career has been as a leader and Singer's "Rock Around the Clock" was recorded in 1950 and then done in 1954 by Bill Haley with the same title and many of the same lyrics.

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The term “groove-oriented” usually describes jazz of a funkier, danceable sort. But it’s not how many would categorize the maddeningly complex music of pianist **Vijay Iyer** and his trio with bassist Stephan Crump and drummer Marcus Gilmore. Pulsing rhythm, however, has always played a significant role for Iyer and at Le Poisson Rouge during Winter Jazz Fest (Jan. 7th) he brought the beat like never before, drawing on pieces from the forthcoming ACT release *Accelerando*. The atmosphere was just right: packed and sweaty crowd, eager for something new. Like a good DJ, Iyer reached back to 1977 with Heatwave’s “The Star of a Story”, shrouding the pretty chords and melody in a fragmented, bass-heavy pattern. “Lude”, with an almost imperceptible segue into “Optimism”, featured Iyer in a more pronounced soloing role, though the mix was too muddy at times to hear it well. “Actions Speak”, another original, closed the set at warp speed and allowed Gilmore time for a seal-the-deal drum solo. Hypnotic deconstructed rhythm was the focus here, giving a consistent band sound to a set that ranged from “Hood”, inspired by Detroit’s ‘minimal techno’ pioneer Robert Hood, to “Human Nature”, the Michael Jackson classic from *Thriller*. The latter, which led off Iyer’s 2010 disc *Solo* (and was once a concert staple for Miles Davis), got a thorough going-over from the trio, in a limping modified shuffle feel - a beat that seemed to hold together by nearly falling apart.

- David R. Adler



John Rogers/NPR

Vijay Iyer @ Le Poisson Rouge

Surging and inescapable rhythm is what gives **Adam Rudolph’s Moving Pictures Septet** its broadly accessible and riveting sound. This much seemed clear to a late-night Winter Jazz Fest crowd at Zinc Bar (Jan. 6th), where Rudolph played a short but solid set with fellow percussionists James Hurt and Matt Kilmer, guitarist Kenny Wessel, acoustic bass guitarist Jerome Harris, reedist Ralph Jones and cornet/flugelhorn man Graham Haynes. An avant garde theorist and student of musical traditions from around the world, Rudolph had a wealth of sounds available and he used them brilliantly: lap-steel guitar from Harris on the opening “Oshogbo”; flute and muted cornet dissonance on the closing burner “Dance Drama”; Hurt’s melodica and Wessel’s ethereal effects at the opening of “Love’s Light”, a bluesy meditation; Jones on “Return of the Magnificent Spirits” making forceful statements on bass clarinet and Chinese hulusi (one of several Eastern wind instruments in his toolkit). Rudolph, standing behind his conga, tumba, djembe and other gear, drove the band with an effortless kind of polyrhythmic abstraction. The writing was loose but focused, with precise hits and carefully crafted themes - not unlike what we hear from Rudolph’s larger group, the Go:Organic Orchestra (which plays some of the same repertoire). Happily, the energy of this music translates onto disc: Rudolph’s latest releases, *Both/And* and *The Sound of a Dream* (both on Rudolph’s Meta label), are essential.

(DA)

It’s funny how in “Sex Mob Plays Nino Rota, Ellington & Bond”, the name of the program slide trumpeter Steven Bernstein and company presented at 92Y Tribeca on Jan. 13th, the fictional spy gets credit alongside the composers. Ellington, of course, doesn’t need his full name to be used and Nino Rota - best known to the degree that he is for scoring Fellini’s films - gets first but full-name billing. Colliding realms is nothing unusual for **Sex Mob**, which for 17 years has been demonstrating that cheek needn’t come at the expense of smart charts and hard playing. They opened with a deft take on Ellington’s “Black and Tan Fantasy” followed by Bernstein’s trumpet and Briggan Krauss’ saxophone laying into the achingly familiar lines of John Barry’s “Goldfinger”, which then decelerated into a lullaby-like take on Rota’s “Amarcord Suite”. Backed by bassist Tony Scherr and drummer Kenny Wollesen, they mixed reverence and swing in Barry’s “You Only Live Twice” and Ellington’s beautiful “Heaven”. They brought Duke into the cinephilia with “Flirtbird” from his score to *Anatomy of a Murder* and closed with Rota’s “La Dolce Vita Suite”. As can be counted on with the Mob, it was good fun, the kind - whether it’s coming from Cab Calloway or James Brown or Paul McCartney - that doesn’t just happen. It comes from Bernstein’s savvy arrangements, which well demonstrated his objectives: a bit of humor and a bit of confrontation and ultimately allowing the song to reign supreme.

- Kurt Gottschalk



Photo by Alan Nahapian

Steven Bernstein @ 92Y Tribeca

Joel Harrison’s “Alternate” wing of the New York Guitar Festival brought a parade of exceptional players to Rockwood Music Hall the weekend of Jan. 13th, including a nightlong tribute to legendary plectrist Jim Hall on Sunday. But an appearance on Saturday by guitarist **Dave Tronzo** and bassist **JA Granelli** (along with the previous night’s concert by Sex Mob) made the cold nights feel like old home week. They opened with a remarkably decentralized blues, walking without a count, a plastic-cup slide giving Tronzo’s Silvertone a hollow, muted sound, freed from any worries of sustain. The first turn came shortly thereafter, when Tronzo went from truncation to looped, ringing notes and a gentle but crisp melody while Granelli played soft finger-picked patterns on his Danelectro piccolo bass. They played together and apart, relaxed by a feeling of camaraderie that allowed even for occasional outright mimicry, their instruments seeming to be only about a half a register apart and often enough quite quiet (and with a house quiet enough to accommodate them). At times it may have been a little too familiar - the well-tested chopsticks and plucks above the nut; it was when they settled into song forms that the two found their freedom. They didn’t try to avoid the soloing guitar and timekeeping bass trope but they didn’t rely on it either, letting themselves give in to breakdowns that, once broken, kept breaking until a new, vaguely familiar form arose from the axes.

(KG)

The Spanish explorer Juan Ponce de León is mythically supposed to have discovered Florida while searching for the Fountain of Youth. If he were around today, all he'd need to do is speak to a jazz drummer. So many of them are young beyond their years - Roy Haynes, Louis Hayes, Jimmy Cobb, Ben Riley and, the baby of the group, **Jack DeJohnette**, who will turn 70 this August. Getting a head start on his birthday, DeJohnette had a one-nighter at Blue Note (Jan. 8th), celebrating the release of his new album *Sound Travels* (Golden Beams) and his ascension to the rank of NEA Jazz Master. True to the fusion era in which DeJohnette became a star, his septet was multi-ethnic, multi-generational and multi-disciplinary. His rhythm mates were electric bass guitarist (and occasional vocalist) Jerome Harris and percussionist Luisito Quintero; pianist/keyboardist George Colligan and double-neck electric guitarist Dave Fiuczynski provided the harmonics and fireworks, all dynamically frosted by the twin sax frontline of Rudresh Mahanthappa and Tim Ries. The first set's five tunes, the shortest over 10 minutes long, represented DeJohnette's roots (Chicago stalwart Eddie Higgins' "Tango Africaine"), past (originals "One for Eric" and "Soulful Ballad") and immediate present ("Salsa for Luisito" and "Sonny Light", both from the new disc and featuring trumpeter Ambrose Akinmusire). There was a precise raucousness to the 75 minutes, DeJohnette bashing his drums like he was a tenth of his actual age. - **Andrey Henkin**



Jack DeJohnette & Jerome Harris @ Blue Note

For the penultimate tune of his first set at Smalls (Jan. 7th), guitarist **Mark Elf** called, on a whim, "The Eternal Triangle", the Sonny Stitt classic. While unplanned, it was an apt choice to represent the evening's music. Elf, leading a trio of Neal Miner (bass) and Fukushi Tainaka (drums), played 45 minutes of standards and originals that proudly upheld the straightahead jazz trio tradition. Elf, a long-time educator, plays with an academic virtuosity but that doesn't mean he's cold or robotic. Singing along with his lines (in what admittedly is bit of a distractingly shrill falsetto), Elf hopefully demonstrated to the young guitarists in the audience that flash and harmonic complexity are only a small part of the instrument's capabilities. When Elf did play fast, it was as connecting segments between his slower, lyrical themes, all articulated with the deft touch of a master. Miner and Tainaka made for an expectedly isosceles kind of triangle, the bassist taking gooey solos on each tune and the drummer sparingly implying the beat so as not to obscure his leader. On a couple of the standards, including a rendition of "Thanks for the Memories" as gorgeous as his D'Aquisto guitar, Elf started off with wonderfully constructed chord melodies, inventive without being cerebral, touching without being sappy. The closing original, "Oye DNA", written for a Miami radio station that regularly plays his music, sounded so much like a standard from Elf's '60s jazz youth, you half-expected Stitt to walk into the room. (AH)

The **2012 NEA Jazz Masters Awards Ceremony and Concert** at Rose Hall (Jan. 10th), was once again the most auspicious gathering of jazz greats in the world. This year's recipients - Jack DeJohnette, Von Freeman, Charlie Haden, Sheila Jordan and Jimmy Owens - well represented the breadth of the genre and the musical program, comprised of the works of NEA Masters past and present, attested to the idiom's long tradition and current vitality. With Wynton Marsalis and the Jazz at Lincoln Center Orchestra seated on stage, the honorees (or in the case of the ailing and absent Freeman and Haden, their children) each came to the podium to give their thanks before an audience laden with scores of luminaries. The performances between testimonials pointed to a true spirit of collaboration, with two duos, Hubert Laws and Ron Carter performing "Memories of Minnie" and "Little Waltz" and Bobby Hutcherson and Kenny Barron's exquisite rendition of Dave Brubeck's "In Your Own Sweet Way", among the evening's highlights, as was the pairing of Frank Wess and Benny Golson with the orchestra on Frank Foster's "Who Me?". Owens, recipient of the Jazz Advocacy Award, spoke pertinently and played an a cappella "Nobody Knows The Trouble I've Seen" and then with Jordan, Carter and DeJohnette on Ornette Coleman's "When Will The Blues Leave". The orchestra's set closer, Benny Carter's "Again and Again", was prescient in light of the recent news that the awards, thought to be ending, would, in fact, continue. - **Russ Musto**



Jimmy Owens, NEA Jazz Masters Concert @ Rose Hall

Jazz Messenger alumnus **Valery Ponomarev** brought his big band Our Father Who Art Blakey, with guest Benny Golson, into Zinc Bar (Jan. 2nd) as part of the club's series showcasing jazz orchestras. The evening's first set shined a spotlight on the Russian trumpeter's abilities as a composer, with his opening "Overture" and "Gina's Cookin'", and arranger on his orchestrations of songs from the Messenger repertory, including Golson's "Are You Real", Horace Silver's "Quicksilver" and Duke Jordan's "No Problem" (recast in an AfroCuban mode as "No Hay Problema"). The leader called his band to the stage for the second show, playing a lick from "Moanin'" at the piano and then introduced Golson to the packed house. The master tenorist/raconteur regaled the audience with tales of his induction to Blakey's ranks and his role in prodding Bobby Timmons to write the classic Messenger number that Ponomarev used to summon the group to the bandstand. The ensemble, which featured veteran players such as tenor saxophonist Peter Brainin and bass trombonist Jack Jeffers alongside young lions like trumpeter Josh Evans and drummer Jerome Jennings, launched into the aforementioned song, featuring an extended Golson solo and followed with a tour de force arrangement of "Caravan", employing fiery exchanges between the horns. Tenor saxist Camille Thurman closed with a tender "You Don't Know What Love Is", leaving the appreciative audience wanting more. (RM)

WHAT'S NEWS

On the heels of what was thought to be the final award ceremony and concert for the **NEA Jazz Masters** program at Jazz at Lincoln Center last month, it has been announced that the program, at least its financial award component, will continue after this most recent class. For more information, visit nea.gov.

Following up on a news item from April 2011, the Alphabet City venue **A Gathering of the Tribes** is in imminent danger of being shut down. After proprietor Steve Cannon sold the venue's building in 2005, a spoken arrangement was made with the new owner, allowing the regular concerts and art events to continue. Apparently that understanding has broken down because of numerous tickets allegedly issued to the building because of the venue's activities. For more information, visit tribes.org.

Drummers World, a fixture amongst drummers and percussionists for over 30 years, closed its doors at the end of December 2011. Many important drummers from all genres frequented the store during its years of operation including the late Mel Lewis, Elvin Jones and Paul Motian.

The Arizona city of Nogales, famous for being the birthplace of legendary bassist/composer/bandleader **Charles Mingus**, has voted to reserve a street corner in the city for a future memorial, hopefully to be completed in time for the annual Charles Mingus Hometown Jazz Festival held every April. For more information, visit mingusproject.com. In related news, the **4th Annual Charles Mingus High School Competition and Festival** will be held at Manhattan School of Music Feb. 17th-20th. Finalists for this year's competition are: Big Band Category: Lexington High School Jazz Ensemble, Lexington, MA; Jazz Ensemble I, Medfield High School, Medfield, MA; The Rivers Big Band, Rivers School, Weston, MA; Jazz House Big Band, Jazz House Kids, Montclair, NJ; York College Blue Notes, New York, NY. Combo Category: Lexington High School Jazz Combo, Lexington, MA; Rio Americano Combo, Rio Americano High School, Sacramento, CA; Newark Academy Combo, Livingston, NJ; Jazz Ensemble 3, Greater Hartford Academy of the Arts, Hartford, CT; Jazz House Small Group, Jazz House Kids, Montclair, NJ; Batterman Ensemble, Wisconsin Conservatory of Music, Milwaukee, WI; LaGuardia High School Jazz Sextet, LaGuardia High School Jazz Sextet, New York, NY. The final competition will be held Feb. 19th. For more information, visit mingusmingusmingus.com

As a clarification of last month's item about the **Lenox Lounge**, it should be emphasized that this is a landlord-tenant dispute (the lease is actually up in June, not this month) and that the Lenox Lounge trademark and brand are not changing hands. We will publish more information as it becomes available.

The results of the **6th Annual Jazz Critics Poll**, as compiled by journalist Francis Davis, have been announced. Album of the Year: Sonny Rollins - *Road Shows, Vol. 2* (Doxy/Emarcy); Reissue: Miles Davis Quintet - *Live in Europe 1967: Bootleg Series, Vol. 1* (Legacy Recordings); Vocal: Gretchen Parlato - *The Lost and Found* (ObliqSound); Debut: Chris Dingman - *Waking Dreams* (Between Worlds); Latin: Miguel Zenón - *Alma Adentro: The Puerto Rican Songbook* (Marsalis Music). For complete results, visit rhapsody.com/blog/2012/01/jazzpoll.

During last month's National Football League playoffs, **Trombone Shorty & Orleans Avenue** performed the National Anthem and played the halftime show of the New York Giants' NFC wildcard playoff game against the Atlanta Falcons at MetLife Stadium. A video of the National Anthem is viewable here: youtube.com/watch?v=BHO3o8O4qKA.

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Roy Hargrove

by Russ Musto

Roy Hargrove burst onto the national jazz scene at the end of the '80s as a teenaged trumpeter with prodigious firepower and infectious exuberance. During the following decade he established himself as a bandleader while recording ubiquitously as a sideman. At the turn of the century he was a first-call trumpet man, not only for fellow jazz players, but also with neosoul artists such as Erykah Badu and D'Angelo, establishing a solid reputation outside the jazz world that was solidified with his crossover group RH Factor. Hargrove began 2012 the same way he finished the previous year, as newly-named conductor of the Dizzy Gillespie All-Star Big Band.

The New York City Jazz Record: You've had your big band association expanded recently, taking over conducting duties for the Dizzy Gillespie All-Star Big Band. How did that come about?

Roy Hargrove: I've been playing with the band and I pretty much memorized most of all of the parts and everything and so [former Dizzy Gillespie bassist] John Lee, he thought it was a good time for me to step in front of the band and the first time I did, it was a success.

TNYCJR: The band follows your conducting well. Do you approach the music differently when you're out front, rather than playing in the section?

RH: Yeah, I'm just trying to concentrate on all the different parts and try to keep time and keep a good spirit. You know keep a very active spirit. And people, they like that and they latch on to it. It's a lot of fun for me. I get into it.

TNYCJR: When you're conducting Dizzy's music - I guess you've been playing his music for so long - is it much different from when you conduct your own compositions and arrangements in your own big band?

RH: Actually, it's a little bit different. Actually a lot different; the arrangements are much more complex. But when I was in college at Berklee, I was in the Dizzy Gillespie Ensemble there and that sort of got me ready for it. And playing those charts, just playing in the band in the section also gave me a very pivotal position to listen to all the parts that were going on. So, when it came time for me to get in front of the band, I already knew what was going on with all the parts and that gave me a lot more to work with as far as conducting the band.

TNYCJR: You'll be coming into the Blue Note this month with your own big band, your first time there with that group. Has the band been working much lately?

RH: It's difficult to take a big band on tour. A lot of people, a lot of airfares, a lot of hotel rooms. So, not

really. We play when we can.

TNYCJR: And the book you'll be playing at the Blue Note, is it different from your AfroCuban Crisol charts? Do you pull some of the Latin charts out?

RH: Yeah, there's some Latin stuff. Then there's some straightahead. I've got a couple of things by John Hicks. Basically I take the music of my mentors - the people who taught me - and I arrange it for the band and we play a lot of that. People that I've learned from, people like John Hicks, Larry Willis and Walter Booker. The guys that I played with that taught me and gave me the torch, I put that into arrangements for the big band and we play a lot of that. And some of my original compositions, as well.

TNYCJR: You seem to have an extra good time when you're leading your big band. Does it give you a little extra boost when you have all that firepower at your disposal?

RH: Well yeah, I have a good time whenever I play. I believe in that. That's the whole point of it (laughs).

TNYCJR: You've had associations with several of the music's greatest elder statesmen. You've played with Sonny Rollins and are featured on his award-winning album *Road Show Vol. 2*.

RH: Oh man, wow! They honored him at the Kennedy Center!

TNYCJR: President Obama was there. Is there a special feeling when playing for such an illustrious audience?

RH: Oh yeah, most definitely. I had a great time there. There was Herbie Hancock, Benny Golson, Jimmy Heath was also there. Oh, Jack DeJohnette. Joe Lovano and Ravi Coltrane were there. Billy Drummond. I played like eight bars on "In A Sentimental Mood" - something like that.

TNYCJR: How do you feel about the jazz scene these days? Are you optimistic? Pessimistic? Do you have any prescient observations?

RH: I think that a lot of the younger players probably need to learn more songs. Whenever I go out to jam sessions and stuff, I find that people, especially a lot of the younger musicians, don't know any tunes. It gets to be a little frustrating when you can't find anything to play. They always play the same stuff.

TNYCJR: When you first arrived in New York you developed a reputation for running around and sitting in with everyone you could get a chance to play with. Sometimes you'd be up on the stage before you could even take off your coat.

RH: They wouldn't let me not play (laughs). I wasn't jumping up there - they were pulling me up there. If I showed up, they were like, "You got your horn, get up here." They wouldn't let me not play. They were like, "Come up here and let us put this whupping on you [laughs]. We're not letting you get out of here without knowing."

TNYCJR: You were fortunate to be schooled by people who were schooled by the original masters like Bird and Pres. Do you feel that as you've aged and matured that your attitude has changed? Do you feel a bit more responsibility today as a keeper of the flame?

(CONTINUED ON PAGE 38)



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René Marie

by Marcia Hillman

René Marie has carved out a unique niche for herself in the music industry as a vocalist, entertainer, producer and songwriter - using elements of jazz, gospel, blues and soul to display her talents and distinctive personality.

Born René Marie Stevens on Nov. 7th, 1955, she was musically exposed to almost everything during her formative years. "My dad brought blues, country and western, folk and classical music into the house - everything but jazz," she recalls. "It wasn't until I went to see the film *Lady Sings The Blues*, which I only went to see because I loved Diana Ross, that I discovered Billie Holiday. I went out and got *The Billie Holiday Songbook*." At 17, she was singing in a little rhythm and blues band. This attempt at a music career was cut short when she entered into a marriage at 18, becoming a member of a strict religious group that essentially forbade her from singing in public. Marie focused on raising a family (two children) and stayed in this repressive life until, after over 20 years, the music in her surged and in 1996, urged on by her eldest son Michael, she began to pursue her singing career. Naturally, this did not sit well with the religious community or her husband. Marie recalls, "He gave me an ultimatum: either stop singing or move out. I left!"

The year was 1999 and Marie embarked on her "life altering change". Within a year she produced her debut *Renaissance*, was working full time and doing her own promotion. "My first gig," she remarks, "was at Blues Alley in Washington, DC. Richard McDonnell of MAXJAZZ heard me and signed me to a contract. I recorded four CDs for the label over a period of five years." The four projects done for MAXJAZZ plainly show the evolution of her career. In the first three - *How Can I Keep From Singing*, *Vertigo*, and *Live at Jazz Standard* - Marie sings all standard material. *Serene Renegade* (2004), the last album for MAXJAZZ, contains 9 of her originals out of the 11 tracks.

Leaving MAXJAZZ after her contractual obligations were fulfilled was the next step in the development of her career as a personal storyteller. "I wanted to experience the freedom of deciding how to present myself on stage, what to say during interviews, what to record, who to record with, where to record, what the CD would look like, etc. I did not have complete autonomy while on the label," she comments. The next piece of the puzzle fell into place in 2003 when Marie performed some of her original material at a Chicago jazz club. The owner objected, saying, "True jazz vocalists are supposed to interpret other people's songs, not write songs of their own." Marie took a defiant stance on the remark and decided to start doing entire sets of her own material. She even wrote and performs a song titled "This For Joe" in recognition of this important step in her evolution.

Marie continued to achieve high visibility with her performances during the following years. And then came the much publicized, controversial incident

where she was invited to sing "The Star Spangled Banner" in Denver at the Mayor's State of the City address. "I had already written my 'Voice of My Beautiful Country Suite' where I put the words of 'Lift Ev'ry Voice and Sing' [known as the Black National Anthem] with the melody of 'The Star Spangled Banner', so I decided to perform it that way," she explains. It took a while for the fallout from this to dissipate during which time Marie stopped touring - performing only local gigs in Colorado where she was living at the time.

Nowadays, relocated back in Virginia, Marie is touring again and has found a new record label, Motéma Music, which has released two of her albums this past year. She remarks, "It was Motéma's idea. They decided to do a one-two punch and release them both at the same time. We had so much material; enough for more than two albums." One of the new CDs is *Voice of My Beautiful Country* and includes the Suite where in addition to 'The Star Spangled Banner' treatment, it contains fresh melodies Marie has composed for the words of "America The Beautiful" and "My Country 'Tis Of Thee". "The whole idea was to take the most popular forms of American music - jazz, blues and gospel - and use it to underscore the power and universality of these lyrics," she points out. Other tracks on this album display Marie's eclectic musical tastes by using Tin Pan Alley, Motor City soul and rock songs in innovative combinations, such as Jimmy Van Heusen's "Imagination" with "Just My Imagination", a big hit by The Temptations. The second of her current releases is titled *Black Lace Freudian Slip*, chock-full of original material and performances that passionately express a wide range of emotions. The title song is all about the singer who bares all her emotions down to her "slip" for her audience. Included also is the aforementioned "This For Joe" and a gospel-flavored mover written by her son Michael Croan who also joins her for the vocal on this track.

Marie will be at Dizzy's Club ("I love that room!") for six days this month starting Valentine's Day, her group including drummer Quentin Baxter, pianist Kevin Bales and bassist Rodney Jordan. "With the exception of Rodney Jordan, it's the same group I worked with on the current albums. Our former bass player, Kevin Hamilton, left to work with Marcus Roberts. But the musical connection is there, especially with Quentin. I particularly connect with the drums out of all the instruments and Quentin has been my drummer for a long time," she remarks.

Touring, conducting workshops, mentoring and forever creating material on subjects that resonate deeply within her, Marie is playing catch-up on a career that started late. However, she states "I'm glad I got started late rather than at an age where I was more impressionable and easily swayed." Knowing what she wants and having a wealth of life experience on which to draw, this outspoken, confident lady has much more to say and more to sing about. ❖

For more information, visit renemarie.com. Marie is at Dizzy's Club Feb. 14th-19th. See Calendar.

Recommended Listening:

- René Marie - *How Can I Keep From Singing* (MAXJAZZ, 2000)
- René Marie - *Vertigo* (MAXJAZZ, 2001)
- René Marie - *Live at Jazz Standard* (MAXJAZZ, 2002)
- René Marie - *Serene Renegade* (MAXJAZZ, 2004)
- René Marie - *Voice of My Beautiful Country* (Motéma Music, 2010)
- René Marie - *Black Lace Freudian Slip* (Motéma Music, 2011)



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TIM BERNE

Berne-ing the Midnight Snakeoil

by Martin Longley



Photo © Claire Stefani

The New York saxophonist and composer Tim Berne harbors what must surely be a compulsive need to form fresh bands and to give them new identities. It's as if he latched onto the DJ/producer fetish for juggling numerous aliases, long before such a practice became commonplace. The key difference is that Berne usually ensures that his own name is visibly attached to each new playing entity.

While still embodying the spirit of youth, technically Berne is now a veteran of the New York scene, having returned home in 1974 (following his studies) and effectively becoming the late reedman Julius Hemphill's disciple. Berne's recorded career, unusual for a jazzman in 1979, began on his own label (*The Five-Year Plan*, Empire Productions, with John Carter, Glenn Ferris, Roberto Miranda and Nels and Alex Cline), but his early reputation was securely established in the '80s with a short gush on Columbia Records and a substantial run on JMT. Who can possibly enumerate all of Berne's bands? The chief crews, the most influential and prolific, have been Bloodcount and Paraphrase. There have also been key combos co-led with other players, such as Miniature, Big Satan and Buffalo Collision.

For his latest impressively evocative album, Berne has forged a strange loyalty to his latest composing and performing platform. The Snakeoil foursome is now his primary vehicle and they're on the brink of releasing their debut disc on the revered German label ECM. Even though Berne has already appeared on two ECM albums (titles by guitarist David Torn and bassist Michael Formanek), this will be his first recording for the label under his own leadership. The eponymously-titled disc will also mark Berne's first studio statement in eight years.

He'll be celebrating its release with a gig at The Rubin Museum this month as part of its ongoing Harlem In The Himalayas series of completely unplugged performances. The much-admired acoustics of the museum's theater will help create a perfectly golden aura around the album's compositions.

Snakeoil also happens to be an all-acoustic experience, with Berne joined by Oscar Noriega (clarinets), Matt Mitchell (piano) and Ches Smith (drums). The leader concentrates on the alto saxophone, Mitchell is not allowed to touch his laptop and Smith spends much of his time creating rumbling soundscapes on the tympani drums.

Very close to home and his rehearsal studio, I met up with Berne in the Flatbush Farm bar in Brooklyn. This woolly-hatted tallster dude began to reflect on the unique properties of his Snakeoil formula. "The band, when we started it, half the music was newish and half was things that I wanted to play with other bands that had kinda got rejected. I took all this stuff and said, this is the band for this music! Over the two years before we did the record, it evolved quite a bit and I started writing a lot more. This band really likes to rehearse, so it's kind of an opportunity for composing heavily."

This month's date is part of an extensive US tour.

"We did a European tour last year," says Berne. A second Euro-tour follows next month. "I really wanted to make a studio record. I put a lot of thought into this. Studio records are more like the musical version of a movie. The quality can be really high, you really get into detail and it's a very controlled situation."

Folks might wonder whether the famed ECM owner and audio auteur Manfred Eicher might have deliberately chosen Berne's acoustic combo for this project, to uphold his production values of luminescent chamber contemplation. This seems not to be the case. "Eicher's very improvisational," says Berne. "I don't think he wants to hear the music in advance, I think he likes to go in there cold. He likes to react in the moment."

Berne views this entire project as a collaboration. "I actually wanted a producer, I wanted to be challenged. I wanted the input of someone who works with composed music. There are certain details with written music that I don't always get to, I'm kinda lazy about. He [Eicher] was really on it, really paying attention. He had ideas regarding dynamics, instrumental combinations. Almost every idea he had was good. I wanted his input. I didn't really want to be the sole arbiter of taste."

There was only one Eicher suggestion that didn't succeed. "There was something he liked, but it was something that happened improvisationally and those are hard things to recreate."

The sessions took place at the Avatar studios in Manhattan's Hell's Kitchen, a preferred location for ECM recordings in New York City. "Eicher let Matt go to Steinway, to pick out a piano. That's quite a luxury. Nobody else does that. He really cares and he really knows his pianos. Plus, there was a piano tuner at the session. That's all very unusual."

"He's as stubborn as I am," Berne smiles, contemplating the Eicher mystique. "He's a trained musician and a trained engineer. For him, why would he bother doing anything if he's not going to have any influence? Otherwise, it would be a bore. He let me choose the material and we're talking about 20% of it that really benefited from his input. On the Michael Formanek record [2010's *The Rub And Spare Change*], I saw it again. It wasn't an aberration. We're so used to going into the studio with these people who aren't really producers, who don't say anything, that when someone actually does have a real opinion and doesn't couch it in diplomatic talk, it's shocking, man."

Following on from Formanek's album, the bassist's band has been into the studio again, to lay down its sequel with Eicher producing. "The first day of the Formanek recording, it was a bit tense," Berne recalls. "But then the second day went really well. By the end, we all realized, these are really good ideas. Initially, you want to be a little bit defensive. We're so vulnerable and insecure, in a way, but once you get past that and that whole thing of being under the studio microscope, it was nice to have someone who cared enough to have influence. Both experiences were really good, but they weren't without tension and stress. But that's normal."

It's tempting to term the new album as chamber jazz, with touches of modern classical and free improvisation. Berne and Noriega are walking along spiky ground, with the latter's choice of clarinet and bass clarinet lending an assured coolness to the convoluted riff procedures. Berne himself is pointedly angular, up at the high end, needling with a sharp eye. Smith pays particular attention to percussive minutiae and Mitchell is the king of delicate dapple. This doesn't, however, inhibit the recurrence of tensed and dense passages, where bullish force is still possible along with the dainty footwork.

"I'm not sure what chamber music means," muses Berne. "But it's got the intimacy and the delicacy, dynamically. I'm hesitant to use the word, because usually it means quiet and maybe not as aggressive and this stuff's aggressive at times and it's not always quiet, but it's got the intimacy. There's a lot of written music this time that demands a lot of precision. A lot of it goes through the piano. In a way, Matt's the center of the whole thing. It pivots around what he's doing and what I've written for him. There's a lot of percussion. Ches is playing tympani and that's also very deliberate."

This is part of Berne's new strategy, to be less fanatically controlling, to allow increased improvisational expression from his sidemen. He now confesses that he's become less obsessed with hammering down every fine detail of an arrangement.

There are, of course, a few diversions from Snakeoil business. Berne has just recorded with Ches Smith's These Arches and the French guitarist Marc Ducret's large ensemble. The saxophonist predicts that there will be a new band soon that will feature Ducret in its ranks.

Of course, Berne has long been known as a fiercely independent label owner himself, operating Screwgun Records since 1996 (releasing his own projects, albums by Ducret and Formanek and even a Hemphill reissue). It's not quite as active as it once was: "Everybody steals records now, you can't sell them. I'm selling half as many, so I can't afford to make studio records. Live records are cheaper. It's hanging in there. The mail order thing works for me. I have a lot of good ideas, but I don't want to spend all my time on the computer. At the moment, I'm excited about playing and writing. This is an opportunity to have the luxury of someone else doing that other work for me." ♦

For more information, visit screwgunrecords.com. Berne's Snakeoil is at Rubin Museum Feb. 17th. See Calendar.

Recommended Listening:

- Tim Berne - *Mutant Variations* (Soul Note, 1983)
- Tim Berne Caos Totale - *Nice View* (JMT-Winter & Winter, 1993)
- Tim Berne's Bloodcount - *Unwound* (Screwgun, 1996)
- Tim Berne's Paraphrase - *Please Advise* (Screwgun, 1998)
- Tim Berne's Science Friction - *The Sublime And* (Thirsty Ear, 2003)
- Tim Berne - *Snakeoil* (ECM, 2011)

Pete La Roca Sims

by Ken Dryden



'60s



'10s

Pete La Roca Sims was one of the most talented drummers of the '60s, appearing on record dates by Sonny Rollins, Art Farmer, Stan Getz and Jackie McLean,

along with working in John Coltrane's first quartet. He also made two memorable albums as a leader during the decade. Yet by 1968, he disappeared from the jazz scene, returning in the '70s with a law degree and practice to provide steady income.

The New York City native, born in 1938, Sims adopted his pseudonym when he was working in Latin bands, explaining, "I was a kettle drummer for six years and timbale player for three years before I played jazz, good enough to share a stage with Tito Puente. The next time I went down to the Palladium, he gave me the band for a tune. It's not that I don't like the stuff or can't do it, it's just that swing keeps my ear."

In 1957 he made his recording debut as a part of Sonny Rollins' trio at the Village Vanguard. In 1960, he joined John Coltrane's new quartet, recalling, "Elvin [Jones] wasn't available, I got a call from Miles about the gig. John had just left Miles and was offered several weeks of work, so he had to get a band together, starting with ten weeks at the Jazz Gallery as the opening band for Count Basie, Dizzy Gillespie and Chico Hamilton. Then we went on the road for several months. He was finding his 'greatest hits' at the time, 'My Favorite Things', 'Inchworm', it was a great time to be with him. I worked with him for six months. As the other guys became free, he replaced us."

Flugelhornist Art Farmer added Sims to his quartet in 1963. The drummer noted, "Art Farmer was my favorite bandleader to work with, because he had a highly organized band, nice arrangements and great players like Jim Hall and Steve Swallow. I was working in Boston at the Jazz Workshop, Herb Pomeroy one week, then with a traveling artist the next. Art was one, that's how we first played together. I was playing my ass off from working with so many people nightly over six months, putting my final touches on who I was and how I wanted to play. Art hired me for his band and gave me free rein, because I was a little on the outrageous side. It made a good band and I appreciated his not looking over his shoulder with 'What in the hell are you doing?' It was straight jazz,

no bullshit, I loved it."

Sims also enjoyed his stint with pianist Marian McPartland. "Steve Swallow and I did a couple of years with her. She's a great musician and brought in things that were challenging in a different way as to how to accompany her. I used to go out with Swallow to find a jam session to play full out; she worked supper clubs for the most part, so you had to keep it down because people were eating. But her playing was so good, it made up for it."

Sims played with Steve Kuhn in Coltrane's quartet and recorded on the pianist's albums, with Kuhn taking part in the drummer's debut as a leader on Blue Note, *Basra* (which also included Swallow and Joe Henderson). "I last played with Steve about ten years ago. He can make the piano such a heavy part of a band, it's like having an arranger there."

Sims' rebellion against the direction of jazz in the late '60s damaged his career. "I painted myself into a corner back when fusion was happening. I consider myself to be a jazz drummer, a swing drummer, nothing else appeals to me. I hear everything else as quite repetitive and as something I'd not like to spend my time doing. I made a big fuss about it and told everyone, 'Listen, you can't do that. If you abandon swing, you abandon jazz.' People stopped returning my calls. I didn't have anything to say that people wanted to hear."

Without gigs, Sims sought other work, though he had one bright spot in 1968. "At the time of *Turkish Women at the Bath* I was driving a cab. I had those blue books that you can keep in a shirt pocket and much of the album was written in them. It was a fluke. Alan Douglas [owner of Douglas Records] presented me with the painting [which became the album's cover] and asked, 'Can you write the music to that?' Hey, of course I could. But we [Chick Corea, John Gilmore and Walter Booker] weren't playing in clubs."

Sims made a brief comeback with his 1997 CD *Swingtime* explaining, "I had sort of an angel. We had a weekly gig at some local clubs with that band for about a year. That's how it got to be recorded. We were working for very low money, usually incorporating the door, yet I was able to pay them a decent salary." During the same year he subbed in Phil Woods' quintet at Birdland and toured the US and Europe in a trio with Joe Henderson. "Joe was playing his ass off, it may have been his final tour. I hadn't played with him for a very long time and he was a superlative player. I'm an accompanist, so if the guys up there are doing something outstanding, it's a lot easier for me to do something nice. Nothing was ever issued, though I'm sure there are bootleg recordings." ❖

To study with Sims, please visit nyjazzacademy.com/faculty.php

Recommended Listening:

- Jackie McLean - *New Soil* (Blue Note, 1959)
- Joe Henderson - *Our Thing* (Blue Note, 1963)
- Paul Bley - *The Floater/Syndrome* (Savoy, 1962-63)
- Pete LaRoca - *Basra* (Blue Note, 1965)
- Pete (LaRoca) Sims - *Turkish Women at the Bath* (Douglas/Muse - 32Jazz, 1967)
- Pete (LaRoca) Sims - *SwingTime* (Blue Note, 1997)



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LEST WE FORGET

James Reese Europe (1881-1919)

by Donald Elfman

"He was our benefactor and inspiration. Even more, he was the Martin Luther King of music." - Eubie Blake

James Reese Europe was the man who brought serious music by African American composers to the attention of the world. As a ragtime and early jazz composer, arranger and orchestra leader he was most influential from 1910 until his death in 1919.

Europe was born on Feb. 22nd, 1881 in Mobile, Alabama. When he was a teenager his family moved to Washington, DC and he moved to New York in 1904 where he got work as a pianist and made connections in the world of black theater. In 1910, he organized the Clef Club, a sort of association for African Americans in the music field, which staged a historic concert of

music by such composers as Harry T. Burleigh and Samuel Coleridge-Taylor at Carnegie Hall.

Europe believed that the music of his people was created out of suffering. Europe's Society Orchestra became famous throughout America in 1912 when it accompanied dancers Vernon and Irene Castle. In 1913-14, Europe made recordings for the Victor Talking Machine Company. The bands were not small "Dixieland" jazz bands but rather large symphonic ensembles - the Clef Orchestra had 125 members - and played music based on African-American sources. One of the compositions, "The Castle House Rag", was named in 2004 to the National Registry of Recordings.

At the time of WWI, Europe, in the Army National Guard, not only saw combat but went on to direct the regimental band where his friend, the great singer Noble Sissle, served as the drum major. This group traveled through France entertaining American, British and French troops. As Europe's Hellfighters, they recorded for the Pathé Brothers' label. Their first

concert included Sousa's "Stars and Stripes Forever", a French march and other syncopated numbers said to have begun the craze for ragtime in France.

On May 9th, 1919, Europe played a concert at Boston's Mechanics Hall. During intermission one of the group's drummers, Herbert Wright, angry over musical questions, stabbed the leader in the neck. Europe was given the first public funeral for an African American in the city of New York and is buried in Arlington National Cemetery.

CDs are available of the Hellfighters and of Europe's original compositions played by such groups as the Paragon Ragtime Orchestra, The New England Ragtime Ensemble and the Avatar Brass Quintet. These are vitally important as they reveal a music coming into being, a music the influence of which can still be heard. ❖

A Europe tribute is at Tribeca Performing Arts Center Feb. 25th led by Randy Weston. See Calendar.

Another Jazz

by Lawrence D. “Butch” Morris

Jazz, blues and gospel have driven Western music of the 20th century literally from one end to the other and they have given birth to many offspring, reinventing themselves time and again. No matter how many times Jazz has evolved, it has always been a medium for individual expression and collective interaction with its own characteristic spirit, which is the ‘essence of swing’. Born from the elements of historical continuance, collective expression, intuition, spontaneity, propulsion/momentum, combustion, ignition, communal interaction, transmission, transformation and communication (among the many), this essence has been called the ‘extra dimension’.

My concerns lay deep in the heart of this extra dimension. For in it, one must be open to change and the momentary decisions and accomplishments that occur and accompany it. Through jazz and perhaps only through jazz is it possible to conceive of ‘another’ music and another ‘kind’ of instrumentalist, composer and conductor. Musicians with new function, purpose and responsibility that elevate possibility in a real-time ability that involve them ‘equally’ in the contribution to a work. In this ‘another’ music, it is possible to find new solutions to a structural stability that allow all to compose, to arrange and to manipulate simultaneously to facilitate and promote challenging and supplemental thoughts towards solving deficiencies that may prevent this ever-expanding expression.

The orchestral community has often sought out this extra dimension to rejuvenate its traditions. Yet for all the traditionalist theory and orchestral works written in the past century, only a handful have utilized this essence or brought jazz and music for orchestra closer together, or created a style or a music that has attained the monumental status that each tradition individually holds.

In an age when the term ‘interactive’ has come to mean between human and machine, it seems reasonable to hope that an acoustic medium of collective interpersonal intelligence could achieve a far greater degree of cross-cultural dialogue and trans-social communication than it has to date. To find a common ground between notated and improvisational music, I believe one must return to fundamentals to identify what is necessary for ‘all’ traditions to coexist. That is, the opportunity for improvisers to improvise and for interpreters to interpret the ‘same material’, to arrive at new responsibility, precision, flexibility and

expression. As musicians, we all share a common language. We may speak in different dialects, vocabularies, categories or styles, but the language is music. Whatever the tradition from which it springs, music has certain intrinsic properties beyond harmony, melody and rhythm. Although some of these properties may ultimately resist analysis, music will always allow musicians to communicate from vastly differing perspectives.

To maximize the potential of existing and probable music, I needed to broach the feasibility of making real-time modifications to written scores; to construct, deconstruct and reconstruct notation and to change the pattern or order of sounds and consequently, the larger form in real-time.

Conduction® vocabulary/lexicon makes it possible to alter or initiate rhythm, melody, harmony, form/structure, articulation, phrasing and meter of any given notation. Once the Conduction lexicon had been defined, I could then eliminate notation to pursue ideas based on expanding the range of a symbolic stimulus, which could evolve and bridge collective interactive engagements for the purpose of constructing a broad(er) range of expression.

What emerged was encounter, a real-time organizational construct with which to address composition, not only from a notational or improvisational point of view but also as interpretational semantics, therefore the discovery and investigation of three dimensions of continuous territory simultaneously. The result is a music that has the possibility to reflect many known and unknown facts relevant to the sonic world while raising cognition, creative ability and potential toward capacity, thereby demonstrating a legitimate relationship between a defined compositional logic and collective musical needs that may apply to each community. In fact, Conduction has been successfully achieved not only within Western instrumentation, styles and concepts, but also by utilizing and combining indigenous instrumentation from Africa, Asia, Middle Eastern and with contemporary electronic technology and voice.

In its present stage of evolution, Conduction is a vocabulary/lexicon of directives, form and forum, an analogous approach to musical representation and organization, product and practice. It serves as a conduit for the transmission of symbolic information. The process motivates musicians to render, arrange and construct, as well as to evolve their own vision, model and tradition, placing idea with idea, working toward a collective organizational goal with responsibility dispersed throughout the decision-

making process. Thus spontaneity, momentum and combustion all work together to produce ignition, propulsion and convection. To call Conduction an experiment is a grave error. Any time you synchronize the spirit yet give it liberty, you open many doors to the primus. Here the intimate necessity of possibility reigns. Here we find and realize our individual and collective freedoms.

There have been many to test these waters since the mid-20th Century: Lukas Foss (Improvisation Chamber Ensemble), Leonard Bernstein (*Three Improvisations for Orchestra*, Columbia), Sun Ra, Frank Zappa, Earle Brown, Alan Silva, Doudou N’Diaye Rose and Charles Moffett are but a few who have broken ground in this area, with others coming to the forefront yearly. Indeed, this idea has come and gone many times and its documented history dates back to 2700 BC.

However, there seems to be several differences between how I view this sonic future, musicianship and musicality with what these great musicians have done; I do not draw stylistic lines between ensembles, communities or musicians, Conduction is constitutive in practice rather than prescriptive. By no means do I suggest Conduction as an alternative to existing musical-educational methods or styles. Rather, I see Conduction as an investigation of a new social-logic that can unite and enhance existing traditions and a neo-functionalist approach to ensemble music.

My aim has been to demonstrate pedagogical perspectives that do not exist in the education or knowledge of (most) musical communities or their institutions by introducing a musical possibility that offers a wider range of ensemble expression and intellect. More than ever, Conduction is a viable supplement for music, musician and education. I offer this as my contribution to the extra dimension of music and to the evolution of ‘jazz’. If architecture is “frozen music”, perhaps it is time to “thaw” the architecture of music. ❖

For more information, visit conduction.us. Morris’ New Music Observatory is at The Stone Mondays. See Calendar.

Lawrence D. “Butch” Morris is recognized internationally as the principal theorist and practitioner in the evolution of Conduction® and a leading innovator in the confluence of jazz, new music, improvisation and contemporary classical music. Mr. Morris’ work redefines the roles of composer, conductor, arranger and performer and bridges the gap between the composer, interpreter and improviser. Since 1974 his career is distinguished by unique and outstanding international contributions to television, film, theater, dance, radio, interdisciplinary collaborations, concerts and recordings.

VOXNEWS

by Katie Bull

In the sonic geometry of Anthony Braxton’s recently released boxed set *Trillium E.* (Firehouse 12), vocalists are prime players. Braxton describes his epic four-act jazz opera as a “series of situations that give insight into one primary plane of logic (or associations).” Braxton goes on to say, in liner notes, that his composition is a layered dream space, “a forum conceived to experience past, present and future particulars.” Let’s use Braxton’s conundrum of simultaneity to frame February’s vox listening. “Hear” this month’s highlighted series of performances and releases in varying styles, hybrids and anti-styles (sung, spoken, culled from history and foreshadowing tomorrow) as parts in a sum, totaling one primary plane of jazz logic (and association). This month hear it happening simultaneously in dream-layered NYC.

The jazz singers featured on *Trillium* include **Fay Victor**, **Kyoko Kitamura**, **Jen Shyu** and the piercingly

dexterous soprano **Anne Rhodes**. The latter will go out with the high voltage Broadcloth Trio (Feb. 18th), at The Stone. The gut-rooted richness of **René Marie** at Dizzy’s Club (Feb. 14th-19th) contrasts the fiery and ironically inclined singer **Yoon Sun Choi**, at Brooklyn Jazz Wide Open (Feb. 11th). Gracing the historic Lenox Lounge (currently in an unfortunate landlord-tenant dispute), the pointedly bold **Shirley Crabbe** offers her CD release *Home* (MaiSong) Feb. 10th. Then plunge with radically jagged-edged spoken wordist **Jane Grenier** at 5C Café (Feb. 14th) or spoken word veteran **Steve Dalachinsky** for his CD/book release *Massive Liquidity* (Bambalam)/*The Complete Evan Parker Poems* (Corrupt Press) at Bowery Poetry Club (Feb. 15th). Their common collaborator, bassist Albey Balgochian, has a slammin’ new duo CD, *Soul to Sol* (Ruby Flower), with fearless sing-talker, Nuyorican Poets Café founder **Miguel Algarin**.

Other CD releases include the genre-bending Swiss-Austrian trio Rom/Schaerer/Eberle, featuring

beat-box infused plosives from vocalist **Andreas Schaerer**, on *Please Don’t Feed the Model* (Unit). The playful Schaerer morphs his sound; is he a man, is he a horn - he can scat-hop faster than a bullet - is he a... train? **Chris Connor**’s sailing, sexy ‘60s minimalism on *Chris Connor Sings Gentle Bossa Nova* is a reissue (Just-A-Memory) that soothes with smooth, direct warmth. British singer **Norma Winstone**’s gusto and ease rides the crests and swells of Mike Gibb’s roaring orchestrations on the NDR Bigband release *Here’s A Song For You* (NDR/Fuzzy Moon). Finally, humanity brims in the effervescent voice of **Andrea Wolper** on *Parallel Lives* (Jazzed Media), **Sara Serpa**’s trumpet-like instrument wings on *Mobile* (Inner Circle) and **Catherine Russell**’s vocal channeling of numerous eras on *Strictly Romancin’* (World Village).

In coda, **Barbara Lea**, the eloquent jazz cabaret master, has departed at age 82 for greater past, present and future realms. Condolences to her fans and family; for salve, we can still listen, as her music lives on. ❖

OutNow

by Ken Waxman

"Search for the sound you never stop hearing" is the motto of OutNow, a label launched last summer by three young Israel-born musicians, releasing six CDs simultaneously. The idea is to record innovative music, whether improvised or notated, electric or acoustic and by younger or older creators.

The trio decided to follow this DIY approach, explains Brooklyn-based saxophonist and co-founder, Yoni Kretzmer, because, despite the multiplicity of labels, "there's still a lot of music being missed and not reaching potential audiences. We try to create the right frame and aesthetic surrounding for any specific type of musical vision." Similar to a live performance, he notes, OutNow CDs capture the music of the moment, which, once preserved, allows the artist to contemplate their next statement. "OutNow can also be seen as a kind of encouragement to get out of preconceived notions and conventions...Now," he adds.

Besides *Overlook* by Kretzmer's quartet, the first batch of OutNow CDs include three solo and group efforts by another of the imprint's co-founders, Tel Aviv-based guitarist Ido Bukelman; plus two where New York drummer Ehan Elisha plays with veterans, either in Israel, with his father, pianist Haim Elisha and clarinetist Harold Rubin on *East of Jaffa*, or on *Watching Cartoons with Eddie*, with local trumpeter Roy Campbell. OutNow's third partner, acoustic guitar player Yair Yona, who lives in Tel Aviv, will release his

own CD later this year.

"I visit Israel during most summers and have always been active in music there," elaborates Elisha. "I was inspired over the past two years by a new crop of players such as Kretzmer and Bukelman and when they approached me with the idea of releasing music through this new label, I was happy to help. They have a great outlook with an earnest desire to document and promote what they release, be it work by others or work that they're involved in themselves. The OutNow guys lobbied me hard to put out the [2008-recorded] project with Roy [Campbell], both because they loved the music but also clearly because this duo presented them with their first international artists. I felt it was the right time to do it and that this label would respect the project's depth and integrity."

In fact, despite a Tel Aviv base – the label's launch party last August took place before a full house in that city's Levontin 7 club – Kretzmer is adamant that OutNow isn't an Israeli jazz label, but one that will produce music to "dialogue with others around the globe." Furthermore, while the founders are all in their early 30s and "feel that it's more correct to try and put out stuff that comes from people more or less our age," elaborates the saxophonist, "it's clear that original personality and creativity aren't always synonymous with 'being young' and that's the stuff we're really after." That was the impetus behind releasing the Elisha projects as well as pressing a forthcoming duo disc by American drummer Gerry Hemingway and pioneering Israeli free jazz saxophonist Albert Beger.

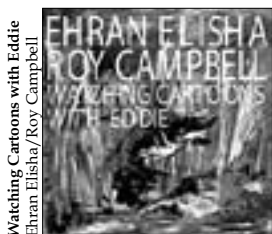
"It's rare on the planet to have a label whose aim it is to record real new music free from economical

decisions," reflects Beger from Tel Aviv. "And with this label managed by three of my best colleagues and friends it was important for me to participate. I hope to record more for OutNow because its ideas fit the music I'm doing these days. Another important reason for me to participate is to support anything involved with experimental music in Israel. I'd like to see a community of musicians here supporting and playing their 'truth' with no compromises, similar to what happened with the AACM in the '60s in Chicago."

Historically, it was the Tel Aviv's burgeoning free jazz scene that over the past decade drew the founders together in different bands and eventually led to OutNow's birth. All three have recorded for other labels, with Bukelman especially involved in several projects. "One of the reasons to create a musician-run label is to have a convenient place to release your own music," admits Kretzmer. "Ido is always working on several projects simultaneously and we thought it would be great to present this whole body of work in one go."

Division of tasks among the founders is hardly compromised by the US-Israel separation. The three email on a daily basis and have frequent meetings via Skype. As for who does what, Yona does most of the emailing, public relations and digital work and deals with online commerce; Bukelman takes care of local logistics and Kretzmer, plus his girlfriend Avital Burg, designs CD covers, fliers and ads. "All three of us take the curating and artistic decisions equally," explains the saxophonist "We almost always agree and of course having someone in New York is an advantage."

(CONTINUED ON PAGE 38)



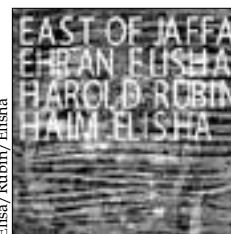
Watching Cartoons with Eddie
Ehan Elisha/Roy Campbell



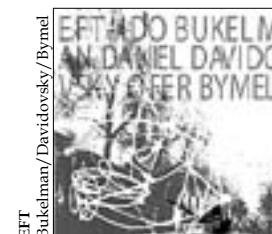
Overlook
Yoni Kretzmer



Cracked Song
Ido Bukelman



East of Jaffa
Elisha/Rubin/Elisha



EFT
Bukelman/Davidovsky/Byemel

LISTEN UP!

JOE ALTERMAN, from Atlanta, Georgia, recently graduated from NYU, where he is now pursuing his Masters' Degree in Jazz Performance. 23 years old, Joe began playing piano at the age of 5. Besides performing frequently with his trio (which includes longtime Ahmad Jamal bassist James Cammack), he has appeared at venues around the world such as the Blue Note Jazz Club in Milan and Preservation Hall in New Orleans and has led groups at NYC venues like the Blue Note and the Iridium. Upon hearing his first album, NEA Jazz Master Nat Hentoff said, "Talk about the joy of jazz!...It's a pleasure to hear this music... You've got it!"

Teachers: Don Friedman, Jean-Michel Pilc.

Influences: Ahmad Jamal, Hank Jones, Oscar Peterson, Erroll Garner, Bill Charlap, Teddy Wilson.

Current Projects: Soon-to-be released album with James Cammack, Herlin Riley and guest Houston Person, produced by Todd Barkan.

By Day: Graduate student at New York University.

I knew I wanted to be a musician when... I first heard the notes Ahmad Jamal plays at 1:26-1:28 of his *Live at the Blackhawk* version of "Like Someone In Love".

Dream Band: Israel Crosby and Vernell Fournier or Ray Brown and Ed Thigpen.

Did you know? I am a major klutz. Four years ago, I missed a simple chair-jump and ended up in casts with two broken elbows.

For more information, visit joealtermanmusic.com. Alterman is at Cornelia Street Café Feb. 7th in duo with James Cammack and Tribeca Performing Arts Center Feb. 9th as part of Highlights in Jazz. See Calendar.



Joe Alterman



Sean Ali

SEAN ALI was born in Dayton, OH in 1984. He began playing music at the age of 13. Always possessing a keen interest in improvisation, the bassist studied various musical traditions in which improvisation plays a key role, including jazz and classical Indian and Arab music. In 2003, he moved to New York City to study at The New School. Since finishing his degree, he continued to live in New York to participate in the city's avant garde music scene. Recently, Ali has taken great interest in composition and is co-founder of the experimental label Prom Night (promnightrecords.com).

Teachers: Eric Zadan (jazz performance, theory), Michael Sharfe (bass), Hamza El Din (oud) and Guru Das (sitar).

Influences: Xenakis, Berg, Penderecki, Anthony Braxton, Otomo Yoshihide, Messiaen, Michael Formanek, Barre Phillips.

Current Projects: Natura Morta with Frantz Lorient (viola) and Carlo Costa (drums); Hag with Brad Henkel (trumpet) and David Grollman (snare drum); PascAli with Pascal Niggenkemper (double bass); Fester with David Grollman (snare drum); Oracles with Yukari (flute) and LathanFlinAli with Lathan Hardy (alto sax) and Flin van Hemmen (drums).

By Day: Tutor

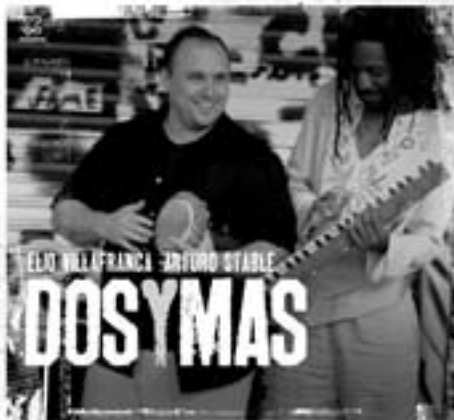
I knew I wanted to be a musician when... I realized that I couldn't stop listening with intense fascination to every sound I heard around me.

Dream Band: The Thai Elephant Orchestra.

Did you know? I write poetry.

For more information, visit seanali.tumblr.com. Ali is at Pete's Candy Store Feb. 1st with Jeff Pearing, The Backroom Feb. 3rd with PascAli, Douglass Street Music Collective Feb. 4th and 10th with Natura Morta and ABC No-Rio Feb. 5th with PascAli. See Calendar.

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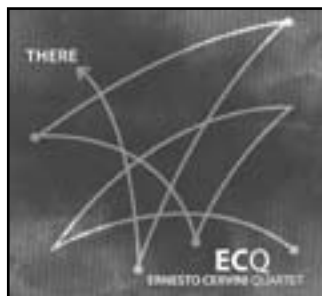
The Story This Time
Jason Stein (Delmark)
by Stuart Broomer

Originally from Philadelphia, Jason Stein has emerged dramatically from the Chicago scene since relocating there in 2005. Dedicating himself solely to the bass clarinet, Stein is developing a distinctive voice, now documented as both an unaccompanied soloist (on 2009's *In Exchange for a Process* on Leo) and as the composer/leader of the trio Locksmith Isidore on three recordings for Clean Feed and Not Two.

The Story This Time marks the recording debut of his quartet, a hard-swinging free jazz band with bassist Joshua Abrams and drummer Frank Rosaly driving an unlikely frontline of Stein's bass clarinet and Keefe Jackson's tenor saxophone or contrabass clarinet. The group balances five of Stein's freebop lines (the tenderly elegiac "Hoke's Dream" stands out) with some real bop, an inspired selection of relatively under-exposed Thelonious Monk compositions - "Skippy", "Gallop's Gallop" and "Work" - and three tunes from the 'school' of one of Chicago's greatest originals, Lennie Tristano, bracketing the CD with uptempo versions of Warne Marsh's "Background Music" and Tristano's own "Lennie Bird" and touching on Lee Konitz' "Palo Alto" along the way.

Whatever cool abstraction one might associate with this material, Stein brings real vigor to it as well as the requisite precision, his bass clarinet sometimes lyrically woody but just as often an explosion of plosives and slippery sibilant leaps around the horn, often propelled by a kind of high-speed scatter tonguing. Stein can play enough to suggest he's dueting with himself, but things are even more impressive when the improvising is collective. Jackson is a brilliant foil, whether contributing gruffly hard-edged tenor solos or exploring the special possibilities of bass and contra-bass clarinet, the clarinets together recalling Eric Dolphy's take on Monk tunes and Anthony Braxton's wonderful adventures in Charlie Parker repertoire on contra-bass clarinet. This is a fine band, as accomplished as it is ambitious.

For more information, visit delmark.com. Stein is at Barbès Feb. 1st. See Calendar.



There
Ernesto Cervini Quartet (Anzie)
by Ken Waxman

Drummers often make good composers - think Max Roach, Gerry Hemingway and John Hollenbeck - and Toronto's Ernesto Cervini is no exception. On this live session recorded at Cellar Jazz in Vancouver, he has penned a series of memorable lines, played with swinging professionalism by his Big Apple-Hogtown quartet: Toronto pianist Adrean Farrugia plus New Yorkers Joel Frahm, who alternates between slinky soprano and mellow tenor sax, and bassist Dan Loomis.

The quartet's cumulative talent is put in boldest relief on "Secret Love", the set's one standard. Played in a Jazz Messengers manner, the piece includes a gospelish piano intro, Frahm exposing gritty variants, which he elaborates in tandem with the pianist, Cervini holding everything together with rattles and pop.

There contains only two brief percussion displays at set's end, with the inventive leader preferring to shift the focus to his compositions. "TGV", for instance, has a melody based on the recorded music that precedes the arrival of France's bullet train. Given a continental flair by Farrugia's chord pile-up, the theme is then unraveled by Frahm with low-pitched slurs and the occasional, uncharacteristic altissimo screech. Taken out by the composer's rim shots and rolls, this sort of strategy characterizes most of the other speedy pieces. "Tullamore", named for an Ontario hamlet, highlights the combo's ballad skills, with Loomis' low-key basslines introducing the theme and elaborating it while the pianist's baroque-styled noodling provides another interesting take.

Farrugia's facility may be the fine set's one weakness. His speed and overt funkiness is sometimes more reminiscent of Les McCann than Horace Silver and he rarely leaves breathing space in his solos. Someone whose playing is the antithesis of Thelonious Monk's economy, his solo sounds awkward on "The Monks of Oka", which celebrates both the pianist and the clerics who make Quebec's famous cheese. Still this is a minor quibble about a band that obviously excited the audience and accomplished the goals it set for itself. And watch out for Cervini as a composer.

For more information, visit anzicrecords.com. Cervini's Quartet is at Smalls Feb. 1st. See Calendar.



Descendants
Noah Kaplan Quartet (hatOLOGY)
by John Sharpe

As a disciple of the late saxophonist Joe Maneri, it is no surprise that reedman Noah Kaplan works from a microtonal palette. Although all the pieces are credited to the leader, they are so oblique as to resemble spontaneous creations in their absence of overt melodic material. Kaplan takes an egalitarian approach to leadership, manifest in continuous group interaction, though apart from solo intros, the rest of the band is primarily in supportive mode.

Kaplan's shifting pitches give his flowing lines, sliding across and between notes, even more vocal inflections than a regular hornman might impart, but he tends to be less speech-like in his phrasing and more likely to evoke animal similes in his flexible expressiveness, ranging from pained braying to exuberant crows. Guitarist Joe Morris provides an unhurried though knotty counterpoint and meshes well with electric bassist Giacomo Merega. At times the latter makes his axe sound like a guitar rather than its deeper cousin, particularly when exploiting high harmonics, but the occasional subterranean rumble apart, he is otherwise difficult to distinguish from a double bass such is his delicacy. Drummer Jason Nazary's odd rhythmic accents enliven and punctuate the six cuts with a nervy drive.

Each track is hewn from the same vein, characterized by drifting give and take, colored by subtle shifts in emphasis. The near titular "Descent", the longest piece at 11 minutes, gives a good indication

of the territory explored. After a rippling opening by Merega, tenor and guitar join for a chamber-ish trio, which only becomes animated with the addition of Nazary. Energy levels subside into a sparse soundscape, allowing Morris to step forward briefly with maze-like single note runs, before languid tenor moves back into the spotlight. Elsewhere the drummer sets up a rocky tattoo on "Rat Man", inspiring Kaplan to his most boppish outpouring, which culminates in an exchange of slithery phrases with the guitarist. An understated set that remains opaque and enigmatic.

For more information, visit hathut.com. Kaplan's quartet is at Douglass Street Music Collective Feb. 3rd. See Calendar.

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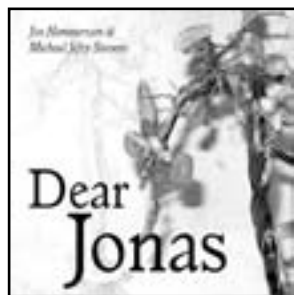
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- Jason Adasiewicz Sun Rooms - *Spacer* (Delmark)
- David Budway - *A New Kiss* (MAXJAZZ)
- Benoît Delbecq & François Houle - *Because She Hoped* (Songlines)
- Guilhem Flouzat - *One Way...* (Onze Heures Onze)
- Tineke Postma - *The Dawn of Light* (Challenge)
- Matt Wilson's Arts & Crafts - *An Attitude for Gratitude* (Palmetto)
- David Adler, New York@Night Columnist
- Juhani Aaltonen/Heikki Sarmanto - *Conversations* (TUM)
- Tim Berne - *Snakeoil* (ECM)
- Fred Ho & Quincy Saul - *Present the Music of Cal Massey: A Tribute* (Mutable/Big Red Media)
- The Living Room - *Still Distant Still* (ILK Music)
- Sandy Patton/Thomas Durst - *Painting Jazz, Vol. II* (Unit)
- Matthew Shipp Trio - *Elastic Aspects* (Thirsty Ear)
- Laurence Donohue-Greene
Managing Editor, The New York City Jazz Record
- Ehron Elisha/Harold Rubin/Haim Elisha - *East of Jaffa* (OutNow)
- Mike Noordzy/David Freeman
Imaginary Quartet - *Langwidge* (Nacht)
- Olaf Rupp/Joe Williamson/Tony Buck - *Weird Weapons* (Creative Sources)
- Aki Takase/Kazuhisa Uchihashi/Axel Dörner - *KANON: Beauty is the Thing* (Doubt Music)
- Jürg Wickihalder European Quartet
(featuring Irène Schweizer) - *Jump!* (Intakt)
- Jesper Zeuthen Trio - *Live* (Blackout)
- Andrey Henkin
Editorial Director, The New York City Jazz Record



Speak to Me
Marc Copland/John Abercrombie (Pirouet)



Dear Jonas
Jon Hemmersam/Michael Jefry Stevens (Konnex)

by George Kanzler

Both of these albums are very personal statements, intimate musical dialogues between a pianist and guitarist. Memories of the sumptuously lush Bill Evans and Jim Hall collaborations come to mind, especially in the instance of Marc Copland and John Abercrombie, since the former is a harmonically modern, yet adventurously lyrical pianist. In contrast, pianist Michael Jefry Stevens and Jon Hemmersam, the latter playing acoustic guitar as opposed to Abercrombie's albeit no-bells-and-whistles electric amped one, veer off into avant-leaning, post-modern landscapes of sound influenced by classical minimalists as well as the improvised, jazz-inspired European music of labels like ECM.

Speak to Me is a reunion, if a spare one, for two musicians who have worked together in various contexts since they met under Chico Hamilton in 1970, when Copland still played alto sax. Their empathy is immediate, as even the tone Abercrombie elicits from his guitar complements the crystalline sound Copland evokes. The musicians contribute three originals apiece, all but Copland's gruff "Talking Blues" leaning toward the lyric side, including a fetching, waltz-feel "Left Behind" from Abercrombie. The originals prove more than serviceable for the two to weave their highly compatible, interlocking improvisations in and around. There's a mesmerizing aspect to the easy camaraderie on display, as the music tends to flow from one track to another while often preserving a lambent mood. The three standards add a fillip of variety and, in a couple instances, even surprise. For while "If I Should Lose You" is all carefree swing, with crisp trades, Ornette Coleman's "Blues Connotation" has a prickly, jagged momentum with jabbing fingers from both players and "Witchcraft" begins like an angular fugue and continues as a catchy zigzag spell.

Dear Jonas is the second project for Stevens and Hemmersam, who in 2008 collaborated in a quintet session with Dave Liebman, Bob Moses and Ken Filiano (the guitarist's *Remembering The Future*). Stevens, who co-led a sextet with Dave Douglas while

living in metro New York in the late '80s, is dedicated to collaboration, having worked with musicians in Romania, Poland and, most recently, his latest homeground, Western North Carolina. On this duo recording the approach is often acute, both players attacking their respective keys/strings with passion and a hint of aggression in their emphatic touch. If *Speak to Me* had a goal of creating a warm, luxurious bath for the listener, *Dear Jonas* seems more intent in roiling up the waters a bit, hitting the shoals, riding the rapids and creating some whirlpools. The longest piece is the three-part "Amber Suite" and it incorporates strategies repeated and elaborated on throughout the album, from tandem echoing of phrases to dramatic dynamic and octave shifts to repetitions, albeit with very slight variations, akin to minimalists like Steve Reich. "The Blues Peace", two long (total 22-1/2 minutes) parts separated by another track, take the instruments farther out as guitar is bowed and struck, piano manipulated. The title tune by Hemmersam and "Andrea" by Stevens are relatively calm pools in the enjoyably turbulent waters of the album's music.

For more information, visit pirouet.com and konnex-records.de. Copland and Abercrombie are at Birdland Feb. 7th-11th as part of Contact. See Calendar.



Live at Smalls
Peter Bernstein/Larry Goldings/Bill Stewart (smallsLIVE)
by Sean J. O'Connell

For guitarist Peter Bernstein's second release on smallsLIVE, he ropes in his old bandmates, organist Larry Goldings and drummer Bill Stewart, for a classic organ trio set. Recorded in January 2011 in the tight basement club (how did they get that B3 down there?) the band is in fine form, swinging through a grab bag of standards and a couple of originals.

The album opens with the laidback Duke Pearson standard "Chant". Bernstein spirals out of the gate, drawing quivering vibratos from his guitar while Goldings finds a deliberate pace and stretches out nicely. The Cole Porter ballad "Everytime We Say Goodbye" opens with humming B3 serving up a quiet mass while Bernstein, with limited frills, takes on the melody. With no particular urgency the guitarist works his way in and out of the extended song form, placing tasteful phrases over Stewart's subtle brushes. Goldings is equally controlled, building slightly louder before stepping back for Bernstein's melodic return. The bandleader's original "Just a Thought" raises the pulse with a harder swinging approach that features the guitarist letting loose over Goldings' syncopated punch. The Miles classic "Milestones" opens with interstellar meandering by Goldings that summons both the ghost of Sputnik and an 8-bit video game before launching into a hard-driving, 12-minute chase. Bernstein and Goldings both take frenetic solos peppered with pinpoint phrasing before making way for Stewart, who begins his solo by winding down the band to a crawl before slowly splashing his way across the kit, artfully drawing the band back with a percussive approach to the theme. The band rides out on snippets of the melody, briefly changing key as Bernstein sputters to a close over driving cymbals. The album ends with the obscure Percy Mayfield blues "The Danger Zone". Bernstein bends his way through the crawling melody before stretching out in his solo.

Goldings jumps with an equally slow pace, extracting intensity from his drawbars.

For fans of classic organ trios (Jimmy Smith/Kenny Burrell, Mel Rhyne/Wes Montgomery) this album is a perfect throwback. The repertoire and style is firmly rooted in classic '60s soul and the band is in top form, playing to a full but unobtrusive crowd, just what one might hope for from three masters of the genre spending a weekend in a New York basement.

For more information, visit smallslive.com. Bernstein is at Smalls Feb. 1st with Dmitry Baeovsky and New School Arnhold Hall Feb. 15th with Vic Juris. Stewart is at The Kitano Feb. 3rd-4th with Marc Copland. See Calendar.

UNEARTHED GEM



Western Reunion
Gerry Mulligan (Music Center The Netherlands)
by George Kanzler

Baritone saxist Gerry Mulligan straddled the divide between swing and modern jazz. He was at the *Birth of the Cool* sessions with Miles and Gil Evans, contributing three charts to that (after-the-fact) album that heralded a bop-incorporating-cool style. He so liked the Davis nonet of those recordings that he soon (1951) was leading his own Tentette, featuring similar charts. But when it was less commercially successful than the Miles nonet, he came up with his great combo innovation: the ultra-cool, piano-less quartet of his baritone, Chet Baker's trumpet, bass and drums. With it (1952) came instant jazz stardom, but drug busts and Baker's greater popularity (he sang too) doomed the original quartet. By 1956, when this live recording was made at the Concertgebouw in Amsterdam, Mulligan had expanded a later quartet with valve trombonist Bob Brookmeyer to a sextet with trumpeter Jon Eardley and tenor saxophonist Zoot Sims, plus bassist Bill Crow and drummer Dave Bailey. This sextet allowed Mulligan to retain the lithe interplay and counterpoint of the piano-less quartet with more fleshed-out arrangements for the four horns.

Judging from the applause, the concert was a rousing success, the sextet displaying the nimble, quick-witted give and take that characterized Mulligan's ensembles, especially the smaller ones. Uptempo tunes - leaning more toward the late-swing gallops of "Cottontail" than the fleet boplicity of "Donna Lee" - dominate, from the opening blues "Mud Bug" to the closing, riffy title track. Two numbers, "Line for Lyons" and "My Funny Valentine", revert back to the quartet sound with the leader and Brookmeyer, but the balance of the program makes full use of the expanded horn section in riffs and shouts as well as clever multi-counterpoints, polyphonic passages ranging from the modernistic on "Broadway" to echoes of New Orleans and Dixieland on the witty, winking "I'm Beginning to See the Light". Eardley, an equally lyrical but more emphatic trumpeter than Baker, and the irrepressibly swinging Sims match and often surpass the quartet horns in solos.

For more information, visit mcn.nl. A Mulligan tribute is at Juilliard School Peter Jay Sharp Theater Feb. 29th. See Calendar.

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Once Upon A Time in Argentina Various Artists (SLAM)
Navidad de Los Andes

Dino Saluzzi/Anja Lechner/Felix Saluzzi (ECM)
No Me Rompas Las Bolas Tango Negro Trio (Felmay)
 by Tom Greenland

Argentina gave birth to the tango in its capital seaport, Buenos Aires, where European classical music also thrives, along with distinctive jazz expressions informed by both these traditions.

British baritone saxophonist George Haslam's extensive fieldwork in lower South America is reflected in *Once Upon A Time in Argentina*, a two-project release featuring, on one disc, a free-blowing session with pianist Ruben Ferrero and percussionists Juan Carlos Martello and Jorge Savelon (the former a futurist, the latter a folklorist) and, on the other disc, a saxophone quartet with Buenos Aireans Pablo Ledesma, Sergio Paolucci and Daniel Harari on soprano, alto and tenor saxes, respectively. The first session, almost 42 minutes in length, segues between instrumental interludes via percussive 'patches', featuring Ferrero's melodic, Haslam's tarogato (a Turkish clarinet) and other instruments, all enlivened by indigenous Chacarera and Carnivalita rhythms, climaxing with "Fireworks", in which siren whistles and birdcalls overlay the pulse's urgent ebb and flow. The saxophone quartet, led by Ledesma's charismatic soprano and underpinned by Haslam's soulful baritone, balances composition with improvisation, mixing chorales and tessellated textures with more dissonant sections, best exemplified by stirring tributes to Walter Thiers (a seminal figure in Argentine jazz) and Albert Ayler.

Navidad de Los Andes is the debut of a trio led by bandoneónist Dino Saluzzi with Austrian cellist Anja Lechner and Saluzzi's younger brother Felix on clarinet and tenor sax. A true hybrid, the music draws on tango, Western European string quartets and jazz-informed improvisation in unaccountable ways. The leader's bandoneón (button accordion) is mixed so that right-hand melodies are panned to the left channel and left-hand chords panned right; combined with the independent roles played by the cello and reed, it creates the aural illusion of a chamber quartet. Lechner's supple and sensitive techniques significantly add to the cumulative impression.

Juan Carlos Cáceres is a Buenos Aires-born pianist/vocalist who enlivens the tango form with deep knowledge of its roots and an intelligent but humorous approach to composition and performance. *No Me Rompas Las Bolas* is his Tango Negro Trio's third effort, an all-original set co-written with bassist Carlos Buschini, fleshed out by Marcelo Russillo's drumming and a series of guest musicians. Cáceres' gravelly voice is an easily acquired taste and the song-serving set is both catchy and compelling, loaded with memorable hooks and joie de vivre.

For more information, visit slamproductions.net, ecmrecords.com and felmay.it



Big Drum/Small World
Metta Quintet (Jazzreach-The Orchard)
 by David R. Adler

An album by the Metta Quintet always begins with a premise. The group's 2002 debut, *Going to Meet the Man*, was inspired by James Baldwin's short stories. *Subway Songs* (2006) evoked the bustle of New York mass transit and mourned those killed in the London tube bombings of the previous year. *Big Drum/Small World* continues with a statement on jazz globalism, featuring music by composers of disparate backgrounds: saxophonists Marcus Strickland, Miguel Zenón, Rudresh Mahanthappa and Yosvany Terry and bassist Omer Avital.

Drummer Hans Schuman, founder of the band's nonprofit parent organization JazzReach ("dedicated to the promotion, performance, creation and teaching of jazz music"), teams up with Strickland, bassist Joshua Ginsburg and two impressive newer recruits - pianist David Bryant and altoist Greg Ward - to highlight the distinctive voices of the guest composers. Strickland's "From Here Onwards" leads off in a joyous and breezy mood, with saxophones in polyphony during the theme and swinging hard on the solos. Zenón's "Sica" and Terry's "Summer Relief" fit well together as complex, multi-themed works in a progressive Latin vein. Mahanthappa's "Crabcakes", introduced by Strickland and Ward in a devilish pas de deux, launches into brain-bending rhythmic repeats over fairly static harmony. Avital's "BaKarem", set up by Ginsburg's passionate solo intro, brings forward the most accessible melody of the set: mournful but dancing, with a Middle Eastern tinge that prevails in much of Avital's work.

The drawback is that *Big Drum/Small World* could be appropriately subtitled *Short Album*: it's over in just 34 minutes. Yes, in an era of overly long CDs, concise is often a plus. But this recording feels somehow less complete, less of a journey, than the previous two. And a quibble, perhaps, but the saxophones are overly reverbed and too severely panned (especially apparent through headphones) and the band sounds less live as a result. Although this is compelling music by highly gifted composers and Metta deserves praise for bringing it to light and playing it so well, we're left wanting more.

For more information, visit jazzreach.org/metta-quintet. This group is at Aaron Davis Hall Feb. 7th. See Calendar.



Yes!
Ali Jackson/Aaron Goldberg/Omer Avital (Sunnyside)
 by Jeff Stockton

Yes! is a testament to friendship, shared history and how musicians from diverse backgrounds find common ground in the language of jazz. Pianist Aaron Goldberg, bassist Omer Avital and drummer Ali Jackson crossed paths in the early '90s but really cemented their musical

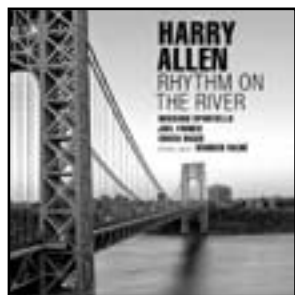
bond a few years later as part of the scene that convened at Smalls Jazz Club, with the three playing together in Avital's first quintet. Each has remained a busy sideman in a variety of projects as well as leading his own bands, but Jackson, most notably, is currently the drummer for Wynton Marsalis in his small groups and for the Lincoln Center Jazz Orchestra. If this were a high school reunion, Jackson would be the successful CEO.

In a sense, the coming together of this trio to record in Brooklyn on a winter's night in December 2009 was long overdue and the sound of this CD is as warm and welcoming as a club open for business during a blizzard. Two-thirds of this trio supplies three-fourths of the musical excitement: Avital has never been anything but a monster bassist and he and Jackson swing these tunes with gusto and verve. They handle Abdullah Ibrahim's "Maraba Blue" with a graceful lightness and Avital's in-the-pocket title track serves as a foundation for bravura soloing from all involved. Jackson contributes two compositions, which, aside from the massive drum parts, generously feature Goldberg's melodic touch ("Azil Dance") and Avital's beautiful ballad work ("El Soul").

The CD reaches its rhythmic peak in its closing half. A straightforward take of Mercer Ellington's "Way Way Back" precedes a wistful version of the Avital standard "Homeland", followed by the traditionally elegant "Manic Depressive" and, most memorably, Duke Ellington's "The Shepherd", a performance that illustrates precisely why Jackson's tambourine is the best thing about Wynton's music. *Yes!* vibrates with the sound of camaraderie.

For more information, visit sunnysiderecords.com. This trio is at Jazz Standard Feb. 7th-8th. See Calendar.





Rhythm on the River
Harry Allen
(Challenge)



The Return
Gerry Beaudoin
(Francesca)

by Donald Elfman

Harry Allen plays the tenor saxophone without many of the standard references that inform so many of today's players. He's about melody and swing, his models are Lester and Zoot and he has an encyclopedic knowledge of song.

The river plays a huge part in American folklore and Allen give us songs we've heard a million times as well as ones rarely heard on his newest recording *Rhythm on the River*. We've got Hoagy Carmichael, Rodgers-Hart, Johnny Burke and then the others who are less well known but perfectly in keeping with the sophistication of the material.

The set's biggest surprise is "Swanee River", or its original title "Old Folks at Home". Removing all pre- and post-Civil War associations, it's simply a pretty melody that Allen plays as a heartfelt ballad. His gorgeous, breathy tone makes us almost see that lazy, lovely river and cornetist Warren Vaché is no stranger to melody either, making this two-minute (!) song a standout. And speaking of two-minute songs, closer "Sleepy River" (sung by Paul Robeson and Elisabeth Welch in the 1936 film *Song of Freedom*) is stunningly simple and breathtakingly beautiful. Of special note here are the contributions of the other players. Rossano Sportiello, coming into his own as a pianist with an ear for the repertoire, understands Allen's way of making music sing. His solos range from fleet and dexterous to smooth and luscious. Bassist Joel Forbes and drummer Chuck Riggs punch out the swing when called for but also know when to lay back.

Gerry Beaudoin is a guitarist from Waltham, Massachusetts who has a longtime association with Allen so it made complete sense for the saxist to reconnect with him in quartet that also includes bassist Jesse Williams and drummer Les Harris, Jr. The material on *The Return* is classic tenor and guitar material, mostly penned by the leader. Beaudoin is fleet and technically adept but his technique never gets in the way of swinging or singing. And he's a pretty fine composer too.

You can hear the groovy anticipation in "Hamilton Honeymoon". It feels like a bluesy jump tune and jump Beaudoin does, right into the smoking pulse. Allen comes in wailing and the energy takes a step up as bass and drums propel things along. Williams shows, as he does on every track, a combination of swing and taste and his solo is brief but very much to the point. The pulse in Jobim's "Wave" is, of course, bossa nova, but somehow more insistent. Harris is a model of simplicity, giving Beaudoin the room to play a perfectly paced solo but also letting you know the drums are there. Ballads work into this equation too as Beaudoin and his rhythm section find themselves on "God Bless the Child" and Allen settles lovingly into the guitarist's original "Jackie's Serenade". Allen's slow burn on the humorously named "I Often Thought You'd Never Leave Me" (co-written by Beaudoin and his son) helps to shape the tune. This is a sparkling set that reflects the leader's return to a kind of real roots playing.

For more information, visit challengerecords.com and francescarecords.com. Allen is at Feinstein's Feb. 6th, The Kitano Feb. 15th with Deanna Kirk and 92nd Street Y Feb. 29th with Sandy Stewart/Bill Charlap. See Calendar.

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Unified
Stan Killian (Sunnyside)
 by Sharon Mizrahi

Hovering over the cusp of warm classicism and tangy avant garde, *Unified* intrigues the ears with its uncertain direction. One minute smoothly subdued, the next shrouded in an array of riffs and variations, tenor saxist Stan Killian and his eight-member band keep the album in perpetual flux, never quite settling onto stable aural ground. But behind the mist of their foggy ambience lies a spark of hearty whimsy, transforming *Unified* into a radiant sum of ambiguous parts.

Killian's sax melts across Benito Gonzalez' sparkling piano streams and Corcoran Holt's supple bass chords in the opening "Twin Dark Mirrors". Gonzalez and trumpeter Roy Hargrove soon flare the delicate air into outspoken momentum, successively rising with crackling virtuosity. The track never fully undergoes brazen metamorphosis, however, progressing in limbo between effortless charm and bold convolution. The title track sees the same incomplete harmony, though tapered by the gripping duo between Killian and alto saxist David Binney. The pair intertwine in an assertive brassy conversation, sometimes caustically interruptive, other times in hypnotic sync. Gonzalez' paced piano infuses the

intense pairing with a hint of cool jazz alongside Darrell Green's brewing drum swoops, coaxing the fiery edge into understated ease.

The musical climate takes a surprising turn in "Isosceles", propelled forward by acidic piano jolts and urgently speedy bass. Yet even in the company of such powerhouse musicians, Killian grasps the reigns with full-bodied magnetism. He rapidly opens the track with a fierce slur of brass, subduing even Hargrove's pungent trumpet as he unleashes one intricate tenor ribbon after another. And nearly two minutes into the track, the album reveals its glorious apex in the hands of Killian's sax. Though the moment lasts only 20 seconds, it captures his approach to poignant perfection. Killian breaks alive with reckless abandon, blurting out agitated car-alarm wails, resounding screeches and wildly evolving bellows - all against the ambient calm of Gonzalez' piano.

For more information, visit sunnysiderecords.com. Killian is at 55Bar Feb. 9th and Somethin' Jazz Club Feb. 11th. See Calendar.



Live in Basel
Pete Robbins Trans-Atlantic Quartet (Hate Laugh)
 by Wilbur MacKenzie


Pete Robbins traverses the Atlantic Ocean often to

present his labyrinthine melodicism to foreign audiences. The title of Trans-Atlantic for this quartet is apt. With the New York-based Robbins so active in Europe, Brooklyn bass guitarist Simon Jermyn hailing from Dublin and guitarist Mikkel Ploug and Toronto native Kevin Brow (drums) living in Copenhagen, this live recording from Switzerland represents a slew of poly-directional location dynamics.

After a string of stellar studio releases, Robbins has turned his attention to the subtle challenge of accurately representing his groups' performances on disc and *Live in Basel* is his second consecutive live recording. Jermyn's unaccompanied introduction to "There There" sets a ruminative tone for a work that gradually unfolds to a harmonically brilliant ensemble sound. The musical connection between Jermyn and Robbins consistently forms the conceptual anchor of these works, with many key moments turning on the bassist's melodic figures. Likewise, Ploug is a formidable foil for both Jermyn and Robbins - on works like "Hoi Polloi" the saxophonist and guitarist are in perfect sync as they snake through Robbins' characteristically dynamic rhythmic concept.

Jermyn and Brow consistently present a flexible, robust rhythm tandem, pushing and massaging tempo and dynamics and both members of the frontline always respond with shimmering gestures of melodic invention. The record's opener and closer, "Eliotsong" and "Hope Tober", respectively, both serve to define these very mature statements in Robbins' history as a bandleader and composer, presenting balanced structure and thoughtful arrangements, seamlessly integrated with the quartet's prescient interactions.


For more information, visit peterobbins.com. Robbins is at Cornelia Street Café Feb. 11th. See Calendar.



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Soul to Sol
Miguel Algarin/Albey Balgochian (Rubyflower)
by Elliott Simon

Spoken word jazz is heavily dependent on verbal rhythm and delivery. At its best, a hip speaker/musician interaction can instill an attitudinal dynamic ranging from cool detachment to politically inspired anger. Poet Miguel Algarin and bassist Albey Balgochian expertly use this format to talk, riff and scream about a host of topics including sex and drugs and jazz all filtered through a Nuyorican cultural-political perspective.

Algarin is a seminal figure in the artistic movement that helped define New York's Lower East Side community in the '70s. Much has changed since that time; the "Loisada" has lost a lot of its bite as gentrification moves forward and Algarin himself is now a retired Rutgers University English professor. Given that, one is left wondering why this prose retains so much of its muscle and relevancy. The answer is largely in his delivery and the passion with which these pieces are presented. Balgochian plays off the poet with 'spot on-on the spot' improv using what Algarin, in one of his wordplays, might call "free-basing" to turn his powerful poetry into jazz.

Even if you have more than a passing acquaintance

with the beats after listening to "61 Year Old Junkie" you will feel like you met William S. Burroughs. If you are familiar with vocalist Jimmy Scott's glorious voice you will appreciate him more after listening to the cleverly presented "Nuyorican Angel Voice". You may think you saw Sun Ra catch the space shuttle in "Fiery Saxaphonist" while "Proem III" brings back memories of stories my Jewish grandparents told about matzoh ball soup and tea drinking with people who may have been related to Algarin...and so on and so on through 17 vignettes that are wonderfully realistic mini-trips and mini-rants about a major piece of NYC's quilt-like multi-cultural landscape.

For more information, visit rubyflower-records.com. Balgochian is at ABC No-Rio Feb. 12th, Bowery Poetry Club Feb. 15th and 5C Café Feb. 21st. See Calendar.



Contraband
Francois Grillot (s/r)
by Francis Lo Kee

Those in the know of New York's free jazz scene will welcome this first recording as a leader by bassist Francois Grillot, four long-ish tracks documenting a sextet performance at the Hell's Kitchen Festival in May of 2011. Though there is a lot of free improvisation,

it's not a high-energy free-for-all, more thoughtful and orchestrated with transparency.

The compositions are very short and are played once, never to return as an 'out head' or an interlude (except "Avenue A") or even to be referenced in the improvisations. It's a pity because they are attractive lines. Instead Grillot chooses to feature the improvisational interaction of his ensemble members: trumpeter Roy Campbell, saxophonist Catherine Sikora, cellist Daniel Levin, guitarist Anders Nilsson and drummer Jay Rosen. The player to emerge most from this sonic mélange is Sikora. With a tone reminiscent of Jan Garbarek circa 1974, she avoids gratuitous displays of technical facility like the neo-boppers or constantly playing the high-energy card as some avant garde sax screamers might. Rather, she projects sincerity in the moment of improvisation. On "Avenue A", Sikora's solo comes out of vagueness and builds in energy and focus, not going on too long, in a seamless crescendo, connecting to a short written passage for a satisfying conclusion to the phrase.

Of the leader's best moments is his interaction with Levin in the last minutes of "Busted": dark, ominous string improvisation, with lots of ponticello and glissandi that invoke feelings of despair. The one detractor is "Blues in F", a bit of a misnomer. It is a slow 12-bar head but it seems like there is really no harmonic direction to the improvisation, leading to meandering and an inconclusive ending. Despite that, this is a great first effort as a leader. Listeners will want more of the good stuff this album has to offer, looking forward to Grillot honing his leadership skills.

For more information, visit myspace.com/francoisgrillot. Grillot is at The Local 269 Feb. 12th and Downtown Music Gallery Feb. 26th. See Calendar.

Enrico Rava Quintet *Tribe*

Enrico Rava trumpet
Gianluca Petrella trombone
Giovanni Guidi piano
Gabriele Evangelista double-bass
Fabrizio Sferra drums

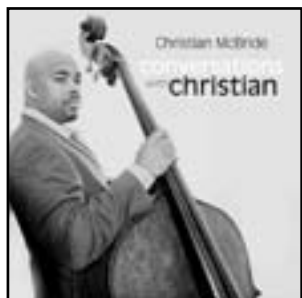
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Conversations with Christian
Christian McBride (Mack Avenue)
by Joel Roberts

Christian McBride has been the most sought after bassist in mainstream jazz and beyond since arriving on the scene two decades ago. *Conversations with Christian*, an outgrowth of a radio show and podcast series of the same name, captures McBride in an intimate setting playing duets with a wide spectrum of big-name partners from inside and outside jazz.

McBride proves his versatility and virtuosity right off the bat on the opening two tracks, backing Afropop diva Angélique Kidjo on her anthemic “Afrika” and then joining violinist Regina Carter for an exquisite reading of Bach’s *Double Violin Concerto* that segues into some highbrow, down-home blues. Five pairings with pianists are all gems, including an improvised tango with Chick Corea, a Latin jazz workout with Eddie Palmieri and a blues romp with George Duke. Most memorable of all are the duos with two dearly missed legends: Dr. Billy Taylor (playing a particularly poignant version of his tune “Spiritual”) and Hank Jones (delivering a typically flawless and elegant reading of the standard “Alone Together”), which are likely two of the late jazz masters’ final recordings.

McBride’s exuberant personality and sense of

humor come to the fore on two other numbers: an irresistible treatment of the Isley Brothers’ ‘60s hit “It’s Your Thing” with the great singer Dee Dee Bridgewater, featuring McBride’s funky slap bass and cheeky background vocals, and the closing track, a bawdy blues with the actress Gina Gershon wielding a mean Jew’s harp that’s uproarious fun, though it goes on a bit too long. Other featured cohorts include Roy Hargrove, Ron Blake and Russell Malone, all making outstanding contributions, and Sting, who sings and plays guitar on a rather meandering rendition of his “Consider Me Gone”.

Whoever his partner is, or whatever style he’s playing, McBride brings a huge bass sound, high musical intelligence and impeccable instincts. He’s the bass player of his generation to watch and his conversations are always worth listening in on.

For more information, visit mackavenue.com. McBride is at *Dizzy’s Club* Feb. 13th with *Ulysses Owens* and *Blue Note* Feb. 21st-22nd with *Monty Alexander*. See Calendar.



Listen Here
Vic Juris (SteepleChase)
by Ken Dryden

With a lengthy discography as a leader and sideman,

versatile guitarist Vic Juris, up to the demands of any session, has remained busy since entering the national jazz scene in the mid ‘70s. For this trio session he recruited rising young organist Brian Charette and drummer Anthony Pinciotti. The program is a mix of originals, jazz classics, standards and one rock tune from the ‘70s, Steve Winwood’s “Empty Pages”, which is unfortunately mislabeled as Eddie Harris’ title track and vice versa.

Harold Arlen’s “My Shining Hour” is full of fireworks as Juris tackles the standard at a breezy tempo right away, launching into a full chorus of improvising before stating its theme. Jimmy Van Heusen’s “Only the Lonely” isn’t as well known, but the guitarist’s mellow, spacious treatment of this bittersweet ballad shimmers with subtlety. Likewise, his take of Johnny Carisi’s “Israel” is intimate and introspective while he excels capturing the percolating funk of “Listen Here”. “Empty Pages” was a hit for Traffic, though a bit mundane in its original form; Juris reveals its potential without departing terribly far from its roots.

The guitarist’s originals also merit attention. “Sun Burn” is a cooking, brisk tune with a Caribbean undercurrent and superb interplay between Charette and the leader. “Victim” is a surprising group improvisation bordering on the avant garde, revealing superb chemistry. The tense “Eddie Who” will automatically invite comparisons to the work of Eddie Harris, with Juris’ tasty lead backed by the funky backdrop provided by his bandmates. *Listen Here* is easily one of Juris’ best efforts as a leader.

For more information, visit steeplechase.dk. Juris celebrates 25 years as part of the New School faculty at *Arnhold Hall* Feb. 15th. See Calendar.

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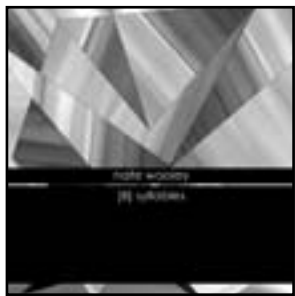
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joins Jerry Costanzo and his trio. A graduate of The Juilliard School with a master’s degree in clarinet, Dan Block performs frequently with the Lincoln Center Jazz Orchestra and the New York-based Nighthawks Orchestra led by Vince Giordano. He has played in 30 Broadway shows and on countless film soundtracks, including “The Aviator,” “Toots” and “The Good Shepherd.” On the jazz front, he has worked with Charles Mingus, Marty Grosz, Richard Wyands, Howard Alden and Joe Cohn, in addition to accompanying Carmen McCrae, Linda Ronstadt, Bobby Short and Michael Feinstein. He plays regular gigs with the David Berger Orchestra and has performed as a soloist with the New York Pops at Carnegie Hall. <http://danblockmusic.com/live/>

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Jerry Costanzo brings back the band from his latest CD recording “Can’t We Be Friends?” Featuring, Andy Farber, sax & flute, Mike Carubia, trumpet, Tedd Firth, piano, Joe Cohn, guitar, Mark Sherman, vibes, Ben Wolfe, bass, Jimmy Madison, drums. www.jerrycostanzo.com

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[8] Syllables
Nate Wooley
(Peira)



The Almond
Nate Wooley
(Pogus)

by Clifford Allen

Improvised music is drawn from the well of experience and, as such, it is a lived process. Playing creatively whether in a solo or a group context is, in part, drawing on history and conception, but it also requires (or encourages) getting to know oneself, one's environment and one's partners. It's social, psychological and experiential. In the best instances, creative music can be sublime in the truest sense of the word - standing before a mountain or precipice as both listener and performer. Trumpeter and improvising composer Nate Wooley is a player with his hands in a number of pots - jazz-derived small groups (of which he's both leader and sideman), as well as freer work with the English percussionist Paul Lytton and stateside players like drummer Ben Hall and guitarist Joe Morris. Wooley's solo music, however, is in an entirely different space than any aforementioned setting and deserves to be taken on its own.

If, according to guitarist/improviser Derek Bailey, solo playing is the process of developing one's language apart from a collective scenario, Wooley's solos go even further - at least if one considers musical language from a phrase-based approach. Following on the heels of 2010's feedback study *Trumpet/Amplifier* (Smeraldina-Rima), Wooley has released two new solo recordings that are equally remarkable. The closest thing to a traditional solo trumpet record that Wooley has cut is *[8] Syllables* on Chicago's Peira imprint. On the surface it is a soloist's project, with untreated acoustic trumpet moving through passages of related sounds and phrasal palimpsests. There is also a hint of 'blowing the bell off the horn' and putting the instrument through its most extreme paces, à la Bill Dixon's early '70s solo work. But Wooley is taking a different tack here, in that while he is avoiding simple refined exploration of an improvisational vocabulary, pushing the instrument is also part of a grander clause. In *[8] Syllables*, sounds are organized through assigning them symbols derived from the International Phonetic Alphabet (phonemes, intonation and word/syllable separation), with a specific series of breaths assigned to each. The effect is a challenging directed improvisation for solo brass instrumentalist. In practice, circularity, tinny swipes, screams and areas of winnowing, cyclical gulps separated by lengthy tacet sections are among the composition's syllables, but the cruel abstractions that Wooley derives are his own immediate response.

The Almond developed from a 25-minute study released through the online imprint Compost & Height and is presented on this Pogus disc as a single 72-minute composition. Wooley has taken a kernel of pure, unadulterated pitch modulation and through overdubbing placed it in multiple scenarios - different rooms, microphones and mutes were used. Though it is technically an 'acoustic' recording, the result is certainly related to electronic composition. These sonic nuts are stretched out and overlap throughout the length of the piece, with variations in hue subtly appearing in shifting relation to a variety of overtones. Often, they take the appearance of other instruments - voice, percussion, organ and, indeed, Wooley does vocalize in a striking turn beginning around 58:00. One musical antecedent is Swedish composer Folke Rabe's

Was?? (Wergo, 1968) in which a simple word is electronically stretched into an amalgam of drones and partials. While it's hard to see this group of sounds as being derived from 'words' in exactly the same way as *Was??* or *[8] Syllables*, expanding a granular series of phrases into something environmental is a fascinating compositional approach. Wooley's piece unfolds gradually, though it does give the effect of infinite immersion - akin to the graded, fuzzy tones and optical envelopment of a Mark Rothko or Clyfford Still painting. There is objective sonic beauty too, as a pinched, feminine wail peeks out from a series of pure and chuffed tones, augmented by the lapping of a brass chorus that recedes just as quickly as it advances, only knowable through living the work. It's a beautiful and perhaps even psychedelic experience, superseding observable micro-changes. Compared to *[8] Syllables*, the end result of *The Almond* feels more organic in its development, swaddling in an acoustical tapestry rather than confronting with materialist parameters. Nevertheless, both works are fascinating, turning the 'solo' inside out while continuing to define Wooley as an instrumentalist-composer of the highest order.

For more information, visit peira.net and pogus.com. Wooley is solo at The Stone Feb. 19th. See Calendar.



Tribe
Enrico Rava Quintet (ECM)
by Fred Bouchard

Guru trumpeter Enrico Rava's quintet treads big-cat soft-padding through his halcyon, if occasionally dangerous, no-bop playbook, replete with pregnant pauses, expansive palette, heady brass unison melodizing, romantic pacing and fleet flashes of improvisation. Rava's writing seems, more than ever before, at once self-consciously elegiac, mourning lost loves in "Amnesia" and filmic, poised at the brink of a tender embrace in the sultry "Incognito" or ambushed into a vicious scalping by the volatile, armed-to-the-teeth "Choctaw". His burnished horn, always breathy and warm, rises to the chase early in the set - sharp Miles Davis spurts and quizzical Kenny Wheeler squibs - then yawns into balladry, a shaggy-maned lion king who, after mauling and devouring musical shibboleths, stretches at his ease in gilded sunset. Trombonist Gianluca Petrella shares Rava's brazen frontline in wheeling unisons and occasional sparring fisticuffs.

Giovanni Guidi steals the limelight with feather-etched pianism, framing nearly every track with starry arrays: draping swags of half-familiar melody (what? was that "Where Oh Where Has My Little Dog Gone"?). He sustains pedal tones throughout "Incognito" and dovetails solos with bassist Gabriele Evangelista. He tinkles octave dreamlines under brass statements on "Tears for Neda" and plies waves of glissly glue to "Song Tree", both of which unfold with untrammelled smoothness, like film credits, featuring breathy cymbals of Fabrizio Sferra. Guidi shifts directly under the spotlight in deft Legrand-izing, rippling through quizzical modulations, throughout the very gentle, introspective "Paris Baguette" and "Planet Earth". At 27, he's a subtle force to watch, as was Stefano Bollani, a former Rava protégé now justly achieving recognition.

For more information, visit ecmrecords.com. Rava is at Birdland Feb. 21st-25th. See Calendar.

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Live at Bird's Eye
Hendrik Meurkens (ZOHO)
by Matthew Kassel

Hendrik Meurkens, the German-born harmonica and vibraphone player, has an affinity for Brazilian music, samba and bossa nova particularly. He spent some years in Rio de Janeiro in the early '80s playing gigs around the city and honing his craft. His latest album is an assemblage of tracks played by his Samba Jazz Quartet - Misha Tsiganov (piano), Gustavo Amarante (bass) and Adriano Santos (drums) - and recorded, from two different nights (oddly about two years apart), at the Bird's Eye Jazz Club in Basel, Switzerland.

Despite this being a live album, the general mood remains mainly static throughout. There is a range of rhythm and style represented: partido alto ("Sambatropolis", a Meurkens original), choro ("Lingua de Mosquito", another original), bossa nova and slow ballads. Unfortunately the uptempo Brazilian numbers, of which there are many, feel slightly perfunctory, the dynamics staid. Listeners will probably find Meurkens' talent on harmonica more intriguing than his interest in Brazilian music. He switches between chromatic harmonica (think Toots Thielemans) and vibraphone, playing with sensitivity on both instruments. But there's more to be appreciated in the former, if only because you so rarely hear it in jazz. Meurkens' tone is sharp, but not cutting - an un-menacing blade of sound. It's also fragile, which makes for a good ballad.

The band coalesces most effectively when centered around a slower tempo. On "Dindi", written by Antonio Carlos Jobim, Tsiganov plays a warm solo piano introduction. Then Meurkens enters on harmonica, playing the melody with a poignant, quavering lilt. And on "Estate", a sad Italian ballad of lost summer love, Meurkens exhibits the pungent melancholy of his small but powerful instrument in all its dimensions.

For more information, visit zohomusic.com. This group is at The Kitano Feb. 22nd. See Calendar.



Unspoken Dave Liebman/Richie Beirach (Out Note)
Conversations

Juhani Aaltonen/Heikki Sarmanto (TUM)
Out of Print Eric Watson/Christof Lauer (Out Note)
by Robert Iannapolo

Saxophonist Dave Liebman and pianist Richie Beirach are old hands at the sax/piano duet having recorded in this format six times since 1975. They've always been an interesting pair: Beirach is a cerebral player and although his prime influence was Bill Evans, he always seemed to operate in his own universe while Liebman is an extrovert, one of the best and most original of the Coltrane-inspired players who surfaced in the '70s. But it's this very contrast that produces such successful

music. Despite being their first duo release since 1989, *Unspoken* indicates their telepathic communication still operates at a very high level. It's an interesting program that takes in a Khachaturian invention, the ripe old standard "All The Things You Are" (here given a rhapsodic reading with Liebman on soprano), a piece by Israeli pianist Micu Narunsky, Coltrane's "Transition" and three compositions each from Beirach and Liebman. It's a remarkably full program, most handled in a thoughtful manner but Liebman really lets rip on tenor on Beirach's "Awk Dance" (sounds almost written for him) and on soprano for the Coltrane piece. These two are so comfortable in this format that the development of the music seems almost second nature.

Tenor saxophonist/flutist Juhani Aaltonen has been a mainstay of a productive Finnish jazz scene since the '60s. Sporting a big, beautiful tone, he's been a member of the bands of bassist Arild Andersen and drummer Edward Vesala and has released albums of fusion, free jazz, straightahead and ECM-ish icy soundscapes. Pianist Heikki Sarmanto and Aaltonen have worked frequently together since the late '60s. The duo released the album *Rise* in 2001 and *Conversations* picks up the thread with two discs worth of languid, sometimes intense balladry. Each disc has its own distinct character. On the first, the balladic trait is amplified by an almost meditative calm. The music is slow and artful but after an hour it's a bit samey. The second disc livens up a bit with more unusual interaction between the two (a particularly nice rippling, arpeggiated passage during "No Work Bound Me") and Aaltonen ratchets up the energy level with some effective extended register work. The sound is full and rich and works well with both instruments.

American pianist Eric Watson left the US for Paris back in the early '80s and has carved a successful career playing with both European and visiting Americans. He has led his own bands and his current quartet contains German saxophonist Christof Lauer. *Out of Print* is the first set they've released as a duo but it has the ease and familiarity that drives the two aforementioned recordings. The compositions, all by Watson, cover a wide range: from the tricky line played in unison on the storming opener "Rain Of Steel" to a charming waltz ("Hero In The Dark") to the multi-part title track, which goes from a roaring middle section to a delicate conclusion in 15 minutes. This duo's playing and energy level are a little more extroverted than the other pairs, making it especially immediate. But all three duos find the members playing at the top of their form and each offers a valid approach to the duo format.

For more information, visit outhere-music.com/outnote and tumrecords.com. Liebman and Beirach play in duo at Cornelia Street Café Feb. 25th. See Calendar.

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An Attitude for Gratitude
Matt Wilson Arts & Crafts (Palmetto)
 by Sean Fitzell

Drummer Matt Wilson radiates joy when he plays, happy to be in the moment. Arts and Crafts has been his primary vehicle for expressing music's fun, without being slight: churning grooves and buoyant themes crisply played by trumpeter Terell Stafford, keyboardist Gary Versace and bassist Martin Wind. On his new album, Wilson combines originals with sincere covers to communicate gratefulness despite difficult times.

Versace glides the piano keys on his bouncy "Poster Boy"; encouraged by Wilson's insistence, the tune launches lyrical solo flights from the group. The leader's quirky "Bubbles" alternates between an accelerating whirling figure and spacious sections for Stafford's blowing and Versace's Old World-flavored accordion. It ebbs for Wind's string-bending improv and Wilson's charming recitation of an illustratively brief Carl Sandburg poem. The sauntering groove of "No Outerwear" propels Stafford's high peaks and growled contrasts, ceding to Versace's graceful piano filigrees. Wilson's furious ride cymbal pulses the flowing "Stolen Time", which brims with exploratory energy in its open form.

The old ballad "Happy Days are Here Again"

receives a tender reading sans irony, Stafford blowing the sweet melody with a husky inflection alluding to unhappier times. Appropriately, Wind stretches out on the late bassist Jaco Pastorius' "Teen Town", which boasts grooving organ and flaring trumpet. Unaccompanied, Stafford's mute imparts a vocal hue to his elegiac take of "There's No You", dedicated to the band's original bassist, the late Dennis Irwin, who often sang the tune. Versace adds a lilting touch to the piano trio rendition of Simon and Garfunkel's classic "Bridge Over Troubled Water". Stripped of its orchestration, the melody's strength shines as an anthem of gratitude.

For more information, visit palmetto-records.com. Wilson will be at The Kitano with Noah Preminger Feb. 9th and Dizzy's Club Feb. 28th-Mar. 4th. See Calendar.



First Suite for Quartet
Ochion Jewell (Mythology)
 by Terrell Holmes

Ochion Jewell's *First Suite for Quartet* is an ambitious, beautifully rendered album. The saxophonist composed most of the wonderfully imaginative songs and balances dramatic, reflective moments with sudden and occasionally humorous melodic bursts.

Brooding soprano sax announces "from dust", a wide-spaced exercise in tension and complexity. Pianist Amino Belyamani's metronome-like chords, the groaning arco from bassist Sam Minaie and fierce drum pulses by Qasim Naqvi create an atmosphere of something ominous on the horizon. Minaie's forceful plucking drives "A Snakeride Through the Fog" and Belyamani's solo explodes with deft interior dialogue played with a pickpocket's smoothness and celerity. One senses that the song might burst its seams but, like a nova, it flares up, then returns to quiescence.

And if Jewell's tenor is strident here, it laughs amidst the chaos of the mercurial "...but that there goes the baddest, lone-ass wolf I ever did know". Minaie's soft pizzicato moves the song forward while Naqvi fervently goes into Elvin Jones mode on the skins. Belyamani's slightly discordant hammering and measured embroidery on "[zero-1]" (whose title seems to have been lifted from the marginalia of Anthony Braxton's school books) vary the song between a child's foot-stomping tantrum and a lullaby.

Jewell's lovely a cappella tenor following this song marks a divide in the album; the songs thereafter are more somber and assume an embraceable and tender starkness. Minaie's plucking on the ballad "nectar" provides a solid foundation for his bandmates. The tension is wonderful on "Atonement", Jewell's Coltrane-like tenor, Minaie's arco and Belyamani's impatient rumbling giving the tune different colors and dimensions. "You are My Sunshine", the only song not written by Jewell, provides a touching ending to the album. Jewell and his quartet play with a group dynamic that is exhilarating in every facet.

For more information, visit davidbinney.com. Jewell is at Antique Garage Feb. 2nd. See Calendar.

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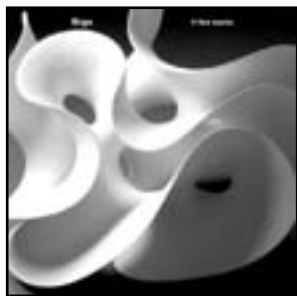
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If Not Inertia
Ergo (Cuneiform)
by Kurt Gottschalk

On their two previous releases, the outfit known as Ergo has fine-tuned an unusual and evocative mix of tautness and incongruity. The trio is given to using electronics and uncommon voices (a ringing Fender Rhodes keyboard, some well-placed whistling) in ways that supplement their sound without exactly complementing it. Trombonist and bandleader Brett Sroka crafts some tightly-woven compositions, but there are wild cards at play in the mix. Sounds arise as if they are extraneous information to be ignored - except, of course, that since the band is making all the sounds, all information is intended.

Ergo occupies the jazzish side of what might be called Brooklyn New Music, a more rock-leaning movement than old-fashioned New Music. It's still instrumental music fronted by a horn, but lies on both sides of the imaginary divide. Sroka also plays in the psych-noise band 12,000 Trees and brings some of that energy here. Shawn Baltazor is still at the drums and Sam Harris joins them on keyboards on the new *If Not Inertia*, but Sroka also enlists a pair of guitarists: Mary Halvorson appears on three of the album's seven tracks and Sebastian Kruger on one more.

Given their proclivities, the band, which on its own can sound like a quintet at one moment and an amalgam of organic accidents the next, is the perfect setting for Halvorson, whose thick, deliberate guitar playing has been known to cohabit with such variables as the noise of a faulty wire or the idiosyncrasies of her own electronic manipulations. Her presence is nicely set off by Kruger's acoustic guitar, which floats over the album's closing track like it's wandering through a dream. There are a lot of unusual elements at play but what makes Ergo so great is that in the end all the parts fit.

For more information, visit cuneiformrecords.com. This group is at Cornelia Street Café Feb. 28th. See Calendar.



The Sorcerer/More Sorcery
Gabor Szabo (Impulse-Verve)
by Alex Henderson

Back in the vinyl era, Gabor Szabo's April 1967 appearance at the Jazz Workshop in Boston found its way to two different LPs on Impulse: *The Sorcerer*, followed by *More Sorcery* (the latter also contained three September 1967 performances from the Monterey Jazz Festival). After all these years, the Verve Music Group (which owns the Impulse catalogue) has

united them (both produced by Bob Thiele) on a nearly 80-minute CD. The packaging of this reissue is not perfect; the original 1967 liner notes that Nat Hentoff wrote for *The Sorcerer* and the late Frank Kofsky did for *More Sorcery* appear in painfully small type that one cannot read without a magnifying glass and Verve should have hired someone to write new liner notes but that aside, these performances are excellent.

In 1967, the Hungarian guitarist had a working group that included a second guitarist (Jimmy Stewart) along with Lajos "Louis" Kabok on bass, Marty Morell or Bill Goodwin on drums and Hal Gordon on percussion. And that group helps Szabo deliver postbop performances that are risk-taking yet melodic and fairly accessible. Szabo is unpredictable, tackling Tin Pan Alley and bossa nova as well as rock hits of the era, reflecting his belief that worthwhile popular music came from a wide variety of sources. He puts a postbop spin on everything from Cole Porter's "What Is This Thing Called Love?" and bossa nova standards (including "O Barquinho" and "Corcovado") to Sonny & Cher's "The Beat Goes On". Szabo also shines on an introspective version of Jules Styne's Barbra Streisand-associated "People" and is delightfully uninhibited during a nine-minute modal exploration of the Beatles' "Lucy in the Sky with Diamonds". Szabo's originals, which range from the flamenco-flavored "Los Matadores" to the hypnotic "Mizrab", are nothing to complain about either.

Szabo, sadly, was only 45 when he died from liver and kidney disease 30 years ago this month, but he accomplished a lot during his short life. And this reissue is an exciting demonstration of what he was capable of in a live setting.

For more information, visit impulserrecords.com

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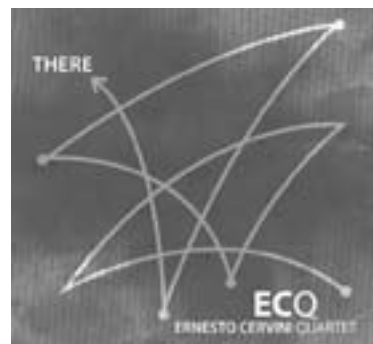


Amy Cervini - Digging Me, Digging You

Amy Cervini pays homage to a childhood idol with *Digging Me, Digging You: A Tribute to Blossom Dearie*. Cervini's third solo album features her backed by a band of all-star New York jazz players as she re-envision the vintage art of "jazz pixie" Blossom Dearie via a contemporary sensibility.

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Something Else!!!! (OJC Remasters)
Ornette Coleman (Contemporary-Concord)
by Stuart Broomer

Listening now to Ornette Coleman's recording debut, it's almost impossible to reconstruct its significance. First entering a recording studio in February 1958, Coleman already possessed an original musical conception, taking some of the fractured rhythmic and melodic surface of bop and separating it from its harmonic underpinnings and relatively narrow timbral palette. Coleman was first recommended to Contemporary Records' owner Lester Koenig as a composer and *Something Else!!!!* suggests something of a split between Coleman as composer and as alto saxophonist, but it has more to do with how the rest of the band approaches the material.

The tunes are, in some ways, conventionally accomplished: strong melodic materials and striking phrases have contributed to making "The Blessing" and "When Will the Blues Leave?" almost jazz standards. But the way that Coleman played them would make stronger demands. Often favoring motivic or expressionist improvisational approaches, Coleman has a sound as dry as an oboe and with a blues singer's grit, often launching coiling chromatic lines in which every note blurs into the next until a line is a single cry

of pain or joy or something drawing on both.

The quintet heard here already included two of Coleman's key collaborators, trumpeter Don Cherry and drummer Billy Higgins, both just 21 at the time and developing the flexibility required by Coleman's music. Pianist Walter Norris and bassist Don Payne take more conventional approaches to the material, leading to some strange displacements. On "Angel Voice", a Coleman composition with rare "I Got Rhythm" underpinnings, there's marked contrast between the leader's raw exploratory improvisation and the tidy playing of the band. Those frictions contribute to the interest here, one of the first fusillades in the free jazz revolution. Within a few years, the work of Ornette and others would make this sound conservative, but it remains an important touchstone.

For more information, visit concordmusicgroup.com. An Ornette Coleman seminar is at Jazz at Lincoln Center Feb. 22nd and 29th. Visit jalc.org for more information.



Overlook
Yoni Kretzmer (OutNow)
by Ken Waxman

Prime examples of top-drawer free jazz, the 10 tracks on this Tel Aviv-recorded date confirm that Israeli

improvisers operate at the same high level as their counterparts elsewhere. Tenor saxophonist Yoni Kretzmer who wrote all the tunes here, now lives in Brooklyn. So does drummer Haim Peskoff, who fills the Sunny Murray role for Kretzmer when the reedist channels Albert Ayler in some of his free-form compositions, all with sympathetic bass work provided by Tel Aviv's Shai Ran. The saxophonist's decision to voice his inspired playing with Jerusalem-based bass clarinetist Nitai Levi is as unusual as it is monumental.

Levi is a subtle colorist whose juddering counterpoint, usually expressed in the chalumeau register, is a perfect foil for the corrosive high-energy playing of Kretzmer. The most dazzling instance of this sound-blend occurs on "Trauma". Introduced by bulky arpeggios from Ran, the tune attains almost thermonuclear heat after the composer enters, blasting split tones with intense glossolalia, like a kosher Peter Brötzmann. Effectively cast in the Elvin Jones role is Peskoff, whose cymbal clangs and bouncing ruffs impel the piece from stroll to sprint. Finally the bass clarinetist's tongue stutters and slithering vibrations add necessary sonic balance.

Sequences involving bowing, well-recorded percussion patterning plus Kretzmer's ability to switch from breathy Ben Webster-isms to robust Ayler-ians depending on mood are this date's other attributes. "Your Morning" is an additional striking example, where keening reed tones eventually harmonize as low-pressure, snorting cadences, as Peskoff's backbeat resounds sympathetically. *Overlook* authenticates the talents of Kretzmer and company.

For more information, visit outnowrecordings.com. Kretzmer is at Brooklyn Lyceum Feb. 1st, The Backroom Feb. 3rd with Shayna Dulberger and 22nd with YYZ. See Calendar.

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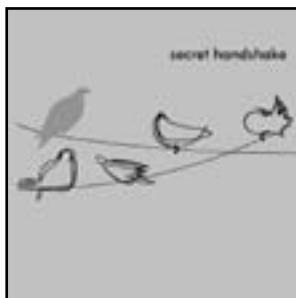


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Secret Handshake
Brian Settles/Central Union (Engine)
by John Sharpe

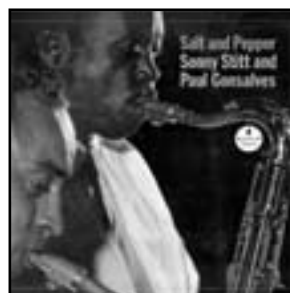
For his leadership debut, the DC-based saxophonist Brian Settles has assembled a quintet going under the moniker Central Union. Settles first came to, if not prominence, then notice, as part of bassist Tom Abbs' unsung Frequency Response unit, but he has since garnered greater attention, as an integral part of drummer Tomas Fujiwara's The Hook Up.

There is a slightly schizophrenic cast to the program of eight originals split between fairly conventional forms and more abstract percussive pieces, three of which are saxophone and percussion workouts constructed around simple horn motifs. Settles often brings to mind the late Frank Lowe: he boasts the same burnished tone and love of short repeated phrases, not to mention occasional skronk explosions, though he is his own man in terms of timbral manipulation. However Trane looms large on the title track, the first of the *Interstellar Space* face-offs with drummer Jeremy Carlstedt and percussionist Jean Marie Collatin-Faye while the leader harkens back to an earlier period, sounding more inspired by Ben Webster on "Gardenia", a breathy tenor ballad belayed over a choppy shuffle.

The album opens in straightforward manner with Collatin-Faye's Latin beats sparking infectious rhythmic interplay on "Bison". But thereafter Settles varies the lineup and styles. Five of the tracks feature the sparkling piano of Neil Podgurski, whose fiery comping is one of the pleasures of this disc. He spatters the sprightly tattoo of "Anti-War March" with his volatile piano while his imaginative fills behind the leader's tenor on the oriental mystery of "Zui Quan" are particularly satisfying. "Earth" sees the group move into rambunctious freeform territory, with Settles on soprano saxophone, echoed by Corcoran Holt's arco bass in the rubato opening passage, before switching to overblown tenor when the fireworks ignite.

Secret Handshake is a promising showing from the young reedman, though he has perhaps yet to alight on the most effective setting for his distinctive voice.

For more information, visit briansettles.com. Settles is at Cornelia Street Café Feb. 9th with Tomas Fujiwara. See Calendar.



Salt and Pepper
**Sonny Stitt/
Paul Gonsalves**
(Impulse-Universal)

by George Kanzler

Was he "Little Bird" or a co-Bird? Sonny Stitt claimed he developed his alto sax style in the early '40s, independent of Charlie "Bird" Parker. But many critics and listeners will always think of him as a Parker imitator/disciple on alto. Because of the constant comparisons, Stitt took up the tenor sax and by 1950 it

was his main instrument, although he continued to play alto and displayed amazing technical proficiency on both saxes, as well as stylistic adaptability. He was equally comfortable in bebop, hardbop, swing and soul jazz settings. Stitt also loved tenor "battles", recording in groups with other tenors, most notably Gene Ammons and Eddie "Lockjaw" Davis.

Salt and Pepper (September 1963) is a unique addition to Stitt's two-sax "battle" records, featuring longtime Ellington tenor Paul Gonsalves and, instead of the more usual organ- or guitar-featured soul jazz rhythm section, the mainstream team of Hank Jones (piano), Milt Hinton (bass) and Osie Johnson (drums). While in battles with Ammons and Davis, Stitt would take on some of their gruff tone and honking, swaggering approach, but with Gonsalves he is more smooth and fluent on tenor, matching the Ellingtonian in supple phrasing as well as deep groove swing. All five tracks are a delight, but the volatile, frisky (and longest track) "Perdido" is the uptempo highlight. Stitt seems as eager to dig into it as Gonsalves, for whom it was a standard in Duke's book, but it is the interaction with a percolating, syncopating Johnson in Stitt's solo and the following dueling tenor exchanges that make this version so sparkling. Just as stunning is a truly transcendent "Stardust", Stitt's alto singing the verse and weaving obbligato lines around Gonsalves' tenor melody. Stitt climaxes it with a rhapsodic a cappella coda, a balanced, precise blend of hesitant single notes with pauses and swirling arpeggios.

On *A Jazz Message*, the second LP contained on the Art Blakey CD, Stitt alternates (three tracks each) between tenor and alto saxes. To use an Elizabethan Lit equation, if Charlie Parker can be considered the Shakespeare of bebop, Stitt is the Ben Jonson. There is little of Parker's eruptive creativity and romantic impressionism in Stitt (unlike Bird, he rarely inserted melodic quotes into his solos), who is more a formalist, building his solos with architectural care. But Stitt could be ravishing in the lushness of his classicism, as on "The Song Is You", where his alto solo is magisterial. And his concise alto blues choruses on McCoy Tyner's "Blues Back" are as convincing and fervent as Bird's memorable blues performances. Tyner and bassist Art Davis are the rising 20-somethings to established stars Blakey and Stitt on this mid-1963 recording. They fit perfectly with the neo-classical bop-swing mood of the date. Stitt shines equally on tenor, especially on two standards: "Summertime", taken at a brisk tempo, bounces infectiously while "Sunday" is in a more relaxed swing time, allowing Stitt to unfurl a logical solo of melodic fragments and fleet bop runs.

For more information, visit universalmusic.com and impulserrecords.com. A Sonny Stitt tribute is at Sistas' Place Feb. 4th. See Calendar.

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Frame
Ben Wendel (Sunnyside)
by Sean J. O'Connell

Eclectic saxophonist Ben Wendel has lent his distinct tenor to countless records from coast to coast but has solidified his reputation with his band Kneebody. For his second solo release Wendel has amassed a first-rate band (which includes two members of Kneebody) that tackles his eight original compositions (and one standard) with a refreshing, youthful ferocity.

The album opens with the crashing "Chorale", full of driving, clustered harmonies. The first solo of the album is offered up to pianist Gerald Clayton's assured swing. It is only after guitarist Nir Felder's flickering solo that Wendel steps forward to deliver an angular solo of his own. Wendel's winding duet on Dizzy Gillespie's "Con Alma" pits him against Clayton. Through a deft reharmonization and a beautiful closing unison line (that ends on an oblique "Giant Steps" reference) the duo take Gillespie's minimalist melody into the 21st century. "Backbou" finds Wendel honking on bassoon. Pianist Tigran Hamasyan pounds out a solo alongside drummer Nate Wood's pummeling pots and pans but Wendel soon takes the reins, placing a subdued solo over the slightly less subdued rhythm section. The shifting "Blocks" gets a plunking solo from bassist Ben Street. Wendel takes a long-toned solo over another track in which Hamasyan provides heavy-handed accompaniment. The title track is a fast moving tune that finds the propulsive rhythm section leaving ample space for Wendel's furious weaving lines. His breathless attack covers the entire range of his horn, leaving little doubt as to why he might name the album after this particular performance. The album closes gently with "Julia". Over the quiet rumbling of the album's third pianist (Adam Benjamin) Wendel weaves a delicate solo while closing with an orchestral hum from his bassoon over his overdubbed tenor.

Wendel has created an engaging album, brimming with unique instrumentation and ample space for all the musicians involved. His compositional talents assure his presence even when he is relinquishing the sound to his bandmates.

For more information, visit sunnysiderecords.com. This group is at The Jazz Gallery Feb. 17th-18th. See Calendar.



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Personalities
Fabian Almazan Trio
(Biophilia)

by David R. Adler

Captivating young pianist Fabian Almazan has shown his mettle as a sideman with Terence Blanchard, Ambrose Akinmusire and others. In the latter half of 2011 he debuted as a leader with *Personalities* and appeared on *Crosby Street*, the worthy maiden voyage of tenor saxophonist Jake Saslow.

Personalities offers the fuller view of Almazan's musicianship and artistic vision. The album begins out of left field, with a reworking of the third movement of Shostakovich's *String Quartet no. 10*. Almazan supplements his trio (bassist Linda Oh and drummer Henry Cole) with a full string quartet and alters the soundscape further with electronics, making the music whoosh and dive and bend in the oddest ways. Gradually the electronic haze becomes a roar, eclipsing all else. But after a quiet break, the string quartet dominates for a long four minutes until the end. It's a courageous opener and yet Almazan quickly puts the electronics aside. He switches to Rhodes for the trio number "H.U.G.s (Historically Underrepresented Groups)", highlighting the taut yet flexible interplay between Oh and Cole that will dominate the album. The string quartet does return, however, for the title track, a nine-minute original with a bold, romantic sweep, yet none of the sheer eccentricity of the first cut. Almazan sings on his instrument, whether he's surging on the fast tempos of "The Vicarious Life" and "Russian Love Story" or mining a dark and moody ballad like the 6/4 "Grandmother Song". He also delves into his Cuban heritage with Carlos Varela's "Bola de Nieve" and Antonio María Romeu's "Tres Lindas Cubanas" - the latter complete with pops and cracks of old vinyl to affect a vintage danzón. Sonic creativity abounds on *Personalities*, but there's a bit too much reliance on flowing, spiraling harmonies in irregular meters, a common sound these days.

Jake Saslow's *Crosby Street* finds Almazan in a more limited role, playing behind the able tenorist on four out of seven tracks. He doesn't get a solo on "Early Riser", but he fills out dreamy chords and doubles melodies and basslines, supporting guitarist Mike Moreno and bassist Joe Martin respectively. On "Taiga Forest", however, Almazan solos first; he's also prominent at the start of the tune with dissonant high-register clusters and motives under Saslow and Moreno's unison theme. The pianist is also strong on the fast-paced title track and the straight-eighth ballad "How Things Were", locking in creatively with Martin and drummer Marcus Gilmore. Saslow, for his part, does admirably with Horace Silver's "Lonely Woman", opting for a chordless trio format that shows off his rich tone and skillful pacing. But the finest thing on the record is the closing "Until Next Time" (without Almazan). The mood here, even the instrumentation to a degree, brings to mind Joe Lovano with Bill Frisell and Paul Motian (if one imagines Martin in the role of Charlie Haden). It's a moment that promises even better records to come from this rising horn player and New York native.

For more information, visit biophilarecords.com and jakesaslow.com. Almazan's trio is at Village Vanguard Feb. 21st-26th and he is also at Jazz Standard Feb. 14th with Sachal Vasandani. See Calendar.



Crosby Street
Jake Saslow
(14th Street Records)



- | | |
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| Wed Feb 1 | CLONING AMERICANA - CD RELEASE: FOR WHICH IT STANDS 8:30PM
Scott Lee, Billy Drewes, Gary Versace, Jeff Hirshfield |
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Gary Wang, Ted Poor |
| Fri Feb 3 | BEN MONDER, THEO BLECKMAN DUO 9PM & 10:30PM |
| Sat Feb 4 | BEN WALTZER TRIO 9PM & 10:30PM
Matt Penman, Gerald Cleaver |
| Sun Feb 5 | CLASSICAL AT CORNELIA: CHARLIE RAUH AND CONCETTA ABBATE 8:30PM |
| Tue Feb 7 | JOE ALTERMAN TRIO FEATURING JAMES CAMMACK 6PM
BLUE TUESDAYS: PRANA TRIO +1 8:30PM
Sunny Kim, Bob Lanzetti, Nathan Goheen, Julie Hardy, host |
| Wed Feb 8 | JASON RIGBY'S CLEVELAND-DETROIT TRIO 8:30PM
Cameron Brown, Gerald Cleaver |
| Thu Feb 9 | TOMAS FUJIWARA & THE HOOK UP 8:30PM
Trevor Dunn, Mary Halvorson, Brian Settles, Jonathan Finlayson |
| Fri Feb 10 | CHRIS LIGHTCAP-BIGMOUTH DELUXE 9PM & 10:30PM
Chris Cheek, Jeff Lederer, Andy Milne, Gerald Cleaver |
| Sat Feb 11 | PETE ROBBINS REACTANCE QUARTET - CD RELEASE: TRANSATLANTIC QT. 9PM & 10:30PM
Vijay Iyer, Eivand Opsvik, Tyshawn Sorey |
| Sun Feb 12 | GLOBAL LIVING ROOM: CARIOCA COUNTY 8:30PM
James Shipp, Mike Lavalie, Ze Mauricio, Jean Rohe, host |
| Mon Feb 13 | CLASSICAL AT CORNELIA: DEDICATION COME HOME 8:30PM
Darynn Zimmer, The Prototype, Rex Benincasa, Jed Distler, Eric Malson, David Merrill |
| Tue Feb 14 | BLUE TUESDAYS: JAY CLAYTON 8:30PM
John di Martino, Julie Hardy, host |
| Wed Feb 15 | NEW BRAZILIAN PERSPECTIVES: HELIO ALVES 8:30PM
Hans Glawischnig, Rogerio Boccato, Alex Kautz, Billy Newman, host |
| Thu Feb 16 | ARUAN ORTIZ QUINTET 8:30PM
Noah Preminger, Brad Shepik, Rashaan Carter, Eric McPherson |
| Fri Feb 17 | JED DISTLER, SOLO PIANO, THE COMPLETE WORKS OF THELONIOUS MONK 9PM & 10:30PM |
| Sat Feb 18 | JOHN MCNEIL'S URBAN LEGEND 9PM & 10:30PM
Bill McHenry, Steve Cardenas, Matt Penman, Diego Voglino |
| Sun Feb 19 | CLASSICAL AT CORNELIA: WASHINGTON SQUARE WINDS 8:30PM
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TOMOKO OMURA QUINTET 10PM
Glenn Zaleski, Gilad Hekselman, Colin Stranahan, Noah Garabedian |
| Tue Feb 21 | ARTHUR VINT QUARTET 8:30PM
Matt Vashlishan, Jesse Elder, Steve Whipple
ERIC BURNS QUINTET, FEATURING RICH PERRY 10PM
Chris Pattishall, Adrian Moring, Arthur Vint |
| Wed Feb 22 | JOSTEIN GULBRANDSEN TRIO - CD RELEASE: RELEASE OF TENSION 8:30PM
Ike Sturm, Ronen Itzik |
| Thu Feb 23 | JIM BLACK TRIO - CD RELEASE: SOMATIC ON WINTER & WINTER 8:30PM
Teddy Klausner, Chris Tordini |
| Fri Feb 24 | MARIO PAVONE, MTHOS SEXTET 9PM & 10:30PM
Tony Malaby, Dave Ballou, Craig Taborn, Philippe Crettien, Gerald Cleaver |
| Sat Feb 25 | DAVE LIEBMAN, RICHIE BEIRACH DUO 9PM & 10:30PM |
| Sun Feb 26 | CARNATIC SUNDAYS FEATURING RAJESWARI SATISH 8:30PM
Arun Ramamurthy, Akshay Anantapadmanabhan |
| Tue Feb 28 | ERGO - CD RELEASE: IF NOT INERTIA 8:30PM
Brett Sroka, Sam Harris, Shawn Baltazor
JAKE SASLOW QUINTET 10PM
Mike Moreno, Fabian Almazan, Jochen Rueckert |
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Here Today
Jason Palmer
(SteepleChase)



Somewhere Meeting Nobody
Jochen Rueckert (Pirouet)

by Ken Dryden

Mark Turner is a key player in both of the CDs featured in this review. Since arriving in New York City in the early '90s after studying at Berklee College of Music, he has been an in-demand sideman with Lee Konitz, Chick Corea, Jimmy Smith, Enrico Rava, Jon Gordon, Leon Parker and Edward Simon, usually appearing on several CDs a year, in addition to touring as a member of the SFJazz Collective since 2011, being one-third of the cooperative group FLY and making a number of albums as a leader. The tenor saxophonist has long shown an adventurous spirit in his choice of material and eagerly locks horns with fellow tenorists without fear.

Jason Palmer is a promising young trumpeter who began getting noticed a few years ago. For his third CD as a leader, *Here Today*, he shows plenty of confidence leading a postbop quintet (which is actually his working band) with Turner, guitarist Nir Felder, bassist Edward Perez and drummer Kendrick Scott, mixing striking originals with potent interpretations of familiar works. "Here Today, Gone Tomorrow" was intended to be played once in concert and never again;

fortunately, his fellow musicians dissuaded him from trashing this potent chart, in which he shows surprising maturity in his solo. "3rd Shift" (written to honor his mother, who long worked nights), is a peppy quartet feature (omitting Turner) while Palmer takes an extended, exotic solo to open "Takes Courage to Be Happy", which quickly shifts into a brisk cooker as the leader and Turner engage in an infectious unison line; its title was inspired by a comment made by Abbey Lincoln to its young composer. Palmer shows imagination in his pairing of the standard "Skylark" in a medley with Stevie Wonder's "I Can't Help It" and the soloists especially shine throughout this track.

Turner has a more prominent role in drummer Jochen Rueckert's *Somewhere Meeting Nobody* as the only horn in the quartet, rounded out by fellow SFJazz Collective veteran Matt Penman on bass and guitarist Brad Shepik. Most of the songs are the leader's originals and Rueckert has a light touch. The band opens with the fluid postbop vehicle "The Itch", featuring Turner and Shepik to good effect. The melancholy ballad "Buttons" has a haunting air while "Dan Smith Will Teach You Guitar" is a tense affair with the rhythm section pushing Turner's explosive solo. Rueckert's sauntering title track showcases Shepik and Turner and an interpretation of Herbie Hancock's "The Sorcerer" is a bit novel, focusing primarily as it does on an intricate duet between Penman and Rueckert.

For more information, visit steeplechase.dk and pirouet.com. Mark Turner is at Village Vanguard Feb. 14th-19th. See Calendar.



Elastic Aspects
Matthew Shipp Trio (Thirsty Ear)
by Clifford Allen

The piano trio is one of the most enduring collective formats in improvised music. It's certainly not the only place where heightened collectivity can be found, but following the lead of Bill Evans' trio with Scott LaFaro and Paul Motian, it's safe to say that the egalitarian, cooperative nature of the music was realized in a special way. In that ensemble, the piano was able to take a back seat to what the other musicians were doing as Evans understood the value of collaborators who could push the music and who demanded their own creative space. Pianist Matthew Shipp might at first seem like the furthest thing from an heir to Evans' group conception - indeed, the prevalence of cyclical, abstracted weight points to an entirely different aesthetic - but his trio recordings have increasingly outlined the importance of a band in which the nominal leader is not always at the center.

Elastic Aspects is the second disc on Thirsty Ear to feature Shipp's working trio with bassist Mike Bisio and drummer Whit Dickey. The opening "Alternative Aspects" is a spare soliloquy for bowed bass and malleted gongs with Bisio's meaty, crying tone taking front and center. A rhapsodic solo piano link alludes lightly to "Psychic Counterpart", the first full-trio piece on the disc. It's a blueprint for the unexpected, a jaunty circular kaleidoscope of repeating cells that bounce off one another and dive into scumbled, earthy deposits as Dickey moves with shimmering impulsions and Bisio maintains a hearty walk underneath. The piano solo "Frame Focus" follows in slivered rhapsodies and tessellated blocks that neatly lead into a gritty bass and drums duet while Shipp and Bisio

bring forth a gorgeous, stripped-down pointillism to the bluesy dance of "Raw Materials". There's a lively rollick to the proceedings, which reaches its apex in the woody knocks and wire pluck of "Stage 10".

In a recording career that has spanned nearly three decades, Shipp has emphasized weight and concision within complex, often shifting harmonic relationships. Brought to a group level, interdependence and empathy coexist with crisp logic - and yet Shipp, Bisio and Dickey will continue to refine their art long after *Elastic Aspects* has left the CD player.

For more information, visit thirstyear.com. This trio is at Jazz Standard Feb. 28th-29th. See Calendar.

IN PRINT



Clark Terry: The Autobiography of Clark Terry
(University of California Press)
by Ken Dryden

Long one of the most important and easily recognized jazz stylists, Clark Terry is a gifted trumpeter, flugelhornist, composer and bandleader, in addition to creating his sidesplitting "Mumbles" vocal feature. Terry's positive attitude has come across in numerous interviews, articles and on stage throughout his career. A long awaited autobiography, written with the assistance of his wife Gwen over a 20-year period, has a friendly, conversational tone.


Some may be surprised to learn of the extreme poverty of Terry's early life, his alienation from his father and firstborn son, along with the tragic death of his second wife Pauline and the numerous major health issues he has faced over the past few decades. Terry also battled racism for a long time while working as a budding professional, when he sought to buy his first home or dealing with African-American youth (whom he taught free and also provided instruments to) who thought his providing a white substitute jazz instructor when the trumpeter was on the road beneath them.

Young players can learn a lot by reading of Terry's determination to become a jazz musician. He taught himself circular breathing by watching another player and made the most of his stints with Count Basie and Duke Ellington, though he isn't afraid to discuss how he disappointed both leaders on rare occasions, though in the latter case, he rose to the challenge presented by Ellington's on-the-bandstand punishment by premiering a new twist in his playing that wowed the audience.

Terry also discusses his taking part in Quincy Jones' ill-fated European tour, becoming the first African-American in the *Tonight Show* Orchestra, the acclaimed quintet he co-led with valve trombonist Bob Brookmeyer, his swinging Big BAD Band and the difficulties he had producing his own record date with it. The jazz master doesn't gloss over things as Duke Ellington did in his memoir, nor does he go into lengthy diatribes against those who wronged him, opting for a middle ground. This is an easy, entertaining and informative volume that will please his fans and introduce budding jazz listeners to his many contributions.

For more information, visit ucpress.edu

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**Coming Tomorrow -
Part One**
**Gianluca Petrella Cosmic
Band (Spacebone)**

by Fred Bouchard



Slaves
**Gianluca Petrella
TuboLibre
(Spacebone)**

Italian brass band traditions hark back to the 1880s of Garibaldi and reunification with military and marching bands persisting through the last century, but, even after Allied liberation, seldom jazz big bands. Thus few Italian bottom brassmen emerged and so Gianluca Petrella is that rare bird - an Italian jazz trombonist. At 37, he has a fat sound, mature evocations, rich sense of history and dry humor. His work with leaders who think big and dig concept albums has rubbed off on him; like latter-day Miles, he seems to lead more, play less.

Cosmic Band is Petrella's tentet sandblasting love-graffiti to Sun Ra; it embraces that brilliant bandleader's avant orchestral and societal concepts, compositions ("Space Is The Place"), strutting processions (rings around "Saturn") and orbiting chorales ("We Travel the Spaceways"). Petrella's trombone shines on too-brief stretches of monumentally satisfying guttural smears, bluesy plungerisms and mellow growls; he's more into hands-on tinkering with directorial touches, tapping into Monk's patterns, Mingus' dynamic shifts,

Ellington's oriental bongofied "Bassism", George Lewis' loops and electronic effects. Cameos for Giovanni Guidi's electric piano, Beppe Scardino's bari sax and others break up the space journey.

TuboLibre, Petrella's mega-quartet, quaffs deep from electric blue creeks and funky barrels. Personnel flows and multi-tasks: Mauro Ottolini is on sousaphone, bass trumpet or a second, often opposing, voice on trombone; Gabrio Balducci is on eclectic guitar, Muddy Waters loops and twinkling balalaika, and drummer Cristiano Calcagnini whips from kit to sex toys to 'drumTableGuitar'. Petrella himself fills out the bristly post-post-Miles ensembles with wild-ass trombonery (I'm talking "Butter" Jackson to Albert Mangelsdorff) and Fender Rhodes 'efx'. No wonder we get heady wafts of Lester Bowie Brass Fantasy, Motown riffs, James Brown licks mixed with down-homey gutbucket quasi-"House of Rising Sun", dead-slow, downtrodden bayou blues, unrelentingly anguished Ennio Morricone brass-'n'-twang blasts on "Forgotten Island" and skanky, evil, devil-shit blues on "Foul Shoes".

For more information, visit spacebonerecords.com. Petrella is at Birdland Feb. 21st-25th with Enrico Rava. See Calendar.



Moon in Winter
**Andrea Centazzo
(Ictus)**



Goes Without Saying...
**Peter Paulsen Quintet
(SquarePegWorks)**

by David R. Adler

These two discs are worlds apart in some ways, but there's a link to be found in the acute, versatile trumpet of Dave Ballou. Both sessions feature a quintet: *Moon in Winter*, an evocative chamber-improv date from percussionist Andrea Centazzo, is freer in concept while *Goes Without Saying...*, from the unheralded bassist Peter Paulsen, is a darkly shaded postbop gem.

What amazes most on *Moon in Winter* is the panoply of sound from Centazzo's percussion - a strategic onslaught of metal and wood, seemingly unlimited in variety. With the MalletKAT, a marimba-like MIDI controller, Centazzo builds other layers as well, at times sounding like a vibraphone, accordion, Rhodes or abstract synthesizer, bolstering the contributions of pianist Nobu Stowe and bassist Daniel Barbiero. Much of the interplay is free, but there are a number of finely composed themes, often harmonized by Ballou and woodwinds man Achille Succi, who switches between alto sax, clarinets and shakuhachi. The dominant focus is the five-part title track, interspersed with three "Winter Duets" and two freestanding pieces: "The man with foggy fingers", in a doleful rubato, and "Absolutely elsewhere", which contrasts Succi's feverish staccato alto with Ballou's Kenny Wheeler-esque flight toward the end. (Regrettably, there is an obtrusive buzzing, some sort of static interference or distortion, heard throughout, a by-product of subpar recording equipment)

Peter Paulsen, a jazz bassist with extensive symphony experience, has three earlier releases to his credit. On *Goes Without Saying...* he brings seductive compositions to the table and leads a formidable band with Ballou on trumpet and flugelhorn, Chris Bacas on tenor and soprano, Mike Frank on piano and Chris Hanning on drums. Although the music is more tonal or mainstream than Centazzo's, Ballou is consistent in personality, from his pinched half-valve entrance on Wayne Shorter's "Fee-Fi-Fo-Fum" to his lyrical intensity on Kenny Wheeler's "Smatter" and Kenny

Werner's "Compensation" (all cannily arranged by Paulsen). The bass intros on "You Said You'd Call" and "Psalm" (arco and pizzicato, respectively) highlight Paulsen's rounded tone and unerring intonation. And the leadoff title track, its bright triplet feel barely concealing a sense of inner mystery, should establish that Bacas is one of today's great unsung voices on soprano sax. In all there are six Paulsen originals, each a model of smart orchestration and rhythmic and harmonic subtlety, marked by a truly individual touch.

For more information, visit ictusrecords.com and paulsenmusic.com. Dave Ballou is at Cornelia Street Café Feb. 24th with Mario Pavone. See Calendar.

ON DVD



Intangible Asset No. 82
Emma Franz (In The Sprocket)
by Kurt Gottschalk

The first thing that's noted about the musical and spiritual journey depicted in the film *Intangible Asset No. 82* is how hard it is to dance around the cliché at the center of it. And the first thing worth noting about the film is what a good dancer director Emma Franz turns out to be.

The film tells the story of the Australian jazz drummer Simon Barker and his quest to meet the Korean shaman and drummer Kim Seok-Chul, a traditional and - as we eventually see - remarkable musician (the name of the film refers to his being recognized as the 82nd valuable intangible cultural asset of the Republic of Korea). The narrative arc bears no more surprises than *The Karate Kid*, but of course this is nonfiction and the revelations experienced by Barker over seven years and 17 trips to the country are real and here to be shared. Getting to witness the Eastern philosophy lessons and the remarkable music through the eyes of an outsider allows us to share in the sense of discovery.

The film - which has shown at a number of festivals, including South by Southwest, and has picked up "Best Documentary" and "Best Sound in a Documentary" awards at several of them - is made for a general audience, so its music and philosophy lessons aren't especially intensive. But across its 90 minutes a convincing case is made by the changes in Barker's playing. "The more I practice the things I was taught in Korea," Barker says at one point, "the less my mind gets in the way."

What may be more exciting than glimpsing the Australian jazz scene and getting to hear the cultural exchanges between Barker's own bands (notably with trumpeters Phil Slater and Scott Tinkler) is the documentation of music used as a meditative process. One of the masters Barker meets along the path tells of singing to a waterfall for ten years. The guttural vocals and heavy drums of p'ansori (a genre of Korean traditional music) alone make the film worth watching.

There is a bit of shoptalk, but not of Zildjians and paradiddles. The cross-cultural dialogue bridges genre and geography and ultimately becomes another framing of life lessons.

For more information, visit intangibleasset82.com

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BOXED SET



The Art of The Trio Recordings: 1996-2001
Brad Mehldau (Nonesuch)
by Russ Musto

Arguably the greatest pianist (perhaps even most important musician) to emerge in jazz during the last decade of the 20th Century, Brad Mehldau initially came to (inter)national prominence performing with saxophonists Joshua Redman and Mark Turner, but it is as the leader of his own trio that his true importance as an innovator has come to full flower. This boxed set, comprised of the five volumes released separately between 1996 and 2001 under the inclusive title *The Art of The Trio*, plus an added disc of previously unreleased tracks and an insightful essay by pianist Ethan Iverson, offers an opportunity to examine the development of what was Mehldau's first great regularly working trio.

Volume One, like the rest of the release, finds the pianist in the company of bassist Larry Grenadier and drummer Jorge Rossy. The program, featuring four standards, four Mehldau originals and his arrangement of Paul McCartney's "Blackbird", is

approached in a somewhat conventional manner. The leader's refined impressionistic approach invites comparisons to Bill Evans and Keith Jarrett, but there is also a swinging bluesy lyricism present that reveals the influence of Wynton Kelly and Tommy Flanagan. The 1996 date is an accessible, thoroughly enjoyable introduction to Mehldau, yet one that only subtly hints at the truly great things to come.

Live at The Village Vanguard, the set's second volume, recorded the following year, is a somewhat different story. Right from the opening "It's All Right With Me", Mehldau's imposing virtuosity is on full display. The classical influence here is more Bach than Debussy, revealed in dazzling displays of counterpoint executed with incredible ambidexterity. The trio shows the advancement of its organic cohesiveness on "Young and Foolish", weaving a multi-hued tapestry characterized by unexpected variations, then swings hard on "Monk's Dream" and "The Way You Look Tonight". The leader's romanticism comes to the fore on a dreamily forlorn reading of "Moon River", but it is the group's harmonically daring, impossibly uptempo tour de force interpretation of Coltrane's "Countdown" that confirms the trio's powerful creativity.

Volume Three, modestly subtitled *Songs*, showcases Mehldau the gifted composer and ingenious arranger of popular music. The pianist's five originals reveal a naturally flowing melodicism, which while underscored with a touch of melancholy ("Song-Song" and "Unrequited"), eschews mawkish sentimentality and at times even intimates optimism ("Sehnsucht"). His imaginative arrangements of indie rock titles, such as Radiohead's "Exit Music (For a Film)" and Nick Drake's "River Man", brought

the pianist a large new following, but the inclusion of standards "Young At Heart" and "Bewitched, Bothered and Bewildered" assured traditionalists that he was not leaving his jazz roots behind, as further confirmed on *Volume Four: Back At The Vanguard*. Recorded a year after the unit's first documented engagement at the club, the trio had fully evolved its own uniquely forward-looking nature. The set opens with an uptempo arrangement (in a then-rare 7/4) of the jazz warhorse "All The Things You Are" that still swings freely and naturally, shielding the group from charges of seeking change for change's sake. The threesome operates as a single entity throughout (whether on classics like "Solar" or the original "Nice Pass"), traversing broad harmonic territory that often is accompanied by unexpected changes in tempo and temperament.

The double-disc *Volume Five: Progression*, represents a culminative point in the band's development. It all comes together here; harmonic sophistication and powerful swing unite with imaginative daring and innovative individuality in a set where the standards are marked by interpretive invention and originals are rooted in tradition. The music is both relaxed and exhilarating, the players simultaneously unfettered and interconnected. The set's final installment offers an overview of the group, with alternate takes of four Mehldau titles from the Vanguard and a previously unreleased "In The Wee Small Hours of the Morning" recorded there in 2001. Theirs is the sound that has changed the face of jazz in the 21st Century.

For more information, visit nonesuch.com. Mehldau is at Smoke Feb. 3rd-4th. See Calendar.

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SAT. 10 IRÈNE Schweizer - PIERRE Favre.
TOM Rainey Trio WITH MARY Halvorson, INGRID Laubrock.

SUN. 11 OLIVER Lake - ANDREW Cyrille.
IRÈNE Schweizer - ANDREW Cyrille.

TUE. 13 PIERRE Favre - SAMUEL Blaser - PHILIPP Schaufelberger.
JÜRIG Wickihalder Overseas Quartet WITH
ACHILLE Succi, FABIAN Gisler, KEVIN Zubek.

WED. 14 MICHAEL Jaeger - TOM Rainey - PHILIPP Schaufelberger.
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- ★ Five for Freddie: Nicholas Payton, Javon Jackson, George Cables, Lonnie Plaxico, Billy Drummond Birdland 8:30, 11 pm \$30-40
- ★ Victor Goines Quartet with Aaron Diehl, Yasushi Nakamura, Marion Felder Dizzy's Club 7:30, 9:30 pm \$30
- ★ Dezron Douglas Trio Dizzy's Club 11 pm \$10
- ★ Darius Jones, Jason Stein, Ben Gerstein, Pascal Niggenkemper, Chad Taylor Barbès 10 pm \$10
- ★ Valery Ponomarev Big Band Zinc Bar 8, 10, 11:30 pm \$15
- ★ Cloning Americana: Scott Lee, Billy Drewes, Gary Versace, Jeff Hirshfield Cornelia Street Café 8:30 pm \$10
- ★ Ernesto Cervini Quartet with Joel Frahm, Adrean Farrugia, Linda Oh; Dmitry Baevsky Quartet with Peter Bernstein, Neal Miner, Joe Strasser Smalls 8:30, 11:30 pm \$20
- ★ Canyengue, The Soul of Tango: Pablo Ziegler/Maya Beiser with guest Satoshi Takeishi Le Poisson Rouge 7:30 pm \$20
- ★ Yoni Kretzmer Two-Bass Quartet with Sean Conly, Reuben Radding, Mike Pride Brooklyn Lyceum 8, 9:30 pm \$10
- ★ Eric Alexander, Phil Palombi, Joe Farnsworth An Beal Bocht Café 8 pm \$15
- ★ Ehud Asherie Trio with Joel Forbes, Jason Brown The Kitano 8, 10 pm Drom 7 pm \$10
- ★ Juancho Herrera's Banda The Bar on Fifth 8 pm
- ★ Manuel Valera The Bar on Fifth 8 pm
- ★ Jeff Pearing Quartet with Adam Caine, Sean Ali, Carlo Costa Pete's Candy Store 11 pm
- ★ Equilibrium: Brad Baker, Pam Belluck, Frederic Gilde, Rich Russo, Terry Schwadron, Dan Silverstone Caffe Vivaldi 8:30 pm
- ★ Brianna Thomas and Trio; Andrew Atkinson and Friends The Garage 6, 10:30 pm
- ★ Peggy Lee Tribute: Stacy Sullivan/Jon Weber Saint Peter's 1 pm \$10

Thursday, February 2

- ★ Sketchy Black Dog: Misha Piatigorsky, Chris Wabich, Danton Boller, Liv Wagner, Hilary Castle, Colin Benn, Agnes Nagy Iridium 8, 10 pm \$25
- ★ Jerome Sabbagh Quartet with Ben Monder, Gary Wang, Ted Poor Cornelia Street Café 8:30 pm \$10
- ★ Ehud Asherie Duo; Woody Witt Group with Eric Wollman, Jim Donica, Peter Grant; Carlos Abadie Quintet with Joe Suicato, Peter Zak, Jason Stewart, Luca Santaniello Smalls 7:30, 10 pm 1 am \$20
- ★ Vladimir Shafranov Trio with Putter Smith, Mark Ferber and guest Lena Bloch The Kitano 8, 10 pm Blue Note 8, 10:30 pm \$45
- ★ Rachelle Ferrell The Jazz Gallery 9, 10:30 pm \$15
- ★ Sam Harris with Martin Nevin, Craig Weinrib Bar Next Door 8:30, 10:30 pm \$12
- ★ Afro-Polka Trio: Maciek Schejbal, Essiet Okon Essiet, Sam Dickey Bar Next Door 8:30, 10:30 pm \$12
- ★ Johnny Butler Trio with Aidan Carroll, Jason Nazary; First Cousins Once Removed: Adam Schatz, Danny Fisher-Lochhead, Jonathan Goldberger, Skye Steele I-Beam 8, 9 pm \$10

- ★ Gregorio Uribe Big Band Zinc Bar 9:30, 11 pm 1 am \$15
- ★ Darshan The Center for Jewish Arts and Literacy 8:30 pm \$10
- ★ Jeremy Manasia Trio with Barak Mor, Charles Ruggiero Silver Lining 9 pm Antique Garage 7 pm
- ★ Ochion Jewell Trio Somethin' Jazz Club 9 pm \$10
- ★ Zach Resnick Quartet with Kai Matsuda, Ross Kratter, Noah Hyams, Will Armstrong Cleopatra's Needle 7 pm
- ★ Kayo Hiraki Trio Somethin' Jazz Club 9 pm \$10
- ★ Rick Stone Trio; Mauricio de Souza Trio with Angelo Di Loreto, John Lenis The Garage 6, 10:30 pm
- ★ Dan Lipsitz Group Tutuma Social Club 7 pm
- ★ Jeff "Tain" Watts Quartet with Marcus Strickland, David Kikoski, Orlando Le Fleming Village Vanguard 9, 11 pm \$25
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- ★ Dezron Douglas Trio Dizzy's Club 11 pm \$10
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Friday, February 3

- ★ Brad Mehldau Smoke 8, 10, 11:30 pm \$30
- ★ Ben Allison Band with Brandon Seabrook, Steve Cardenas, Michael Blake, Rogerio Boccato, Joey Arias Zankel Hall 10 pm \$39-50
- ★ Jaleel Shaw Quartet York College Performing Arts Center 7 pm \$20
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, Craig Handy, George Cables, Cecil McBee, Billy Hart Iridium 8, 10 pm \$30
- ★ Marc Copland Trio with Doug Weiss, Bill Stewart The Kitano 8, 10 pm \$25
- ★ Zaid Nasser Quartet with Vahagn Hayrapetyan, Ari Roland, Keith Balla; Otis Brown III Group; Spike Wilner Smalls 7:30, 10 pm 1 am \$20
- ★ Alban Bailly, Nick Millevoi, Joe Moffett; Noah Kaplan Quartet with Joe Morris, Giacomo Meregna, Jason Nazary Douglass Street Music Collective 8 pm \$10
- ★ Ben Monder/Theo Bleckmann Cornelia Street Café 9, 10:30 pm \$15
- ★ Victor Prieto Trio with Jorge Roeder, Otis Brown Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ James Ilgenfritz; PascAli: Pascal Niggenkemper/Sean Ali; Jonathan Vincent Wood solo; Shayna Dulberger Quartet with Yoni Kretzmer, Chris Welcome, Carlo Costa; Mike Dailey/Valerie Kuehne The Backroom 8 pm
- ★ Sullivan Fortner solo The Jazz Gallery 9, 10:30 pm \$20
- ★ Dahveed Behrooz, Billy Mintz, Thomas Morgan, Todd Neufeld I-Beam 8:30 pm \$10
- ★ Cyrille Aimée Alor Café 8 pm
- ★ Davell Crawford Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Karel Ruzicka; Andres Jimenez Somethin' Jazz Club 9, 11 pm \$10
- ★ Will Terrill Quartet Cleopatra's Needle 8 pm
- ★ Hide Tanaka Trio; Joey Morant Trio The Garage 6, 10:30 pm
- ★ Shirazette Experiment Tutuma Social Club 8:30, 10:30 pm
- ★ Rachelle Ferrell Blue Note 8, 10:30 pm \$45
- ★ Jeff "Tain" Watts Quartet with Marcus Strickland, David Kikoski, Orlando Le Fleming Village Vanguard 9, 11 pm \$25
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Saturday, February 4

- ★ The Music of Sonny Stitt: Carl Barrett Jr. Sistas' Place 9, 10:30 pm \$25
- ★ Bobby McFerrin Lehman Center 8 pm \$25-45
- ★ John Escreet Project with David Binney, Eivind Opsvik, Nasheet Waits The Jazz Gallery 9, 10:30 pm \$20
- ★ Gilad Hekselman Trio with Joe Martin, Antonio Sanchez Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Ben Walzer Trio with Matt Penman, Gerald Cleaver Cornelia Street Café 9, 10:30 pm \$15
- ★ Benito Gonzalez Quartet Creole 7:30, 9 pm \$10
- ★ David Freeman Runs the Voodoo Down with Uri Gurvich, Carsten Reubling, Oren Neiman, Adrian Morgan Branded Saloon 8 pm
- ★ Liz Kosack Group; Natura Morta: Frantz Loriot, Sean Ali, Carlo Costa; Dominating the Diamond: Josh Sinton, Owen Stewart-Robertson, Nathaniel Morgan, Weston Minissali, Devin Gray, Pascal Niggenkemper, Brad Henkel Douglass Street Music Collective 8 pm \$10
- ★ Michael Morgan; Luiz Simas; Tom Wetmore Ensemble with Jaleel Shaw, Brad Williams, Justin Sabaj, Michael League, Garrett Brown Somethin' Jazz Club 5, 7, 9, pm \$10
- ★ Will Terrill Quartet Cleopatra's Needle 8 pm
- ★ Tomas Janzon/Essiet Essiet Garden Café 7 pm
- ★ Scot Albertson/Jerry Scott Parnell's Bar 9 pm
- ★ Darius C. Jones; Bichilo with Gaby Hayre Tutuma Social Club 7, 8:30 pm
- ★ Brad Mehldau Smoke 8, 10, 11:30 pm \$30
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, Craig Handy, Larry Willis, Cecil McBee, Billy Hart Iridium 8, 10 pm \$30
- ★ Davell Crawford Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Marc Copland Trio with Doug Weiss, Bill Stewart The Kitano 8, 10 pm \$25
- ★ Alex Layne Group with Lady Leah, Q. Sayles, Hideya Satoh, Lee Tomboulia, John Cooksey; Steve Slagle Quartet with Dave Demotta, Ed Howard, McClenty Hunter; Otis Brown III Group; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Rachelle Ferrell Blue Note 8, 10:30 pm \$45
- ★ Jeff "Tain" Watts Quartet with Marcus Strickland, David Kikoski, Orlando Le Fleming Village Vanguard 9, 11 pm \$25
- ★ David Sanchez Quartet with Matt Brewer, Henry Cole Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Five for Freddie: Jeremy Pelt, Javon Jackson, George Cables, Lonnie Plaxico, Billy Drummond Birdland 8:30, 11 pm \$30-40
- ★ Victor Goines Quartet with Aaron Diehl, Yasushi Nakamura, Marion Felder Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Dezron Douglas Trio Dizzy's Club 12:45 am \$20
- ★ Manuel Valera The Bar on Fifth 8 pm
- ★ Ches Smith solo; Shayna Dulberger solo Performers Forum 5 pm
- ★ Larry Newcomb Trio; Catherine Toren Quartet; Akiko Tsuruga Trio The Garage 12, 6, 10:30 pm

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Sunday, February 5

- Mike Karn Kuartet Smalls 11 pm \$20
- **PascAli: Pascal Niggenkemper/Sean Ali, Jesse Dulman/Jason Candler** ABC No-Rio 7:30 pm \$5
- Diana Wayburn Ensemble with Justin Wood, Nathan Bontrager, Ryan Kotler, Michael Paolucci; Jesse Stacken Trio with Eivind Opsvik, Jeff Davis The Firehouse Space 8, 9 pm \$10
- Peter Leitch/Ray Drummond Walker's 8 pm
- Shayna Dulberger solo Goodbye Blue Monday 8 pm
- **The Cookers: Billy Harper, Eddie Henderson, David Weiss, Craig Handy, George Cables, Cecil McBee, Billy Hart** Iridium 8, 10 pm \$30
- **Rachelle Ferrell** Blue Note 8, 10:30 pm \$45
- **Jeff "Tain" Watts Quartet with Marcus Strickland, David Kikoski, Orlando Le Fleming** Village Vanguard 9, 11 pm \$25
- Victor Goines Quartet with Aaron Diehl, Yasushi Nakamura, Marion Felder Dizzy's Club 7:30, 9:30 pm \$30
- Manuel Valera The Bar on Fifth 8 pm
- Max Johnson/Sylvain Leroux Downtown Music Gallery 6 pm
- Ike Sturm Ensemble Saint Peter's 5 pm
- Kenny Werner NYU Ensemble Blue Note 12:30, 2:30 pm \$24.50
- Emily Braden Trio with Eden Ladin, Joseph Lepore North Square Lounge 12:30, 2 pm
- Ben Healy Trio; David Coss and Trio; Joonsam Lee Trio The Garage 11:30 am 7, 11:30 pm

Monday, February 6

- Butch Morris Conduction The Stone 9 pm \$10
- Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- **Michael Rodriguez Quintet with Alan Broadbent, Adam Larson, Kiyoshi Kitagawa, Rodney Green** Dizzy's Club 7:30, 9:30 pm \$20
- Juilliard Jazz Orchestra Blue Note 8, 10:30 pm \$15
- Harry Allen Quartet with Rossano Sportiello, Joel Forbes, Chuck Riggs Feinstein's 7 pm
- Organik Vibe Trio: Dave Samuels, Ron Oswanski, Marko Marcinko 55Bar 9:30 pm
- Nicole Henry Metropolitan Room 7 pm \$25
- Roberta Piket Trio with Dwayne Burno, Billy Hart; Mike Moreno Group with Aaron Parks, Matt Brewer, Ted Poor; Spencer Murphy Smalls 7:30, 10 pm 1 am \$20
- Honoring Gil Scott Heron: The Peace Poets: Emmanuel Candelario, Frantz Jerome, Frank Lopez, Jasmine Rosario; Amiri Baraka; David Henderson Clemente Soto Velez Cultural Center 7:30 pm \$20
- Justin Echols The Bar on Fifth 8 pm
- **Pascal Niggenkemper; Kenny Warren's Laila and Smritty with Jeremiah Lockwood, Myk Freedman, Josh Meyers, Carlo Costa** Sycamore 8, 9:30 pm
- Dida Pelled Trio with Kevin Hsieh, Daniel Freedman Bar Next Door 8:30, 10:30 pm \$12
- Vanessa Perea Zinc Bar 7 pm \$8
- Howard Williams Jazz Orchestra; Ben Cline Trio The Garage 7, 10:30 pm
- Strings + Words!: Meaghan Burke, Douglas Detrick, Jacob Teichroew, James Hall, York College Prosody Workshop with Tom Zlabinger The Local 269 6 pm \$7
- Luis Camacho Quintet Shrine 6 pm

Tuesday, February 7

- Charles McPherson/Tom Harrell Quintet with Jeb Patton, Ray Drummond, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$30
- Brandi Disterheft and Company Dizzy's Club 11 pm \$10
- **Contact: Dave Liebman, John Abercrombie, Marc Copland, Drew Gress, Billy Hart** Birdland 8:30, 11 pm \$30-40
- Roy Hargrove Big Band with Justin Robinson, Bruce Williams, Keith Loftis, Jason Marshall, Jason Jackson, Vincent Chandler, Max Seigel, Frank Green, Tanya Darby, Greg Gisbert, Saul Rubin, Amin Salim, Sullivan Fortner and guest Roberta Gambarini Blue Note 8, 10:30 pm \$35
- **Fred Hersch Trio with John Hébert, Eric McPherson** Village Vanguard 9, 11 pm \$25
- **YES! Trio: Ali Jackson, Aaron Goldberg, Omer Avital** Jazz Standard 7:30, 9:30 pm \$20
- The School of Cornell - A Celebration of the Legacy of Cornell Dupree: The Gadd Gang; Stuff, Steve Cropper; Randy Brecker; John Scofield; Bernard "Pretty" Purdie; Willie Weeks BB King's Blues Bar 8 pm \$55
- Jorge Sylvester and Ace Project NYC Bahai Center 8, 9:30 pm \$15
- Jack Jeffers and the New York Classics with Kathy Farmer Zinc Bar 8, 10 pm \$15
- Adam Birnbaum Trio with Yasushi Nakamura, Rodney Green; Ken Fowser/Behn Gillece Jam Smalls 8:30, 11:30 pm \$20
- **Loren Stillman/Russ Lossing Duo** Korzo 9, 10:30 pm \$5
- Sean Smith Quartet with John Ellis, John Hart, Sean Smith, Russell Meissner 55Bar 7 pm
- Joe Alterman/James Cammack Comelia Street Café 6 pm \$10
- Prana Trio + 1: Sunny Kim, Bob Lanzetti, Nathan Goheen, Brian Adler Comelia Street Café 8:30 pm \$10
- Jack Wilkins/Paul Meyers Bella Luna 8 pm
- Chris Ziemba solo The Kitano 8 pm
- John Blevins with Max Marshall, Brad Mulholland, Alex Raderman, Kam Markworth Somethin' Jazz Club 9 pm \$10
- Carol Sudhalter, Scot Albertson, Keith Ingham Torni Jazz 9 pm \$10
- Mike Dease Big Band; Kyoko Oyobe Trio The Garage 7, 10:30 pm
- Justin Echols The Bar on Fifth 8 pm
- **Stolen Moments - The First 100 Years of Jazz: Metta Quintet** Aaron Davis Hall 10:30 am 12:30 pm

Wednesday, February 8

- **Ed Palermo Big Band with guest Mike Kenelly** Iridium 8, 10 pm \$30
- **Pulverize the Sound: Peter Evans, Tim Dahl, Mike Pride** Zebulon 8 pm
- Jason Rigby's Cleveland-Detroit Trio with Cameron Brown, Gerald Cleaver Comelia Street Café 8:30 pm \$10
- Amina Figarova Trio with Martin Wind, Tim Horner The Kitano 8, 10 pm
- Yaala Ballin with Zaid Nasser, Chris Byars, Vahagn Hayrapetyan, Ari Roland, Keith Balla; Jeremy Manasia Trio with Barak Mori, Jason Brown Smalls 8:30, 11:30 pm \$20
- **Josh Sinton solo; Trio Caveat with +1: Jonathan Moritz, Chris Welcome, James Igenfritz, Mat Maneri** Barbès 8 pm \$10
- The Dave Levitt Legacy The Center for Jewish Arts and Literacy 8 pm \$15
- Eric Fraser Seeds 9 pm \$10
- Robbyn Tongue Band Brooklyn Lyceum 8, 9:30 pm \$10
- Dee Cassella; Audrey Silver with Ron Affit, Paul Beaudry, Markus Schwartz Somethin' Jazz Club 9 pm \$15
- Diana Wayburn/Ken Silverman Shine 7 pm
- Marc Devine Trio; Anderson Brothers The Garage 6, 10:30 pm

- Charles McPherson/Tom Harrell Quintet with Jeb Patton, Ray Drummond, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$30
- Brandi Disterheft and Company Dizzy's Club 11 pm \$10
- **Contact: Dave Liebman, John Abercrombie, Marc Copland, Drew Gress, Billy Hart** Birdland 8:30, 11 pm \$30-40
- Roy Hargrove Big Band with Justin Robinson, Bruce Williams, Keith Loftis, Jason Marshall, Jason Jackson, Vincent Chandler, Max Seigel, Frank Green, Tanya Darby, Greg Gisbert, Saul Rubin, Amin Salim, Sullivan Fortner and guest Roberta Gambarini Blue Note 8, 10:30 pm \$35
- **Fred Hersch Trio with John Hébert, Eric McPherson** Village Vanguard 9, 11 pm \$25
- **YES! Trio: Ali Jackson, Aaron Goldberg, Omer Avital** Jazz Standard 7:30, 9:30 pm \$20
- Justin Echols The Bar on Fifth 8 pm
- Pete Malinverni/Jody Sandhaus Saint Peter's 1 pm \$10

Thursday, February 9

- **Benny Golson Quartet with Mike LeDonne, Rufus Reid, Carl Allen** Jazz Standard 7:30, 9:30 pm \$30
- **A Concert to Remember the Life of Joe Maneri: Michael Attias, Simon Jermyn, Josh Sinton, Steve Dalachinsky, Matt Pavolka, Roy Campbell, Russ Lossing, Jean Carla Rodea, Gerald Cleaver, Sten Hostfalt, Kris Davis, David Rothenberg, Juan Pablo Carletti, Lucian Ban, Max Johnson, Christopher Meeder, Matt Moran, Noah Kaplan, Ben Jaffe, Abe Maneri, Mat Maneri, Jonathan Vincent** Douglass Street Music Collective 8 pm \$10
- **Highlights in Jazz 39th Anniversary: Bucky Pizzarelli, Houston Person, Derek Smith, Nicki Parrott, Mickey Roker; Highlights In Jazz New Generation All-Stars: Joe Alterman, Benny Benack, Steven Frieder, Alex Raderman** Tribeca Performing Arts Center 8 pm \$40
- **Tomas Fujiwara and The Hook Up with Brian Settles, Jonathan Finlayson, Mary Halvorson, Trevor Dunn** Comelia Street Café 8:30 pm \$10
- **Noah Preminger Quartet with Frank Kimbrough, Matt Clohesy, Matt Wilson** The Kitano 8, 10 pm
- Andrew D'Angelo, Josh Sinton, Mike Pride, Jesse Stacken: 40Twenty Band: Vinnie Sperrazza, Jacob Garchik, Jacob Sacks, Dave Ambrosio I-Beam 8:30, 10 pm \$10
- **Ned Gould/Spike Wilner Unearthed Gems Duo; Omer Avital Group; Josh Evans** Smalls 7:30, 10 pm 1 am \$20
- Stan Killian Quartet with Benito Gonzalez, Corcoran Holt, McClenty Hunter 55Bar 7 pm
- The Godwin Louis-Xplosion with Billy Buss, Ilan Bar-Lavi, Victor Gould, Jonathan Michel, Nicholas Falk The Jazz Gallery 9, 10:30 pm \$15
- Jazz Talmud The Center for Jewish Arts and Literacy 8:30 pm \$10
- Nick Vayenas Trio with Yasushi Nakamura, Colin Stranahan Bar Next Door 8:30, 10:30 pm \$12
- **Yudai Ueki with Brad Mullholand, Jeff Fowler, Ben Baker, Andrea Veneziani and guest Masanori Ando; Jovan Johnson's Strictly Audio with Michael Stephenson, Jonathan Thomas, Alex Claffy, Kyle Poole; Ted Kooshian's Standard Orbit Quartet** Somethin' Jazz Club 7, 9, 11 pm \$10
- Michika Fukamori Trio Cleopatra's Needle 7 pm
- Dre Barnes Trio; New Tricks The Garage 6, 10:30 pm
- Jatziri Gallegos; Rachel Brotman Tutuma Social Club 7, 8:30 pm
- Charles McPherson/Tom Harrell Quintet with Jeb Patton, Ray Drummond, Johnathan Blake Dizzy's Club 7:30, 9:30 pm \$30
- Brandi Disterheft and Company Dizzy's Club 11 pm \$10
- **Contact: Dave Liebman, John Abercrombie, Marc Copland, Drew Gress, Billy Hart** Birdland 8:30, 11 pm \$30-40
- Roy Hargrove Big Band with Justin Robinson, Bruce Williams, Keith Loftis, Jason Marshall, Jason Jackson, Vincent Chandler, Max Seigel, Frank Green, Tanya Darby, Greg Gisbert, Saul Rubin, Amin Salim, Sullivan Fortner and guest Roberta Gambarini Blue Note 8, 10:30 pm \$35
- **Fred Hersch Trio with John Hébert, Eric McPherson** Village Vanguard 9, 11 pm \$25
- Justin Echols The Bar on Fifth 8 pm
- Harlem Speaks: Jaleel Shaw Jazz Museum in Harlem 6:30 pm

Friday, February 10

- **Buster Williams and Something More Are Something Else!** Iridium 8, 10 pm \$30
- **Roswell Rudd Quartet with Lafayette Harris, Ken Filiano, Sunny Kim** Roulette 8 pm \$15
- **G. Calvin Weston's Treasures of the Spirit - Music of the Mahavishnu Orchestra** 92YTribeca 9 pm \$15
- **Bruce Barth Quartet with Steve Nelson** Smoke 8, 10, 11:30 pm \$30
- **Mark Sherman Quintet with Jerry Bergonzi, Allen Farnham, Dean Johnson, Tim Horner** The Kitano 8, 10 pm \$25
- **Chris Lightcap Bigmouth Deluxe with Chris Cheek, Jeff Lederer, Andy Milne, Gerald Cleaver** Comelia Street Café 9, 10:30 pm \$15
- **Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; John Fedchock NY Sextet with Scott Wendholt, Walt Weiskopf, Gary Versace, Jay Anderson, Dave Ratajczak; Simona Premazzi Quartet with Luca Santaniello, Melissa Aldana, Jonathan Michel** Smalls 7:30, 10 pm 1 am \$20
- José James Harlem Stage Gatehouse 7:30, 9:30 pm \$25
- **Anthony Coleman** Issue Project Room 7:30 pm \$15
- Denman Maroney, Ben Miller, Josh Sinton improvise: Sensorium Saxophone Orchestra; Natura Morta: Frantz Loriot, Sean Ali, Carlo Costa Douglass Street Music Collective 8 pm \$10
- **Matt Brewer** The Jazz Gallery 9, 10:30 pm \$20
- **Shirley Crabbe** Lenox Lounge 8, 10 pm \$15
- **Jeff Walton Quartet with Sebastien Ammann, Spencer Zahn, Jake St. John; Jan Leder** Somethin' Jazz Club 7, 9 pm \$10
- **Joel Forrester Quartet** Cleopatra's Needle 8 pm
- **Marko Djordjevic Trio with Bobby Avey, Desmond White** Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Steven Lugerner's Narratives; Jonah Parzen-Johnson solo; Gym, Dear** Sycamore 8 pm \$10
- **Nico Soffiato Quartet with Nick Videen, Giacomo Merega, Zach Mangan; Secret Architecture: JJ Byars, Fraser Campbell, Wade Ridenhour, Julian Smith, Zach Mangan** I-Beam 8:30, 10 pm \$10
- **Davell Crawford** Knickerbocker Bar and Grill 9:45 pm \$5
- **Alex Mahoney** Alor Café 8 pm
- **Lex Korten Trio; Hot House** The Garage 6, 10:30 pm
- **Ekah Kim; Camila Meza** Tutuma Social Club 7, 8:30 pm
- **Benny Golson Quartet with Mike LeDonne, Rufus Reid, Carl Allen** Jazz Standard 7:30, 9:30 pm \$30
- **Charles McPherson/Tom Harrell Quintet with Jeb Patton, Ray Drummond, Johnathan Blake** Dizzy's Club 7:30, 9:30 pm \$35
- **Brandi Disterheft and Company** Dizzy's Club 11 pm \$10
- **Contact: Dave Liebman, John Abercrombie, Marc Copland, Drew Gress, Billy Hart** Birdland 8:30, 11 pm \$30-40
- Roy Hargrove Big Band with Justin Robinson, Bruce Williams, Keith Loftis, Jason Marshall, Jason Jackson, Vincent Chandler, Max Seigel, Frank Green, Tanya Darby, Greg Gisbert, Saul Rubin, Amin Salim, Sullivan Fortner and guest Roberta Gambarini Blue Note 8, 10:30 pm \$35
- **Jason Prover Orchestra with Jay Rattman, Nick Myers, Mike Buckley, Joe McDonough, Josh Holcomb, Ben Baker, Evan Crane, Alex Raderman** Blue Note 12:30 am \$10
- **Fred Hersch Trio with John Hébert, Eric McPherson** Village Vanguard 9, 11 pm \$25
- Justin Echols The Bar on Fifth 8 pm

25
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Thursday, February 23, 7:00 p.m.

Jazz: A Living History—panel discussion moderated by 2012 NEA Jazz Master Jimmy Owens

Featuring New School Jazz Faculty: Jo Anne Brackeen, piano Andrew Cyrille, drums Charli Persip, drums Reggie Workman, bass Jimmy Owens, trumpet

Jazz and Contemporary Music Performance Space, Arnhold Hall 55 West 13th Street, 5th Floor

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THE NEW SCHOOL

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Saturday, February 11

- ★ Pete Robbins Reactance Quartet with Vijay Iyer, Eivind Opsvik, Tyshawn Sorey
Comelia Street Café 9, 10:30 pm \$15
- ★ Anat Cohen Quartet with Jason Lindner, Omer Avital, Daniel Freedman
Miller Theatre 8 pm \$25
Hiro Ballroom 7, 11 pm \$35-50
- ★ The Rebirth Brass Band
- ★ Havana to Brooklyn: Pedrito Martinez
Roulette 8 pm \$25
- ★ Miles Griffith's Origins of the Blues with Hilliard Greene, David Pleasant
Sistas' Place 9, 10:30 pm \$25
- ★ Daniel Kelly's Rakonto with Yoon Sun Choi, Rez Abbasi, Min Xiao-Fen, David Ambrosio, Satoshi Takeishi; WORKS Trio: Michel Gentile, Daniel Kelly, Rob Garcia
Brooklyn Conservatory of Music 8 pm \$10
- ★ Monk in Motion - The Next Face of Jazz: Joshua White
Tribeca Performing Arts Center 7 pm \$25
- ★ Harris Eisenstadt's Canada Day with Nate Wooley, Matt Bauder, Chris Dingman, Garth Stevenson
LaGuardia Performing Arts Center 8 pm
- ★ Lage Lund 4 with Aaron Parks, Craig Weinrib
The Jazz Gallery 9, 10:30 pm \$20
92Y/Tribeca 11 pm
- ★ Underground Horns
- ★ Ben Monder Trio with Joe Martin, Jochen Rueckert
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Stan Killian Quartet with Benito Gonzalez, Bryan Copeland, Darrell Green
Somethin' Jazz Club 9 pm \$10
Cleopatra's Needle 8 pm
Caffe Vivaldi 8:30 pm
- ★ Lonnie Gasperini Quartet
- ★ Ahmad Hassan Muhammad
- ★ Elsa Nilsson; Bichiló with Gaby Hayre
Tutuma Social Club 7, 8:30 pm
- ★ Buster Williams and Something More Are Something Else!
Indium 8, 10 pm \$30
- ★ Bruce Barth Quartet with Steve Nelson
Smoke 8, 10, 11:30 pm \$30
- ★ Mark Sherman Quintet with Jerry Bergonzi, Allen Farnham, Dean Johnson, Tim Horner
The Kitano 8, 10 pm \$25
- ★ Andrew Swift Group with Matt Jodrell, Michael Dease, Matt Garrison, Sharel Cassity, Helen Sung, Lonnie Plaxico; Ralph LaLama Bop-Juice with Clifford Barbaro, David Wong; John Fedchock NY Sextet with Scott Wendholt, Walt Weiskopf, Gary Versace, Jay Anderson, Dave Ratajczak; Ian Hendrickson-Smith
Smalls 4, 7:30, 10 pm 1 am \$20
Harlem Stage Gatehouse 7:30, 9:30 pm \$25
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Benny Golson Quartet with Mike LeDonne, Rufus Reid, Carl Allen
Jazz Standard 7:30, 9:30 pm \$30
- ★ Charles McPherson/Tom Harrell Quintet with Jeb Patton, Ray Drummond, Johnathan Blake
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11 pm \$10
- ★ Brandi Disterheft and Company
- ★ Contact: Dave Liebman, John Abercrombie, Marc Copland, Drew Gress, Billy Hart
Birdland 8:30, 11 pm \$30-40
- ★ Roy Hargrove Big Band with Justin Robinson, Bruce Williams, Keith Loftis, Jason Marshall, Jason Jackson, Vincent Chandler, Max Seigel, Frank Green, Tanya Darby, Greg Gisbert, Saul Rubin, Amin Salim, Sullivan Fortner and guest Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- ★ Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 9, 11 pm \$25
The Bar on Fifth 8 pm
- ★ Justin Echols
- ★ Ari Roland Quartet with Chris Byars, Zaid Nasser, Keith Balla
Dizzy's Club 12:30 pm
- ★ Diana Wayburn, Ken Silverman, John Murchison
Linger Lounge 1 pm
- ★ Daniela Schaechter Trio; Champion Fulton Trio; Virginia Mayhew Quartet
The Garage 12, 6, 10:30 pm

Sunday, February 12

- ★ David Schnitter with Spike Wilner, Ugonna Okegwo, Anthony Pinciotti
Smalls 11 pm \$20
- ★ Josh Sinton/Satoshi Takeishi; The Farbtones: Josh Sinton, Brad Farberman, Devin Gray, Francois Grillo's Contraband with Roy Campbell, Catherine Sikora, Daniel Levin, Anders Nilsson, Jay Rosen
The Local 269 7 pm \$10
- ★ Bill Cole's Untempered Ensemble with Althea SullyCole, Atticus Cole, Joe Daley, Warren Smith, Ras Moshe
Brecht Forum 7, 8 pm \$10
- ★ Little Worlds: Ryan Mackstaller, Rick Parker, Tim Kuhl; Geoff Countryman's The Buffalo Band with Chris Bonner, Sean Fitzpatrick, Joe Ancowitz, Spencer Cohen
The Firehouse Space 8, 9:15 pm \$10
- ★ Bassentric: Jane Grenier B., Francois Grillo, Albey Balgochian and guest Blaise Siwula; Katja Cruz/Howard Curtis
ABC No-Rio 7:30 pm \$5
Walker's 8 pm
The Bar on Fifth 8 pm
- ★ Peter Leitch/Dwayne Burno
- ★ Antonio Ciacca
- ★ Neal Kirkwood/Harry Mann's The Beat Suite
Bowery Poetry Club 7 pm \$10
Goodbye Blue Monday 8 pm
- ★ Shayna Dulberger solo
- ★ Benny Golson Quartet with Mike LeDonne, Rufus Reid, Carl Allen
Jazz Standard 7:30, 9:30 pm \$30
- ★ Charles McPherson/Tom Harrell Quintet with Jeb Patton, Ray Drummond, Johnathan Blake
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Roy Hargrove Big Band with Justin Robinson, Bruce Williams, Keith Loftis, Jason Marshall, Jason Jackson, Vincent Chandler, Max Seigel, Frank Green, Tanya Darby, Greg Gisbert, Saul Rubin, Amin Salim, Sullivan Fortner and guest Roberta Gambarini
Blue Note 8, 10:30 pm \$35
- ★ Fred Hersch Trio with John Hébert, Eric McPherson
Village Vanguard 9, 11 pm \$25
Downtown Music Gallery 6 pm
Saint Peter's 5 pm
Somethin' Jazz Club 5 pm \$10
- ★ Gene Ess A Thousand Summers with Nikki Parrott
Blue Note 12:30, 2:30 pm \$24.50
- ★ East of the River: Daphna Mor, Nina Stern, Omer Avital, Shane Shanahan, Uri Sharlin
The Center for Jewish Arts and Literacy 3 pm \$15
- ★ Roz Corral Trio with Paul Meyers, Harvie S
North Square Lounge 12:30, 2 pm
- ★ Lou Caputo Quartet; David Coss and Trio; Afro Mantra
The Garage 11:30 am 7, 11:30 pm

Monday, February 13

- ★ Butch Morris Conduction
- ★ Mingus Big Band
- ★ Ulysses Owens Quartet with Christian McBride, Christian Sands, Nicholas Payton
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Shai Maestro Trio with Jorge Roeder, Ziv Ravitz; Captain Black Big Band led by Orrin Evans with Duane Ebanks, Tatum Greenblatt, Todd Bashore, Marcus Strickland, Stacy Dillard, Stafford Hunter, Luques Curtis, Anwar Marshall; Spencer Murphy
Smalls 7:30, 10 pm 1 am \$20
- ★ Juilliard Jazz Small Ensembles
- ★ Craig Harris with Richard Fairfax, Jay Rodriguez, James Stewart, Eddie Allen, Shareef Clayton, Pete Drungel, Tony Lewis
Dwyer Cultural Center 8:30, 10 pm \$10
Roulette 8 pm \$15
- ★ Hans Tammen
- ★ Tom Zlabinger York College Creative Ensemble; Reggie Workman's Futuristic Music; Salim Washington
Clemente Solo Velez Cultural Center 7:30 pm \$20
- ★ Matthew Silberman and Press Play with Ryan Ferreira, Greg Ruggiero, Simon Jermyn, Tommy Crane; Martin Urbach Group
Sycamore 8, 9:30 pm
- ★ Eliane Amherd Trio with Gustavo Amarante, Willard Dyson
Bar Next Door 8:30, 10:30 pm \$12
- ★ Thana Alexa
Zinc Bar 7 pm \$8

- ★ Howard Williams Jazz Orchestra; Mayu Sieki Quartet
The Garage 7, 10:30 pm
- ★ Antonio Ciacca
The Bar on Fifth 8 pm

Tuesday, February 14

- ★ René Marie's Valentine Swing with Kevin Bales, Rodney Jordan, Quentin Baxter
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ Brianna Thomas
- ★ Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore
Village Vanguard 9, 11 pm \$25
Indium 8, 10 pm \$40
Blue Note 8, 10:30 pm \$55
- ★ Jay Clayton/John di Martino
Comelia Street Café 8:30 pm \$10
- ★ Cyrille Aimee and The Surreal Band/Birdland 8:30, 11 pm \$30-40
- ★ Sachal Vasandani with Fabian Almazan, Joe Sanders, Johnathan Blake
Jazz Standard 7:30, 9:30 pm \$25
NYC Baha'i Center 8, 9:30 pm \$15
- ★ Frank Perowsky Big Band
- ★ John Zorn Valentine's Day Improv Marathon
The Stone 8 pm \$25
- ★ Charenee Wade Valentine's Day Concert with Oscar Perez, Matt Rybicki, Alvester Garnett; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel
Smalls 8:30, 11:30 pm \$20
- ★ The Emancipation of Re:Sonance: Franz Hackl IDO Quartet and Manhattan New Music Project Ensemble play Joe Zawinul with John Clark, Dave Taylor, Ron Oswanski, Adam Holzman, Matt Garrison, Mino Cinelu, Kim Plainfield
Austrian Cultural Forum 7:30 pm
- ★ John Coltrane Memorial Band: Louie Belogenis, Uri Caine, Roy Campbell, Jr., Hilliard Greene, Beth Anne Hattton, Michael Wimberly, Jacqueline Lewis
Middle Collegiate Church 8 pm \$15
Korzo 9, 10:30 pm \$5
- ★ Steven Davis Group with Kris Davis
The Kitano 8 pm
- ★ Chris Ziemba solo
- ★ Luis Camacho
Somethin' Jazz Club 7 pm \$10
- ★ David Coss and Trio; Justin Lees Trio
The Garage 5, 9:30 pm
Tutuma Social Club 8 pm
The Bar on Fifth 8 pm
- ★ Rajdulari Barnes
- ★ Antonio Ciacca
- ★ Roz Corral Quartet with Dave Stryker, Boris Kozlov, Steve Williams
55Bar 6 pm

Wednesday, February 15

- ★ Vic Juris 25th Anniversary New School Celebration with Tim Hagans, Kate Baker, Peter Bernstein, Jay Anderson, Adam Nussbaum
New School Arnold Hall 8 pm \$10
- ★ Helio Alves with Hans Glawischnig, Rogerio Boccato, Alex Kautz
Comelia Street Café 8:30 pm \$10
- ★ Jerry Costanzo and Trio with Tedd Firth, Jennifer Vincent, Jimmy Madison and guest Dan Block
Feinstein's 10:30 pm \$20
- ★ Mike Pride with Jon Irabagon, Alexis Marcelo, Chris Tordini; George Schuller Trio with Brad Shepik
Seeds 8:30, 10 pm \$10
- ★ Champion Fulton Trio with Hide Tanaka, Pete Zimmer; Tivon Pennicott Group
Smalls 8:30, 11:30 pm \$20
The Players Club 7 pm \$20
- ★ Etienne Charles
- ★ Elie Villafranca/Arturo Stable
Brooklyn Public Library Central Branch 7 pm
- ★ Deanna Kirk with Harry Allen, John di Martino, Neal Miner
The Kitano 8, 10 pm
The Center for Jewish Arts and Literacy 8 pm \$15
- ★ Margot Leverett Band
- ★ Steve Dalachinsky with Albey Balgochian, Jane Grenier
Bowery Poetry Club 7 pm
- ★ Glenn Crytzer and his Syncopators with Gordon Au, Carl Majeau, Mitchell Yoshida, Andrew Hall, Rich Levinson
Radeagast Beer Hall 9 pm
- ★ Primordial Jazz Funktet: Maya Azucena, Dan Furman, Miki Hirose, Arun Luthra, Ariel de la Portilla, Luciana Padmore; Shoshana Bush with Deen Anbar, Jerry Devore
Somethin' Jazz Club 7, 9 pm \$10
- ★ Bobby Porcelli Quartet; Paul Francis Trio
The Garage 6, 10:30 pm
- ★ René Marie's Valentine Swing with Kevin Bales, Rodney Jordan, Quentin Baxter
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ Brianna Thomas
- ★ Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore
Village Vanguard 9, 11 pm \$25
Indium 8, 10 pm \$40
Blue Note 8, 10:30 pm \$55
- ★ Cyrille Aimee and The Surreal Band/Birdland 8:30, 11 pm \$30-40
- ★ Sachal Vasandani with Gerald Clayton, Joe Sanders, Johnathan Blake
Jazz Standard 7:30, 9:30 pm \$20
The Bar on Fifth 8 pm
- ★ Antonio Ciacca
- ★ Kathleen Landis, Frank Dain, Saadi Zain
Saint Peter's 1 pm \$10

Thursday, February 16

- ★ Aruán Ortiz Quintet with Noah Preminger, Brad Shepik, Rashaan Carter, Eric McPherson
Comelia Street Café 8:30 pm \$10
- ★ Kris Davis Quintet with Mat Maneri, Ingrid Laubrock, Trevor Dunn, Tom Rainey
The Jazz Gallery 9, 10:30 pm \$20
- ★ Youngjoo Song Trio with Vicente Archer, Kendrick Scott and guest Steve Wilson
The Kitano 8, 10 pm
- ★ Monique Buzzarté; Totem: Bruce Eisenbell, Tom Blancarte, Andrew Drury
The Stone 8, 10 pm \$10
- ★ Ehud Asherie Duo; Waldron Ricks Quartet; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Jason Stewart, Luca Santaniello
Smalls 7:30, 10 pm 1 am \$20
- ★ New American Quartet: Greg Wall, Mitch Schechter, Takashi Otsuka, Jonathon Peretz
The Center for Jewish Arts and Literacy 8:30 pm \$10
- ★ Nobuki Takamen Trio with John Lenis, Yutaka Uchida
Bar Next Door 8:30, 10:30 pm \$12
- ★ Liz Childs Trio with Ed MacEachen, Dan Fabricatore
Studio 100 7 pm
- ★ Vlad Barsky
- ★ Adam Matta
- ★ Kuni Mikami Trio
- ★ Ryan Anselmi Quintet; Randy Johnston Trio
The Garage 6, 10:30 pm
Tutuma Social Club 8:30 pm
- ★ Son de Brooklyn
- ★ René Marie's Valentine Swing with Kevin Bales, Rodney Jordan, Quentin Baxter
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ Brianna Thomas
- ★ Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore
Village Vanguard 9, 11 pm \$25
Indium 8, 10 pm \$40
Blue Note 8, 10:30 pm \$55
- ★ Freda Payne
- ★ David Sanborn
- ★ Cyrille Aimee and The Surreal Band/Birdland 8:30, 11 pm \$30-40
- ★ Sachal Vasandani with Gerald Clayton, Joe Sanders, Johnathan Blake
Jazz Standard 7:30, 9:30 pm \$20
The Bar on Fifth 8 pm
- ★ Antonio Ciacca
- ★ Harlem Speaks: Don Sickler
Jazz Museum in Harlem 6:30 pm

Friday, February 17

- ★ Tim Berne's Snakeoil with Oscar Noriega, Matt Mitchell, Ches Smith
Rubin Museum 7 pm \$20
- ★ Stan Kenton Centennial: Jazz at Lincoln Center Orchestra with guest Lee Konitz
Rose Theatre 8 pm \$30-120
- ★ Kind of Blue to Bitches Brew: Randy Brecker, Tom Harrell, Tim Hagans, Lonnie Plaxico, Billy Drummond
- ★ Tadd Dameron Birthday Celebration with Richard Wyands, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30
- ★ Nilson Matta's Brazilian Voyage with Edsel Gomez, Alex Kautz
The Kitano 8, 10 pm \$25

- ★ Mingus Big Band
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Marion Cowings; Mark Soskin Quartet with Joel Frahm, Jay Anderson, Tim Horner; Spike Wilner
Smalls 7:30, 10 pm 1 am \$20
- ★ Ben Wendel Group with Gerald Clayton, Tigran Hamasyan, Adam Benjamin, Gilad Hekselman, Ben Street, Nate Wood
The Jazz Gallery 9, 10:30 pm \$20
- ★ William Hooker's The Gift with Roy Campbell, Kyoko Kitamura, Mixashawn
BAMCafé 9 pm
Drom 7, 9 pm \$25
- ★ Mika Yoshida/Steve Gadd Duo
The Stone 8, 10 pm \$10
- ★ Viv Corringham/Elliott Sharp; Violet
- ★ Paul Meyers Trio with Leo Traversa, Andy Bey
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Cecile Broche, Kenny Wessel, Joe Fonda, Lou Grassi
The Firehouse Space 8, 9:30 pm \$10
- ★ Jesse Stacken Trio with Eivind Opsvik, Jeff Davis
Bloominddale School of Music 7 pm
- ★ The Complete Works of Thelonious Monk: Jed Distler solo
Comelia Street Café 9, 10:30 pm \$15
- ★ Sarah Manning's Harmonious Creature with Skye Steele, Aram Bajakian, Jerome Jennings
I-Beam 8:30 pm \$10
- ★ Davell Crawford
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Jack Furlong Quartet with Sean Gough, Roy Cumming, John O'Keefe;
- ★ Connie Crothers Quartet with Richard Tabnik, Ken Fillano, Roger Mancuso
Somethin' Jazz Club 7, 9 pm \$10
Cleopatra's Needle 8 pm
- ★ Mike Lattimore Quartet
- ★ Enoch Smith Jr. Trio; Kevin Dorn and the Big 72
The Garage 6, 10:30 pm
- ★ Florencia Gonzalez; Laura Andrea Sax Criollo
Tutuma Social Club 7, 8:30 pm
- ★ René Marie's Valentine Swing with Kevin Bales, Rodney Jordan, Quentin Baxter
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
- ★ Brianna Thomas
- ★ Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$55
- ★ David Sanborn
- ★ Cyrille Aimee and The Surreal Band/Birdland 8:30, 11 pm \$30-40
- ★ Antonio Ciacca
The Bar on Fifth 8 pm

Saturday, February 18

- ★ 6th Annual NolaFunk.com Mardi Gras Ball: Kermit Ruffins and the BBQ Swingers; Bonerama; DJ Cochon de Lait
Hiro Ballroom 8 pm \$35-60
- ★ John McNeil's Urban Legend with Bill McHenry, Steve Cardenas, Matt Penman, Diego Voglino
Comelia Street Café 9, 10:30 pm \$15
- ★ Wycliffe Gordon
- ★ Jessica Lurie Ensemble; Dan Tepfer Trio
92Y/Tribeca 9 pm \$15
- ★ Monk in Motion - The Next Face of Jazz: Emmet Cohen
Tribeca Performing Arts Center 7 pm \$25
- ★ String Surprise: Al Margolis, Julianne Carmey, Nathan Bontrager, James Igenfritz; Broadcloth: Anne Rhodes, Adam Matlock, Nathan Bontrager
The Stone 8, 10 pm \$10
- ★ Kenny Wessel Quartet with Lisa Parrott, Matt Pavolka, Russ Meissner
The Firehouse Space 8, 9:30 pm \$10
- ★ Castle Magic Bass Trio: Santi DeBriano, Essiet Okon Essiet, Harvie S
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ João Guimarães/Will McEvoy; André Matos Quartet with Loren Stillman, Thomas Morgan, Colin Stranahan
I-Beam 8:30, 10 pm \$10
- ★ Carol Sudhalter's Astoria Big Band with Marti Mabin
Sunnyside Reformed Church 7 pm
- ★ Darren Denman with Adam Robinson, Dean Buck, Ben Murphy, Mack Williamson; Tom Csatiari Quartet
Somethin' Jazz Club 5, 7 pm \$10
- ★ Jose Luis Armengot Quintet
Cleopatra's Needle 8 pm
- ★ Tomas Janzon Duo
Garden Café 7 pm
- ★ Timo Vollbrecht; Bichiló
Tutuma Social Club 7, 8:30 pm
- ★ Emily Braden
Shrine 8 pm
- ★ Stan Kenton Centennial: Jazz at Lincoln Center Orchestra with guest Lee Konitz
Rose Theatre 8 pm \$30-120
- ★ Kind of Blue to Bitches Brew: Randy Brecker, Tom Harrell, Tim Hagans, Lonnie Plaxico, Billy Drummond
- ★ Tadd Dameron Birthday Celebration with Richard Wyands, Joe Farnsworth
Smoke 8, 10, 11:30 pm \$30
- ★ Nilson Matta's Brazilian Voyage with Edsel Gomez, Alex Kautz
The Kitano 8, 10 pm \$25
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Mingus Big Band
- ★ Adam Larson Group with Gerald Clayton, Nils Weinhold, Kiyoshi Kitagawa, Jason Burger; Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Jimmy Wormworth; Mark Soskin Quartet with Joel Frahm, Jay Anderson, Tim Horner; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Ben Wendel Group with Gerald Clayton, Tigran Hamasyan, Adam Benjamin, Gilad Hekselman, Ben Street, Nate Wood
The Jazz Gallery 9, 10:30 pm \$20
Knickerbocker Bar and Grill 9:45 pm \$5
- ★ Davell Crawford
- ★ René Marie's Valentine Swing with Kevin Bales, Rodney Jordan, Quentin Baxter
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
- ★ Brianna Thomas
- ★ Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$55
- ★ David Sanborn
- ★ Cyrille Aimee and The Surreal Band/Birdland 8:30, 11 pm \$30-40
- ★ Antonio Ciacca
The Bar on Fifth 8 pm
- ★ Larry Newcomb Trio; Mark Marino Trio
The Garage 12, 6 pm

New Release! New Release! New Release! New Release!

nate wooley — the almond

nate wooley performs at *the stone*, feb. 19

Pogus curates *the stone* february 16-29

other artists include Pauline Oliveros, Monique Buzzarté, Totem, Viv Corringham and Elliott Sharp, Violet, String Surprise, Broadcloth, Gen Ken Montgomery, Doug van Nort, Al Margolis and Katherine Liberovskaya, Dada Frolic, Tom Hamilton, Matthew Ostrowski, Simon Wickham-Smith, Matt Schickele, Mobius Quartet, Travis Johnson, Jill Burton, Cole Lee, Jane Scarpantoni, Ellen Band, Jim Ivy, Triple Point



check
thestonenyc.com
for full schedule



www.pogus.com

Sunday, February 19

- ★ Gen Ken Montgomery; Nate Wooley solo
The Stone 8, 10 pm \$10
- ★ Grant Stewart Quartet with Tardo Hammer, Paul Sikivie, Phil Stewart
Smalls 11 pm \$20
- ★ Cargo Cult: Tomas Ulrich, Rolf Sturm, Michael Bisio
The Firehouse Space 8, 9:30 pm \$10
- ★ Mike Noordzy/David Freeman Imaginary Quartet
Goodbye Blue Monday 9 pm
- ★ Tomoko Omura Quintet with Glenn Zaleski, Gilad Hekselman, Colin Stranahan, Noah Garabedian
Cornelia Street Café 10 pm \$10
- ★ Solos: Thomas Melton, Nicolas Letman-Burtinovic, Fabien Sevilla, Andy Milne, Blaise Siwula, Sten Hostfalt, Cecile Broche
ABC No-Rio 7:30 pm \$5
Walker's 8 pm
Bowery Poetry Club 10 pm
Goodbye Blue Monday 8 pm
- ★ Peter Leitch/Harvie S
★ Creative Arts Orchestra
★ Shayna Dulberger solo
★ Ernie Edwards Trio with Jacob Webb, Nathan Webb and guest Frank Senior
Somethin' Jazz Club 7 pm \$20
- ★ 6th Annual NolaFunk.com Mardi Gras Ball: Kermit Ruffins and the BBQ Swingers; Bonerama; DJ Cochon de Lait
Hiro Ballroom 8 pm \$35-60
- ★ Kind of Blue to Bitches Brew: Randy Brecker, Tom Harrell, Tim Hagans, Lonnie Plaxico, Billy Drummond
★ Mingus Big Band
- ★ René Marie's Valentine Swing with Kevin Bales, Rodney Jordan, Quentin Baxter
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$55
The Bar on Fifth 8 pm
- ★ David Sanborn
★ Antonio Ciacca
★ Thomas Helton/William Parker; Andrea Pensado
Downtown Music Gallery 6 pm
Saint Peter's 5 pm
Blue Note 12:30, 2:30 pm \$24.50
- ★ Dee Daniels
★ Juilliard Jazz Brunch
★ Alexis Cole Trio with Steve LaMattina, Jerry Bruno
North Square Lounge 12:30, 2 pm
- ★ Evan Schwam Quartet; David Coss and Trio; Joe Saylor and Friends
The Garage 11:30 am 7, 11:30 pm

Monday, February 20

- ★ Monty Alexander Harlem-Kingston Express with Hassan Shakur, Obed Calvaire, Karl Wright, Joshua Thomas, Courtney Pantton, Earl Appleton, Andy Bassford and guest Ernest Ranglin
★ Butch Morris Conduction
★ Mingus Orchestra
★ Jenny Scheinman's Mischief & Mayhem with Nels Cline, Todd Sickafoose, Jim Black
Le Poisson Rouge 7:30 pm \$18
- ★ Eric Reed and The University of Wyoming Jazz Ensemble
Dizzy's Club 7:30, 9:30 pm \$20
- ★ Romain Collin Trio; Ari Hoenig Group with Tigran Hamasyan, Gilad Hekselman, Chris Tordini; Spencer Murphy
Smalls 7:30, 10 pm 1 am \$20
- ★ Nate Birkey Quartet with Jim Ridi, Bill Moring, Marko Marcinko
55Bar 7 pm
- ★ Sara Serpa Group with André Matos, Kris Davis, Matt Brewer, Tommy Crane; Avram Fefer Group with Shanir Blumenkranz, Chad Taylor
Clemente Soto Velez Cultural Center 7:30 pm \$20
- ★ Peter Eldridge/Matt Aronoff Duo
★ Steve Kirby
★ Camila Meza
★ Howard Williams Jazz Orchestra; Kenny Shanker Quartet
The Garage 7, 10:30 pm

Tuesday, February 21

- ★ Enrico Rava Quintet with Gianluca Petrella, Giovanni Guidi, Gabriele Evangelista, Fabrizio Serra
Birdland 8:30, 11 pm \$30-40
- ★ Monty Alexander Triple Threat with Russell Malone, Christian McBride
Blue Note 8, 10:30 pm \$35
- ★ Amir ElSaffar Two Rivers Ensemble with Ole Mathisen, Tareq Abboushi, Zafer Tawil, Carlo DeRosa, Tyshawn Sorey
Jazz Standard 7:30, 9:30 pm \$20
- ★ Cyrus Chestnut Quartet with Stacy Dillard, Dezron Douglas, Neil Smith
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ Melissa Aldana Quintet
★ Fabian Almazan Trio with Linda Oh, Henry Cole
Village Vanguard 9, 11 pm \$25
Idium 8, 10 pm \$25
NYC Bahai Center 8, 9:30 pm \$15
- ★ Kevin Hays Trio with Rob Jost, Greg Joseph; Ken Fowser/Behn Gillece Jam
Smalls 8:30, 11:30 pm \$20
- ★ Marika Hughes and Bottom Heavy with Kyle Sanna, Fred Cash, Charlie Burnham, Tony Mason
Joe's Pub 9:30 pm \$15
- ★ Ryan Keberle and Catharsis with Mike Rodriguez, Jorge Roeder, Eric Doob
Barbès 7 pm \$10
- ★ Arthur Vint Quartet with Matt Vashlishan, Jesse Elder, Steve Whipple;
Eric Burns Quintet with Rich Perry, Chris Pattishall, Adrian Moring, Arthur Vint
Cornelia Street Café 8:30, 10 pm \$10
- ★ BasseyJane: Albey Balgochian/Jane Grenier B.
5C Café 7 pm \$10
- ★ Doug van Nort, Al Margolis, Katherine Liberovskaya; Dada Frolic
The Stone 8, 10 pm \$10
Antibes Bistro 7:30 pm
Bella Luna 8 pm
The Kitano 8 pm
- ★ Mark Capon Trio
★ Jack Wilkins/Harvie S
★ Chris Ziemba solo
- ★ Darrell Smith Trio with Santiago Vasquez, Peter Yuskauskas; Armina Figarova Sextet with Bart Platteau, Marc Mommaas, Ernie Hammes, Jeroen Vierdag, Chris Strik
Somethin' Jazz Club 7, 9 pm \$10
- ★ Lou Caputo Not So Big Band; David Baron Quartet
The Garage 7, 10:30 pm
The Bar on Fifth 8 pm
St. Paul's Chapel 6:30 pm
- ★ Steve Kirby
★ Robert Silverman solo

Wednesday, February 22

- ★ Warren Wolf Quartet with Kris Funn, Allyn Johnson, Billy Williams
Jazz Standard 7:30, 9:30 pm \$20
- ★ Hendrik Meurkens Quartet with Misha Tsiganov, Gustavo Amarante, Adriano Santos
The Kitano 8, 10 pm
- ★ Bill Goodwin Group with Adam Niewood, Orrin Evans, Evan Gregor; Eden Ladin Group
Smalls 8:30, 11:30 pm \$20
Joe's Pub 9:30 pm \$15
- ★ Theo Bleckmann/Michael Wolny
★ Bill O'Connell's Triple Play Plus Three
Zinc Bar 9, 10:30 pm 12 am \$15
- ★ Jostein Gulbrandsen Trio with Ike Sturm, Ronen Itzik
Cornelia Street Café 8:30 pm \$10
- ★ Rafiq Bhatia 4tet with Jeremy Viner, Jackson Hill, Alex Ritz
Seeds 8:30 pm \$10
- ★ Tom Hamilton solo; Matthew Ostrowski
The Stone 8, 10 pm \$10
Brooklyn Lyceum 8, 9:30 pm \$10
- ★ Pablo Masis
★ Speaking Tube: Pascal Niggenkemper, Elie Sorbsel, Frantz Lorient; Ben Syversen's Cracked Vessel with Xander Naylor, Jeremy Gustin; YYZ: Yoni Kretzmer, Yoni Halevy, Zack Lober
The Backroom 8 pm
- ★ Tantsshoyz Yiddish Dance Party
★ Samoa Wilson with Matthew Berlin; Alexis Parsons with Frank Kimbrough
Somethin' Jazz Club 7, 9 pm \$10
- ★ Yaacov Mayman Quartet; Dylan Meek Trio
The Garage 6, 10:30 pm
- ★ Enrico Rava Quintet with Gianluca Petrella, Giovanni Guidi, Gabriele Evangelista, Fabrizio Serra
Birdland 8:30, 11 pm \$30-40

- ★ Monty Alexander Triple Threat with Russell Malone, Christian McBride
Blue Note 8, 10:30 pm \$35
- ★ Cyrus Chestnut Quartet with Stacy Dillard, Dezron Douglas, Neil Smith
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ Melissa Aldana Quintet
★ Fabian Almazan Trio with Linda Oh, Henry Cole
Village Vanguard 9, 11 pm \$25
The Bar on Fifth 8 pm
- ★ Steve Kirby

Thursday, February 23

- ★ Jim Black Trio with Teddy Klausner, Chris Tordini
Cornelia Street Café 8:30 pm \$10
- ★ Monty Alexander Uplift! with Hassan Shakur, Herlin Riley and guest Dr. Lonnie Smith
Blue Note 8, 10:30 pm \$40
- ★ Tribute to the Grant Green - Sonny Clark Blue Note Sessions: Bob DeVos Quartet with Don Friedman, Mike McGuirk, Steve Johns
The Kitano 8, 10 pm
- ★ Luis Perdomo Trio with Hans Glawischning, Johnathan Blake
Jazz Standard 7:30, 9:30 pm \$20
- ★ Terry Waldo; Lafayette Harris Group with Jazzmeia Horn, Antoine Drye, George Delancy, Will Terrill; Josh Evans Group
Smalls 7:30, 10 pm 1 am \$20
- ★ Simon Wickham-Smith; Matthew Schickele
The Stone 8, 10 pm \$10
- ★ Ayn Sof Arkestra and Bigger Band The Center for Jewish Arts and Literacy 8:30 pm \$10
- ★ Roman Filiu Quartet with David Virelles, Marcus Gilmore
The Jazz Gallery 9, 10:30 pm \$15
- ★ Ed Maceachen Trio with Aidan O'Donnell, Eliot Zigmund
Bar Next Door 8:30, 10:30 pm \$12
- ★ Beat Kaestli and Friends with Clarice Assad, Elisabeth Lohninger, Melissa Stylianou; Rachel Eckroth with Mimi Jones, Shirazette Tinnin
Somethin' Jazz Club 7, 9 pm \$10
Cleopatra's Needle 7 pm
- ★ Nat Harris Organ
★ Champion Fulton Trio; Alan Chabert Trio
The Garage 6, 10:30 pm
Tutuma Social Club 7, 8:30 pm
- ★ Alex Sugerman; Karikatura
★ Enrico Rava Quintet with Gianluca Petrella, Giovanni Guidi, Gabriele Evangelista, Fabrizio Serra
Birdland 8:30, 11 pm \$30-40
- ★ Cyrus Chestnut Quartet with Stacy Dillard, Dezron Douglas, Neil Smith
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11 pm \$10
- ★ Melissa Aldana Quintet
★ Fabian Almazan Trio with Linda Oh, Henry Cole
Village Vanguard 9, 11 pm \$25
The Bar on Fifth 8 pm
- ★ Steve Kirby

Friday, February 24

- ★ Mario Pavone Mythos Sextet with Tony Malaby, Dave Ballou, Craig Taborn, Philippe Cretien, Gerald Cleaver
★ Dianne Reeves
★ Benny Green Trio with Peter Washington, Kenny Washington
Jazz Standard 7:30, 9:30, 11:30 pm \$30
The Kitano 8, 10 pm \$25
- ★ Amy London Quartet
★ Jazz Meets Flamenco: Doug Wamble; Niño Josele
Allen Room 7:30, 9:30 pm \$55-65
- ★ David Berkman Quartet with Tom Harrell, Ed Howard, Victor Lewis
Smoke 8, 10, 11:30 pm \$30
- ★ Ken Filiano's Quantum Entanglements with Michael Attias, Ingrid Laubrock, Michael TA Thompson and guest Kenny Wessel
The Firehouse Space 8, 9:30 pm \$10
- ★ Hayes Greenfield/Roger Rosenberg Band with Dean Johnson, Adam Nussbaum; Jonathan Kreisberg Group with Will Vinson, Colin Stranahan; Ned Goold Trio
Smalls 7:30, 10 pm 1 am \$20
- ★ Kaleidoscope Trio: Freddie Bryant with Patrice Blanchard, Willard Dyson
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ O'Farill Brothers Band
★ Mobius Quartet: James Coleman, Derek Hoffend, Tom Plsek, Jed Speare; Travis Johnson, Jill Burton, Cole Lee, Jane Scarpantoni
The Stone 8, 10 pm \$10
Roulette 8 pm \$15
Zinc Bar 7 pm
Nublu 11:30 pm
Drom 7:30 pm \$15
- ★ Audrey Chen
★ Tine Bruhn
★ Underground Horns
★ Mr. Ho's Orchestrotica
★ Stephanie Chou with Gian Tomatore, Glenn Zaleski, Zack Lober, Andy Lin
Drom 9 pm \$15
- ★ Davell Crawford
★ Brian O'Neill; Kristen Lee Sergeant with David Budway, Joris Teepe
Somethin' Jazz Club 7, 9 pm \$10
Cleopatra's Needle 8 pm
- ★ William Spaulding Quartet
★ Dave Kain Group; Kevin Dom and the Big 72
The Garage 6, 10:30 pm
Tutuma Social Club 7, 8:30 pm
Shrine 8 pm
- ★ Laura Brunner; John Benitez
★ David Caldwell-Mason Trio
★ Monty Alexander Uplift! with Hassan Shakur, Herlin Riley and guest Pat Martino
Blue Note 8, 10:30 pm \$40
- ★ Enrico Rava Quintet with Gianluca Petrella, Giovanni Guidi, Gabriele Evangelista, Fabrizio Serra
Birdland 8:30, 11 pm \$30-40
- ★ Cyrus Chestnut Quartet with Stacy Dillard, Dezron Douglas, Neil Smith
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
- ★ Melissa Aldana Quintet
★ Fabian Almazan Trio with Linda Oh, Henry Cole
Village Vanguard 9, 11 pm \$25
The Bar on Fifth 8 pm
- ★ Steve Kirby

Saturday, February 25

- ★ Randy Weston African Rhythms Orchestra Celebrates James Reese Europe and the Harlem Hellfighters with TK Blue, Alex Blake, Neil Clarke, Howard Johnson, Vincent Ector, Ayodele Ankhatawi Maakheru, Robert Trowers
Tribeca Performing Arts Center 8 pm \$35-55
Cornelia Street Café 9, 10:30 pm \$15
Flushing Town Hall 8 pm \$40
- ★ Dave Liebman/Richie Beirach
★ Barry Harris Trio and Jazz Chorus
★ Don Byron New Gospel Quintet with DK Dyson, Xavier Davis, Brad Jones, Pheeroan Aklaft
★ Tony Malaby, Angelica Sanchez, Tom Rainey
Miller Theatre 8 pm \$25
I-Beam 8:30 pm \$10
- ★ Monty Alexander's Ivory & Steel with Othello Molineaux, Etienne Charles, Hassan Shakur, Obed Calvaire, Robert Thomas Jr.
Blue Note 8, 10:30 pm \$35
- ★ The Nu Band: Roy Campbell Jr., Mark Whitecage, Joe Fonda, Lou Grassi
The Firehouse Space 8, 9:30 pm \$10
- ★ Reggie Woods Dexter Gordon Tribute
Sistas' Place 9, 10:30 pm \$25
- ★ Myra Melford's Snowy Egret with Ron Miles, Liberty Ellman, Stormy Takeishi, Tyshawn Sorey, Oguri
The Jazz Gallery 9, 10:30 pm \$20
- ★ Rashied Ali Tribute Band: Lawrence Clark, Josh Evans, Greg Murphy, Joris Teepe
Drom 9 pm \$20
- ★ Gerry Gibbs and Bitches Brew
★ Rick Stone Trio with Marco Panascia, Tom Pollard
Creole 7:30, 9 pm \$20
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Ellen Band/Yael Acher; Jim Ivy's The Fortune with Keaton Orsborn, Lucy Bonk, Travis Johnson, John Ajac, Mario Schambon
The Stone 8, 10 pm \$10
- ★ Fredrick Levore with Billy Buss, Lou Rainone, Paul Beaudry, Steve Johns; Walter Kemp III with Efferin Fuse, Bernard Kunz, Tim Webb, Andre Killian
Somethin' Jazz Club 7, 9 pm \$10
- ★ Satchamo Jihye Park Quartet
★ Lívio Almeida; Bichiló with Gaby Hayre
Cleopatra's Needle 8 pm
Tutuma Social Club 7, 8:30 pm
Rose Theatre 8 pm \$30-120
- ★ Dianne Reeves

- ★ Benny Green Trio with Ben Wolfe, Kenny Washington
Jazz Standard 7:30, 9:30, 11:30 pm \$30
The Kitano 8, 10 pm \$25
- ★ Amy London Quartet
★ Jazz Meets Flamenco: Doug Wamble; Niño Josele
Allen Room 7:30, 9:30 pm \$55-65
Smoke 8, 10, 11:30 pm \$30
- ★ David Berkman Quartet with Tom Harrell, Ed Howard, Victor Lewis
Smoke 8, 10, 11:30 pm \$30
- ★ Jordan Young Group with Brian Charette, Joe Sucato; Pete Malinverni Trio with Todd Coolman, Eliot Zigmund; Jonathan Kreisberg Group with Will Vinson, Colin Stranahan; Eric Wyatt
Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Davell Crawford
★ Enrico Rava Quintet with Gianluca Petrella, Giovanni Guidi, Gabriele Evangelista, Fabrizio Serra
Birdland 8:30, 11 pm \$30-40
- ★ Cyrus Chestnut Quartet with Stacy Dillard, Dezron Douglas, Neil Smith
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
Dizzy's Club 12:45 am \$20
- ★ Melissa Aldana Quintet
★ Fabian Almazan Trio with Linda Oh, Henry Cole
Village Vanguard 9, 11 pm \$25
The Bar on Fifth 8 pm
- ★ Steve Kirby
★ Dennis Luxion/Michael Raynor Quartet
Dizzy's Club 12:30 pm
- ★ Marsha Heydt Quartet; Michika Fukumori Trio; Virginia Mayhew Quartet
The Garage 12, 6, 10:30 pm

Sunday, February 26

- ★ Monty Alexander's A Night at Jilly's with guests Dee Dee Bridgewater, Freddie Cole
Blue Note 8, 10:30 pm \$40
Idium 8, 10 pm \$27.50
- ★ Marc Ribot's Really The Blues
★ Pauline Oliveros; Triple Point: Pauline Oliveros, Jonas Braasch, Doug Van Nort
The Stone 8, 10 pm \$10
- ★ Tyler Mitchell Group with Josh Evans, Eric Wyatt, Spike Wilner, Jason Brown
Smalls 11 pm \$20
- ★ Terrence McManus solo; Jill Burton solo and with guests
ABC No-Rio 7:30 pm \$5
- ★ Speaking Tube: Pascal Niggenkemper, Elie Sorbsel, Frantz Lorient; Minerva: JP Schlegelmilch, Pascal Niggenkemper, Carlo Costa
The Firehouse Space 8:30, 9:30 pm \$5
- ★ Peter Leitch/Sean Smith
★ Shayna Dulberger solo
★ Rubens Salles
★ Tony Malaby, Angelica Sanchez, Tom Rainey
Walker's 8 pm
Goodbye Blue Monday 8 pm
Somethin' Jazz Club 7 pm \$10
I-Beam 8:30 pm \$10
- ★ Benny Green Trio with Peter Washington, Kenny Washington
Jazz Standard 7:30, 9:30 pm \$25
- ★ Cyrus Chestnut Quartet with Stacy Dillard, Dezron Douglas, Neil Smith
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Fabian Almazan Trio with Linda Oh, Henry Cole
Village Vanguard 9, 11 pm \$25
The Bar on Fifth 8 pm
- ★ Antonio Ciacca
★ Francois Grillot, Catherine Sikora, Roy Campbell, Jay Rosen
Downtown Music Gallery 6 pm
- ★ Ryan Keberle and Catharsis with Mike Rodriguez, Jorge Roeder, Eric Doob
Saint Peter's 5 pm
- ★ Connie Crothers/David Amer
★ DIVA Jazz Trio: Sherrie Maricle, Tomoko Ohno, Noriko Ueda
The Firehouse Space 3 pm \$10
Blue Note 12:30, 2:30 pm \$24.50
- ★ Roz Corral Trio with Dave Stryker
★ Jazz Kids! with Amy Cervini
★ Iris Omig Quartet; David Coss and Trio; Nobuki Takamen
North Square Lounge 12:30, 2 pm
55Bar 2 pm \$5
The Garage 11:30 am 7, 11:30 pm

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ORLANDO LE FLEMING

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FRED HERSCH TRIO
JOHN HEBERT - ERIC McPHERSON

★ FEBRUARY 14TH - FEBRUARY 19TH ★
MARK TURNER QUARTET
AVISHAI COHEN - JOE MARTIN - MARCUS GILMORE

★ FEBRUARY 21ST - FEBRUARY 26TH ★
FABIAN ALMAZAN TRIO
LINDA OH - HENRY COLE

★ FEBRUARY 28TH - MARCH 4TH ★
KURT ROSENWINKEL QUARTET
AARON PARKS - ERIC REVIS - JUSTIN FAULKNER

MONDAY NIGHTS ARE RESERVED FOR THE VANGUARD JAZZ ORCHESTRA
MONDAY THRU SUNDAY 9PM & 11PM
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Monday, February 27

- ★Monty Alexander '76 Montreux Trio with John Clayton, Jeff Hamilton
Blue Note 8, 10:30 pm \$40
- ★Butch Morris Conduction
The Stone 9pm \$10
- ★Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- ★Robert Rodriguez Trio with Matt Brewer, Marcus Gilmore
Dizzy's Club 7:30, 9:30 pm \$20
- ★Craig Harris with Richard Fairfax, Jay Rodriguez, James Stewart, Eddie Allen, Shareef Clayton, Pete Drungel, Tony Lewis
Dwyer Cultural Center 8:30, 10 pm \$10
- ★Glenn Zaleski solo; Ari Hoenig Group with Shai Maestro, Gilad Hekselman, Orlando Le Fleming; Spencer Murphy
Smalls 7:30, 10 pm 1 am \$20
- ★Joris Teepe
The Bar on Fifth 8 pm
- ★Organik Vibe Trio: Dave Samuels, Ron Oswanski, Marko Marcinko
55Bar 9:30 pm
- ★IMP Trio: Mossa Bildner, Daniel Carter, Charlie Rauh; Pyeng Threadgill's Of the Air Trio with John Shannon, Evan Pazner; Ras Moshe Group with Fay Victor, Dave Ross, Larry Roland, Michael Guilford
Clemente Soto Velez Cultural Center 7:30 pm \$20
- ★Douglas Bradford's Atlas Obscura
Sycamore 9:30 pm \$10
- ★Mike Webster's Leading Lines
Tea Lounge 9, 10:30 pm
- ★Daniela Schaechter Trio with Hendrik Meurkens, Nilson Matta
Bar Next Door 8:30, 10:30 pm \$12
- ★Gino Sitson's Vocello
Zinc Bar 7 pm \$8
- ★Teymur Phell Band with Lionel Cordew
Somethin' Jazz Club 10 pm \$20
- ★Howard Williams Jazz Orchestra; David Caldwell Mason Trio
The Garage 7, 10:30 pm

Tuesday, February 28

- ★Matt Wilson Arts & Crafts Quartet with Terell Stafford, Gary Versace, Martin Wind
Dizzy's Club 7:30, 9:30 pm \$30
- ★Juilliard Jazz Ensemble
Dizzy's Club 11 pm \$10
- ★Matthew Shipp Trio with Michael Bisio, Whit Dickey
Jazz Standard 7:30, 9:30 pm \$20
- ★Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner
Village Vanguard 9, 11 pm \$25
- ★John Pizzarelli
Birdland 8:30, 11 pm \$30-40
- ★Robert Glasper Experiment with guests
Highline Ballroom 9 pm \$40
- ★Bryan Eubanks; Sarah Weaver with Robert Dick, Jane Ira Bloom, Ned Rothenberg, Dave Taylor, Miya Masaoka, Ursei Schlicht, Satoshi Takeishi
The Stone 8, 10 pm \$10
- ★Ergo: Brett Sroka, Bryan Reeder, Shawn Baltazor; Jake Saslow Quintet with Mike Moreno, Fabian Almazon, Jochen Rueckert
Comelia Street Café 8:30, 10 pm \$10
- ★The Wee Trio; Joel Frahm Trio; Danny Fox Trio
Le Poisson Rouge 10 pm
- ★Jared Gold Trio with Dave Stryker, McClenty Hunter; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel
Smalls 8:30, 11:30 pm \$20
- ★Dred Scott Trio
Rockwood Music Hall 12 am
- ★Jack Wilkins/Tom Dempsey
Bella Luna 8 pm
- ★Chris Ziemba solo
The Kitano 8 pm
- ★Michel Reis Quartet
Somethin' Jazz Club 9 pm \$10
- ★Scot Albertson/David Pearl
Toni Jazz 9 pm \$10
- ★Cecilia Coleman Big Band; Josh Lawrence Quartet
The Garage 7, 10:30 pm
- ★Monty Alexander '76 Montreux Trio with John Clayton, Jeff Hamilton
Blue Note 8, 10:30 pm \$40
- ★Joris Teepe
The Bar on Fifth 8 pm

Wednesday, February 29

- ★Ted Brown Quartet with Michael Kanan, Murray Wall, Taro Okamoto
The Kitano 8, 10 pm
- ★Sandy Stewart/Bill Charlap with Harry Allen, Peter Washington, Kenny Washington
92nd Street Y 8 pm \$70
- ★Donny McCaslin; Adam Rogers' DICE with Fima Ephron, Nate Smith
92Y Tribeca 8 pm \$15
- ★Gerry Mulligan Tribute: Gary Smulyan and the Juilliard Jazz Orchestra
Juilliard School Peter Jay Sharp Theater 8 pm
- ★Monty Alexander Meets Robbie Shakespeare, Sly Dunbar with guest Ernest Ranglin
Blue Note 8, 10:30 pm \$45
- ★Mossa Bildner's TS Eliot Project with Ken Filiano, Mercedes Figueras, Charlie Rauh, Christine Bard
Comelia Street Café 6 pm
- ★Be-Bop to Free Bop: Jack Wilkins, Jay Clayton, Shelia Jordan, Cameron Brown
Comelia Street Café 8:30 pm \$10
- ★Ohad Talmor Tziour with Miles Okazaki, Dan Weiss; Román Filitú Group
Seeds 8:30, 10 pm \$10
- ★Russ Spiegel Jazz Orchestra with Craig Yaremkó, Justin Wood, Tim Armacost, Russ Nolan, Frank Basile, Colin Brigstocke, James Smith, Miki Hirose, Andy Gravish, Sara Jacovino, Andy Hunter, Nick Finzer, Brandon Moodie, Mike Eckroth, Yoshi Waki, Scott Neumann, Rogerio Boccato, Tammy Scheffer
Zinc Bar 7 pm
- ★Joel Holmes Group with Josh Evans, Dezon Douglas; Melissa Aldana Group with Gordon Au, Nir Felder, Joseph Lepore, Ross Pederson
Smalls 8:30, 11:30 pm \$20
- ★i'd m thftt able, AJ Cornell, Emilie Mouchous; Häßliche Luftmasken: Nick Didkovsky, Josh Lopes, Jesse Krakow, Keith Abrams
The Stone 8, 10 pm \$10
- ★The Awakening Orchestra
Brooklyn Lyceum 8, 9:30 pm \$10
- ★Nick Moran Trio; Austin Walker Trio
The Garage 6, 10:30 pm
- ★Matt Wilson Arts & Crafts Quartet with Terell Stafford, Gary Versace, Martin Wind
Dizzy's Club 7:30, 9:30 pm \$30
- ★Juilliard Jazz Ensemble
Dizzy's Club 11 pm \$10
- ★Matthew Shipp Trio with Michael Bisio, Whit Dickey
Jazz Standard 7:30, 9:30 pm \$20
- ★Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner
Village Vanguard 9, 11 pm \$25
- ★John Pizzarelli
Birdland 8:30, 11 pm \$30-40
- ★Joris Teepe
The Bar on Fifth 8 pm
- ★Art Baron/Lew Soloff
Saint Peter's 1 pm \$10

REGULAR ENGAGEMENTS

- MONDAYS
- ★Tom Abbott Big Bang Big Band Swing 46 8:30 pm
 - ★Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
 - ★Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$125
 - ★Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
 - ★Sedric Choukroun and The Brasilieros Chez Lola 7:30 pm
 - ★Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
 - ★Joel Forrester solo Brandy Library 8 pm
 - ★George Gee Swing Orchestra Gospel Uptown 8 pm
 - ★Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
 - ★Grove Street Stompers Arthur's Tavern 7 pm
 - ★JFA Jazz Jam Local 802 7 pm
 - ★Mike Kanan Bar Henry 7:30 pm
 - ★Long Island City Jazz Alliance Jam Session Domaine 8 pm
 - ★Roger Lent Trio Jam Cleopatra's Needle 8 pm \$10
 - ★Iris Ornig Jam Session The Kitano 8 pm
 - ★Les Paul Trio with guests Iridium 8, 10 pm \$35
 - ★Ian Rapien's Spectral Awakenings Jazz Groove Session Rhythm Splash 9 pm
 - ★Stan Rubin All-Stars Charley O's 8:30 pm
 - ★Smoke Big Band; John Farnsworth Quartet Smoke 7, 9, 10:30 pm
 - ★Sugar Hill Quartet or Eric Wyatt Lenox Lounge 9:30 pm \$10
 - ★Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- TUESDAYS
- ★Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU))
 - ★Bill Campbell and Friends Bar Next Door 8 pm \$12
 - ★Evolution Series Jam Session Zinc Bar 11 pm
 - ★Irving Fields Nino's Tuscany 7 pm (ALSO WED-SUN)
 - ★George Gee Swing Orchestra Swing 46 8:30 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
 - ★Sandy Jordan and Larry Luger Trio Notaro 8 pm
 - ★Mike LeDonne Quartet; Jason Marshall Quartet Smoke 7, 9, 10:30, 11:30 pm
 - ★Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
 - ★Iris Ornig Quartet Crooked Knife 7 pm
 - ★Bryn Roberts solo or Adam Birnbaum solo Bar Henry 7:30 pm
 - ★Annie Ross The Metropolitan Room 9:30 pm \$25
 - ★Robert Rucker Trio Jam Cleopatra's Needle 8 pm \$10
 - ★Slavic Soul Party Barbès 9 pm \$10
- WEDNESDAYS
- ★Melissa Aldana Trio Caffè Vivaldi 9:30 pm
 - ★Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
 - ★Bill Cantrall Trio 718 Restaurant 8:30 pm
 - ★Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
 - ★Mosaic; Sam Raderman Quartet Smoke 7, 9, 10:30, 11:30 pm
 - ★Walter Fischbacher Trio Water Street Restaurant 8 pm
 - ★Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
 - ★Jake K. Leckie Trio Kif Bistro 8 pm
 - ★Les Kurz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 pm \$10
 - ★Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
 - ★Guillaume Laurent Trio Bar Tabac 7 pm
 - ★Jed Levy and Friends VINO di VINO Wine Bar 7:30 pm (ALSO FRI)
 - ★Nat Lucas Organ Trio Lenox Lounge 8 pm \$3
 - ★Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
 - ★Alex Obert's Hollow Bones Via Della Pace 10 pm
 - ★David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
 - ★Stan Rubin Big Band Swing 46 8:30 pm
 - ★David Schnug Papa's Gino's Restaurant 8:30 pm
 - ★Alex Terrier Trio Antibes Bistro 7:30 pm
 - ★Vocal Wednesdays Zeb's 8 pm
 - ★Justin Wert/Corcoran Holt Benoit 7 pm
 - ★Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm
 - ★Jordan Young Group Bflat 8:30 pm
- THURSDAYS
- ★Jason Campbell Trio Perk's 8 pm
 - ★Sedric Choukroun Brasserie Julienne 7:30 pm (ALSO FRI, SAT)
 - ★Jon Davis solo or • Bryn Roberts solo Bar Henry 7:30 pm
 - ★JaRon & Emme One Fish Two Fish 7:30 pm
 - ★Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
 - ★Latin Jazz Jam Nuyorican Poets Café 9 pm
 - ★Gregory Generet; Jazz Meets HipHop Smoke 7, 9, 10:30, 11:30 pm
 - ★Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)
- FRIDAYS
- ★Greg Bandy and The Unsung Heroes Lenox Lounge 12 am
 - ★The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
 - ★Deep Pedestrian Sintir 8 pm
 - ★Charles Downs' Centipede The Complete Music Studio 7 pm
 - ★Gerry Eastman's Quartet Williamsburg Music Center 10 pm
 - ★Ken Fowser Quintet Smoke 12:30 am
 - ★Greg Lewis Organ Trio Night of the Cookers 10 pm
 - ★Kengo Nakamura Trio Club A Steakhouse 11 pm
 - ★Brian Newman Quartet Duane Park 10:30 pm
 - ★Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
 - ★Brandon Sanders Trio Londer's 8, 9, 10 pm (ALSO SAT)
 - ★Bill Saxton and Friends Bill's Place 9, 11 pm \$15
 - ★Grant Stewart Trio Bar Henry 10 pm
- SATURDAYS
- ★Candy Shop Boys Duane Park 8, 10:30 pm
 - ★Jesse Elder/Greg Ruggiero Rothmann's 6 pm
 - ★Joel Forrester solo Indian Road Café 11 am
 - ★Guillaume Laurent/Luke Franco Casaville 1 pm
 - ★Johnny O'Neal Smoke 12:30 am
 - ★Skye Jazz Trio Jack 8:30 pm
 - ★Michelle Walker/Nick Russo Anyway Café 9 pm
 - ★Bill Wurtzel Duo Henry's 12 pm
- SUNDAYS
- ★Bill Cantrall Trio Crescent and Vine 8 pm
 - ★Barbara Carroll/Jay Leonhart Algonquin Oak Room 1 pm
 - ★Marc Devine Trio TGIFriday's 6 pm
 - ★Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
 - ★Marjorie Eliot/Rudell Drears/Sedric Choukroun Parlor Entertainment 4 pm
 - ★Sean Fitzpatrick and Friends Ra Café 1 pm
 - ★Joel Forrester solo Grace Gospel Church 11 am
 - ★Nancy Goudinaki's Trio Kellari Taverna 12 pm
 - ★Enrico Granafai solo Sora Lella 7 pm
 - ★Noah Haidu Jam Cleopatra's Needle 8 pm \$19
 - ★Annette St. John; Carolyn; Jason Teborek Smoke 11:30 am, 7, 11:30 pm
 - ★Lafayette Harris Lenox Lounge 7 pm \$10
 - ★Stan Killian Trio Ocean's 8 8:30 pm
 - ★Bob Kindred Group Café Loup 12:30 pm
 - ★Alexander McCabe Trio CJ Cullens Tavern 5 pm
 - ★Junior Mance/Hide Tanaka Café Loup 6:30 pm
 - ★Peter Mazza Bar Next Door 8 pm \$12
 - ★Tony Middleton Trio The Kitano 11 am
 - ★Arturo O'Farrill Afro-Latin Jazz Orchestra Birdland 9, 11 pm \$30
 - ★Lu Reid Jam Session Shrine 4 pm
 - ★Vocal Open Mic; Ruth Brisbane; Johnny O'Neal solo Smalls 4, 7:30, 9:30 pm
 - ★Rose Rusciani Alor 11 am
 - ★Rose Rutledge Trio Ardesia Wine Bar 6:30 pm
 - ★Annette St. John and Trio Smoke 11:30 am, 1, 2:30 pm
 - ★Secret Architecture Caffè Vivaldi 9:45 pm
 - ★Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
 - ★Cidinho Teixeira Zinc Bar 10, 11:30 1 am
 - ★Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
 - ★Brian Woodruff Jam Blackbird's 9 pm

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EHUD ASHERIE TRIO
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THURS. FEBRUARY 2
VLADIMIR SHAFRANOV TRIO
WITH SPECIAL GUEST LENA BLOCH
VLADIMIR SHAFRANOV, PUTTER SMITH
MARK FERBER, LENA BLOCH

FRI. & SAT. FEBRUARY 3 & 4
MARC COPLAND TRIO
MARC COPLAND, DOUG WEISS
BILL STEWART
\$25 COVER + \$15 MINIMUM

WED. FEBRUARY 8
AMINA FIGAROVA TRIO
AMINA FIGAROVA, MARTIN WIND
TIM HORNER

THURS. FEBRUARY 9
NOAH PREMINGER QUARTET
NOAH PREMINGER, FRANK KIMBROUGH
MATT CLOHESY, MATT WILSON

FRI. & SAT. FEBRUARY 10 & 11
MARK SHERMAN QUINTET
MARK SHERMAN, JERRY BERGONZI
ALLEN FARNHAM, DEAN JOHNSON
TIM HORNER
\$25 COVER + \$15 MINIMUM

WED. FEBRUARY 15
DEANNA KIRK QUARTET
CD RELEASE EVENT
"LOST IN LANGUID LOVE SONGS"
DEANNA KIRK, HARRY ALLEN
JOHN DI MARTINO, NEAL MINER

THURS. FEBRUARY 16
YOUNGJOO SONG TRIO
WITH SPECIAL GUEST STEVE WILSON
CD RELEASE EVENT "TALE OF A CITY"
YOUNGJOO SONG, VICENTE ARCHER
KENDRICK SCOTT, STEVE WILSON

FRI. & SAT. FEBRUARY 17 & 18
NILSON MATT
BRAZILIAN VOYAGE
NILSON MATT, ESEL GOMEZ, ALEX KAUTZ
\$25 COVER + \$15 MINIMUM

WED. FEBRUARY 22
HENDRIK MEURKENS
QUARTET
HENDRIK MEURKENS, MISHA TSIGANOV
GUSTAVO AMARANTE, ADRIANO SANTOS

THURS. FEBRUARY 23
BOB DEVOS QUARTET
TRIBUTE TO THE GRANT GREEN
SONNY CLARK BLUE NOTE SESSIONS
BOB DEVOS, DON FRIEDMAN
MIKE MCGUIRK, STEVE JOHNS

FRI. & SAT. FEBRUARY 24 & 25
AMY LONDON QUARTET
AMY LONDON, ARTURO O'FARRILL
SANTI DEBRIANO, TIM HORNER
\$25 COVER + \$15 MINIMUM

WED. FEBRUARY 29
TED BROWN QUARTET
TED BROWN, MICHAEL KANAN
MURRAY WALL, TARO OKAMOTO

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- **718 Restaurant** 35-01 Ditmars Boulevard (718-204-5553) Subway: N, Q to Ditmars [www.718restaurant.com](#)
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- **ABC No-Rio** 156 Rivington Street (212-254-3697)
Subway: J,M,Z to Delancey Street [www.abcnorio.org](#)
- **Allen Room** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Alor Café** 2110 Richmond Road, Staten Island (718-351-1101)
[www.alorcafe.com](#)
- **Algonquin Oak Room** 59 W. 44th Street between 5th and 6th Avenues (212-840-6800) Subway: B, D, F, M, 7 to 42nd Street [www.algonquinhotel.com](#)
- **American Folk Art Museum** 45 W 53rd Street (212-265-1040)
Subway: E to 53rd Street [www.folkartmuseum.org](#)
- **An Beal Bocht Café** 445 W. 238th Street
Subway: 1 to 238th Street [www.anbealbochtcafe.com](#)
- **Antibes Bistro** 112 Suffolk Street (212-533-6088)
Subway: J, Z to Essex Street [www.antibesbistro.com](#)
- **Antique Garage** 41 Mercer Street (212-219-1019)
Subway: N, Q, R, W to Canal Street
- **AnyWay Café** 34 E. 2nd Street (212-533-3412)
Subway: F to Second Avenue
- **Ardesia Wine Bar** 510 West 52nd Street (212-247-9191) Subway: C to 50th Street [www.ardesia-ny.com](#)
- **Arthur's Tavern** 57 Grove Street (212-675-6879)
Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F to W. 4th Street
- **Austrian Cultural Forum** 11 East 52nd Street at Madison Avenue (212-319-5300) Subway: 6 to 51st Street [www.acfny.org](#)
- **BB King's Blues Bar** 237 W. 42nd Street (212-997-2144)
Subway: 1, 2, 3, 7 to 42nd Street/Times Square [www.bbkingblues.com](#)
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [www.bam.org](#)
- **Bflat** 277 Church Street (between Franklin and White Streets)
Subway: 1, 2 to Franklin Streets
- **The Backroom** 627 5th Avenue (718-768-0131)
Subway: D, N, R to Prospect Avenue [www.freddysbar.com](#)
- **Bar Henry** 90 W Houston St #B (646-448-4559)
Subway: A, C, E to Spring Street [www.barhenry.com](#)
- **Bar Next Door** 129 MacDougal Street (212-529-5945)
Subway: A, C, E, F to W. 4th Street [www.lalanternacaffe.com](#)
- **The Bar on Fifth** 400 Fifth Avenue (212-695-4005) Subway: 6 to 33rd Street [www.jazzbaronfifth.com](#)
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
- **Bella Luna** 584 Columbus Avenue Subway: B, C to 86th Street
- **Benoit** 60 W. 55th Street
Subway: F to 57th Street, N, Q, R,W to 57th Street
- **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](#)
- **Blackbird's** 41-19 30th Avenue (718-934-6898)
Subway: R to Steinway Street [blackbirdsbar.com](#)
- **Bloomingdale School of Music** 323 West 108th Street (212-663-6021) Subway: 1 to Cathedral Parkway [www.bsmny.org](#)
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592)
Subway: A, B, C, D, E, F to W. 4th Street [www.bluenotejazz.com](#)
- **Bowery Poetry Club** 308 Bowery (between 1st and Bleeker Streets) (212-614-0505) Subway: F to Second Avenue; 6 to Bleecker Street [www.bowerypoetry.com](#)
- **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street) Subway: 2, 3 to Bergen Street [www.brandedsaloon.com](#)
- **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street
- **Brecht Forum** 451 West Street (212-242-4201)
Subway: A, C, E, L, 1, 2, 3, 9 to 14th Street [www.brechtforum.org](#)
- **Brooklyn Conservatory of Music** 58 Seventh Avenue
Subway: F to Seventh Avenue, N, R to Union Street [www.bqcm.org](#)
- **Brooklyn Lyceum** 227 4th Avenue (718-857-4816)
Subway: R to Union Street [www.brooklynlyceum.com](#)
- **Brooklyn Public Library Central Branch**
Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue
- **Buona Sera** 12th Street and University Place
Subway: 4, 5, 6, L, N, R, Q, W to Union Square
- **CJ Cullens Tavern** 4340 White Plains Road, Bronx
Subway: 2 to Nereid Avenue/238th Street
- **Café Carlyle** 35 East 76th Street (212-744-1600)
Subway: 6 to 77th Street [www.thecarlyle.com](#)
- **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)
- **Café Orwell** 247 Varet Street (347-294-4759) Subway: L to Morgan Avenue [www.cafeorwell.com](#)
- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q to W. 4th Street [www.caffevivaldi.com](#)
- **Casaville** 633 Second Avenue (212-685-8558) Subway: 6 to 33rd Street [www.casavilleny.com](#)
- **Cassa Hotel and Residences** 70 W. 45th Street, 10th Floor Terrace (212-302-87000) Subway: B, D, F, 7 to Fifth Avenue [www.cassahotelny.com](#)
- **The Castello Plan** 1213 Cortelyou Road (718-856-8888) Subway: Q to Cortelyou Road [www.thecastelloplan.com](#)
- **The Center for Jewish Arts and Literacy** 325 E. 6th Street (212-473-3665)
Subway: 6 to Astor Place [www.eastvillageshul.com](#)
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960)
Subway: N, R, W to 49th Street
- **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484)
Subway: C to Clinton-Washington Avenues [www.bistolola.com](#)
- **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250)
Subway: C to Lafayette Avenue [www.chezoskar.com](#)
- **Clemente Soto Velez Cultural Center** 107 Suffolk Street
Subway: F, J, M, Z to Delancey Street [www.visionfestival.org](#)
- **Cleopatra's Needle** 2485 Broadway (212-769-6969)
Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedleny.com](#)
- **Club A Steakhouse** 240 E. 58th Street (212-618-4190)
Subway: 4, 5, 6 to 59th Street [www.clubasteak.com](#)

- **Comix Lounge** 353 W. 14th Street Subway: L to 8th Avenue
- **The Complete Music Studio** 227 Saint Marks Avenue, Brooklyn (718-857-3175) Subway: B, Q to Seventh Avenue [www.completemusic.com](#)
- **Cornelia Street Café** 29 Cornelia Street (212-989-9319)
Subway: A, B, C, D, E, F to W. 4th Street [www.corneliastreetcafé.com](#)
- **The Counting Room** 44 Berry Street (718-599-1860)
Subway: L to Bedford Avenue [www.thecountingroombk.com](#)
- **Creole** 2167 3rd Avenue at 118th Street (212-876-8838) Subway: 6 th 116th Street [www.creolenyc.com](#)
- **Crescent and Vine** 25-01 Ditmars Boulevard at Crescent Street (718-204-4774) Subway: N, Q to Ditmars Boulevard-Astoria
- **Crooked Knife** 29 East 30th Street (212-696-2593)
Subway: 6 to 33rd Street [www.thecrookedknife.com](#)
- **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Domaine Wine Bar** 50-04 Vernon Boulevard (718-784-2350)
Subway: 7 to Vernon Boulevard-Jackson Avenue [www.domainewinebar.com](#)
- **Douglass Street Music Collective** 295 Douglass Street
Subway: R to Union Street [www.295douglass.org](#)
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043)
Subway: F to East Broadway [www.downtownmusicgallery.com](#)
- **Drom** 85 Avenue A (212-777-1157)
Subway: F to Second Avenue [www.dromnyc.com](#)
- **Duane Park** 157 Duane Street (212-732-5555)
Subway: 1, 2, 3 to Chambers Street [www.duaneparknyc.com](#)
- **Dwyer Cultural Center** 259 St. Nicholas Avenue (212-222-3060) Subway: D to 125th Street [www.dwyercc.org](#)
- **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074)
Subway: C, E to Spring Street [www.earinn.com](#)
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056)
Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)
- **Feinstein's** 540 Park Avenue (212-339-4095)
Subway: 4, 5, 6 to 59th Street [www.feinsteinsattheregency.com](#)
- **The Firehouse Space** 246 Frost Street
Subway: L to Graham Avenue [www.thefirehousespace.org](#)
- **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700)
Subway: 7 to Main Street [www.flushingtownhall.org](#)
- **Frank's Cocktail Lounge** 660 Fulton St. at Lafayette, Brooklyn (718-625-9339) Subway: G to Fulton Street
- **The Garage** 99 Seventh Avenue South (212-645-0600)
Subway: 1 to Christopher Street [www.garagerest.com](#)
- **Garden Café** 4961 Broadway at 207 Street (212-544-9480) Subway: A to 207th Street-Inwood
- **Goodbye Blue Monday** 1087 Broadway, Brooklyn (718-453-6343)
Subway: J, M train to Myrtle Avenue [www.goodbye-blue-monday.com](#)
- **Gospel Uptown** 2110 Adam Clayton Powell Junior Boulevard (212-280-2110) Subway: A, B, C, D to 125th Street [www.gospeluptown.com](#)
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street [www.harlemstage.org](#)
- **Henry's** 2745 Broadway (212-866-060) 1 to 103rd Street
- **Highline Ballroom** 431 W 16th Street (212-414-5994)
Subway: A, C, E to 14th Street [www.highlineballroom.com](#)
- **Hiro Ballroom** 88 9th Avenue (212-727-0212)
Subway: A, C, E to 14th Street [www.hiroballroom.com](#)
- **I-Beam** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)
- **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](#)
- **Iridium** 1650 Broadway at 51st Street (212-582-2121)
Subway: 1,2 to 50th Street [www.theiridium.com](#)
- **Issue Project Room** 110 Livingston Street
Subway: 4, 5 to Borough Hall [www.issueprojectroom.org](#)
- **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street
- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](#)
- **The Jazz Gallery** 290 Hudson Street (212-242-1063)
Subway: C, E, to Spring Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E.126th Street (212-348-8300)
Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 West 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Kellari Taverna** 19 West 44th Street (212-221-0144)
Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [www.kellari.us](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central [www.kitano.com](#)
- **Knickerbocker Bar & Grill** 33 University Place (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.korzorestaurant.com](#)
- **LaGuardia Performing Arts Center** 31-10 Thomson Avenue (718-482-5935) Subway: 7 to 33rd Street
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854)
Subway: A, B, C, D, E, F to W. 4th Street [www.lepoissonrouge.com](#)
- **Lehman Center** 250 Bedford Park Boulevard West, Bronx (718-960-8833)
Subway: 4, D train to Bedford Park Blvd.
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [www.lenoxlounge.com](#)
- **Linger Café** 533 Atlantic Avenue (347-689-4813)
Subway: 2, 3, 4, 5 to Atlantic Avenue [www.lingercafelounge.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street
Subway: F to Second Avenue [www.thelocal269.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114)
Subway: 1 to 145th Street [www.londelsrestaurant.com](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)
Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Middle Collegiate Church** 50 E. 7th Street (212-477-0666) Subway: 6 to Astor Place [www.middlechurch.org](#)
- **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/nyc-bahai-center/jazz-night](#)
- **New School Arnold Hall** 55 West 13th Street (212-229-5600) Subway: F, V to 14th Street [www.newschool.edu](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nightingale's Lounge** 213 2nd Avenue at 13th Street
Subway: L to 1st Avenue

- **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.northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu at Lucky Cheng's** 24 First Avenue at Second Street (212-979-9925)
Subway: F to Second Avenue [www.nublu.net](#)
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **One Fish Two Fish** 1399 Madison Avenue (212-369-5677) Subway: 4, 5, 6 to 96th [www.onefishtwofish.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](#)
- **Parnell's Bar** 350 East 53rd Street #1 (212-753-1761)
Subway: E, M to Lexington Avenue/53rd Street [www.parnellsny.com](#)
- **Paul Hall** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Performers Forum** 33 Flatbush Avenue Subway: 2, 3, 4, 5 to Nevins Street
- **Pete's Candy Store** 709 Lorimer Street (718-302-3770) Subway: L to Lorimer Street
- **The Players Club** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street [www.theplayersnyc.org](#)
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)
- **Radegast Hall** 113 North 3rd Street (718-963-3973) Subway: L to Bedford Avenue [www.radegasthall.com](#)
- **Rhythm Splash** 673 Flatbush Avenue
Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F to Second Avenue [www.rockwoodmusicall.com](#)
- **Rose Theatre** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000)
Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **S.O.B.'s** 204 Varick Street (212-243-4940)
Subway: 1 to Varick Street [www.sobs.com](#)
- **St. Paul's Chapel** 415 W. 59th St. (212) 265-3495
Subway: A, C, E, 1, 2, B, D to 59th Street-Columbus Circle
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **The Schomburg Center** 515 Macolm X Boulevard (212-491-2200)
Subway: 2, 3 to 135th Street [www.nypl.org/research/sc/sc.html](#)
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](#)
- **Showman's** 375 West 125th Street at Morningside) (212-864-8941)
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street [www.shrienyc.com](#)
- **Silver Lining** 75 Murray Street (between Broadway and Greenwich Streets) (212-513-1234) Subway: 1, 2, 3 to Chambers Street
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1,2,3,9 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](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657)
Subway: 6 to 51st Street; E to 53rd Street [www.somethinjazz.com/ny](#)
- **Sora Leila** 300 Spring Street (212-366-4749)
Subway: C, E to Spring Street [www.soralellanyc.com](#)
- **The Stone** Avenue C and 2nd Street
Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Studio 100** 1033 6th Avenue between 38th and 39th Streets, 3rd Fl. (212-768-0007) Subway: B, D, F, V to 42nd Street-Bryant Park [www.marriott.com/nycri](#)
- **Sunnyside Reformed Church** 48-03 Skillman Avenue (718-426-5997)
Subway: 7 to 52nd Street [www.sunnysidenyc.rcachurches.org](#)
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850)
Subway: B, Q to to Cortelyou Road [www.sycamorebrooklyn.com](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street [www.tealoungeNY.com](#)
- **Terraza** 7 40-19 Gleanse Street, Queens (718-803-9602)
Subway: 7 to 82 Street-Jackson Heights [www.terrazacafe.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254)
Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921)
Subway: B, C to 72nd Street [www.triادنyc.com](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460)
Subway: A, 1, 2, 3, 9 to Chambers Street [www.tribecapac.org](#)
- **Tutuma Social Club** 164 East 56th Street 646-300-0305
Subway: 4, 5, 6 to 59th Street [www.TutumaSocialClub.com](#)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011)
Subway: A, B, C, D, E, F to W. 4th Street [www.thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **Walker's** 16 North Moore Street (212-941-0142)
Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC)
Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Zankel Hall** 881 Seventh Avenue at 57th Street (212-247-7800) Subway: N, Q, R, W to 57th Street [www.carnegiehall.org](#)
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)
Subway: L to Bedford Avenue [www.zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [www.zincbar.com](#)

(INTERVIEW CONTINUED FROM PAGE 6)

RH: Most definitely.

TNYCJR: Does it weigh upon you or do you just take it in your stride?

RH: It can be a little frustrating at times, but what can you do? You've got to still keep doing it.

TNYCJR: Do you associate much with the younger people? Do you do many clinics in high schools and colleges?

RH: Yeah, whenever they ask me to, I go to a school and give whatever I can.

TNYCJR: You got a good musical education in a public school system, something that is perhaps lacking today. Do you feel that musicians are currently entering college programs without enough knowledge under their belts?

RH: I think what they are teaching in the schools now is just not enough. They're coming out misinformed, a lot of them.

TNYCJR: Do you mean that they're starting too late in the tradition, that they know who Wayne Shorter is, but they don't know about Lester Young?

RH: Exactly!!! That's exactly what I mean. They're not going back far enough. They're not teaching the kids. They don't know any songs, man. They don't have the desire to learn any songs. They're like, "Okay, you know what, I'm just going to be an innovator." But you

can't be an innovator until you know the fabric of the music. I mean, they completely ignore Bird. Forget about it. Bird is passé - the whole bebop era. But that's the theory, because you have to learn harmony. You have to get to the piano.

TNYCJR: How's your piano playing these days? Do you sit at the piano when writing your arrangements?

RH: Of course! You have to use the piano. It's all right there. Dizzy said it, "It's all right there on the black and white keys." ❖

For more information, visit myspace.com/RoyHargrove. Hargrove's Big Band is at Blue Note Feb. 7th-12th. See Calendar.

Recommended Listening:

- Bobby Watson Horizon - *No Question About It* (Introducing Roy Hargrove & Frank Lacy) (Blue Note, 1988)
- Roy Hargrove/Christian McBride/Stephen Scott Trio - *Parker's Mood* (Verve, 1995)
- Oscar Peterson - *Meets Roy Hargrove and Ralph Moore* (Telarc, 1996)
- Herbie Hancock/Michael Brecker/Roy Hargrove - *Directions in Music (Live at Massey Hall)* (Verve, 2001)
- Roy Hargrove - *Nothing Serious* (Verve, 2005)
- Roy Hargrove Big Band - *Emergence* (Emarcy, 2008)

(LABEL CONTINUED FROM PAGE 12)

"The people who started OutNow are learning by doing, so what they lack in experience they make up

for in their tremendous enthusiasm, devotion and commitment to the music," affirms Elisha. "With OutNow it's your project 100%. These guys are dedicated to championing work that excites and inspires them."

As with many start-up labels, distribution is a challenge, but as Kretzmer notes "we do all the distribution ourselves, go down to the mail box and send CDs the old-fashioned way." Stores in the US and Europe are contacted personally, the label's website is "nicely busy" and downloads are now available on Bandcamp and soon on iTunes. Eventually OutNow would like to produce LPs as well as offer exclusive downloads of its artists' live shows.

Right now the label's appeal rests in its decision to allow musicians complete freedom. An artist brings it completed recordings, which may or may not be mixed and mastered and OutNow pays for logistics, design, shipping and media and may soon begin mixing as well. Any profits go directly to the artist.

In 2012, besides the Yona and Beger/Hemingway CDs, a second OutNow disc by Bukelman's EFT (Electro Free Trio) with drummer Ofer Bymel and Daniel Davidovsky on electronics is scheduled for release as is a session by Kretzmer's two-bass quartet featuring both Sean Conly and Reuben Radding plus drummer Mike Pride.

The one thing that's certain about OutNow's releases," adds the saxophonist, "is that there will be many more. We're definitely going to keep them coming at a high speed, one, two or three at a time." ❖

For more information, visit outnowrecordings.com. Artists performing this month include Yoni Kretzmer at Brooklyn Lyceum Feb. 1st, The Backroom Feb. 3rd with Shayna Dulberger and 22nd with YYZ. See Calendar.



SIM PRESENTS @
The Brooklyn Conservatory

Music Listening Salon | February 10th
Join SIM Faculty Ralph Alessi, Mark Hellas and Matt Mitchell as they listen to recordings and share their insights as musicians.

Meet Jazz Luminaries | March 16th
Experience first hand, live and unedited, SIM faculty interviewing jazz legends.


SIM Faculty Concert | April 27th
BROOKLYN CONSERVATORY BENEFIT CONCERT
Hear some of New York City's most accomplished improvisors and educators in concert.

SIM High School Intensive | August 6-10

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Jazzstjerner.dk

"...The three musicians complement each other perfectly... utterly compelling."
freejazz-stef.blogspot.com

Review in this issue.




ILK182CD

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SAXOPHONES
SØREN KJÆRGAARD: PIANO
THOMAS STRØNEN: DRUMS

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IN MEMORIAM

By Andrey Henkin

ERICH BACHTRÄGL - The drummer was a stalwart of the Austrian jazz scene, working with Fritz Pauer, Friedrich Gulda and most regularly Eric Kleinschuster. Through the former he played with Americans like Art Farmer and Benny Bailey. A longtime drum instructor and author, Bachträgl died Nov. 20th at 67.

PAUL BLAIR - The journalist was a broadcaster for Voice of America in the ‘80s. More recently Blair was a tour guide in New York, concentrating on the city’s historical jazz sites and, since 2003, editor of the monthly jazz magazine *Hot House*. Blair died Dec. 6th at 69.

BOB BROOKMEYER - The valve trombonist was involved with many important groups in jazz history: a quartet with Gerry Mulligan, Jimmy Giuffre’s trio that also included Jim Hall, the Thad Jones-Mel Lewis Orchestra and his own group with Clark Terry. His later career saw him more as a composer and arranger. Brookmeyer released a new album, *Standards* (ArtistShare), shortly before his death Dec. 15th at 81.

CLEM DEROSA - While in the military, the drummer worked with Glenn Miller’s Air Corps Band. Later he performed with Charles Mingus, Thad Jones, Ben Webster, Phil Woods and others. DeRosa co-founded the now-defunct International Association of Jazz Educators (IAJE) and was an instructor at Columbia University. DeRosa died Dec. 20th at 86.

RUSSELL GARCIA - The composer/arranger was greatly responsible for the sound known as West Coast jazz. He worked with everyone from Duke Ellington to Julie London, arranged two notable versions of *Porgy and Bess*, one with a 65-piece orchestra and another featuring Louis Armstrong and Ella Fitzgerald, and was also an accomplished film scorer. Garcia died Nov. 19th at 95.

MICHAEL GARRICK - The pianist was a notable ‘60s British progressive, a prolific and adventurous composer, working with such figures as Joe Harriott and Norma Winstone. A member of the Don Rendell-Ian Carr Quartet of the ‘60s, Garrick’s career had a resurgence in the mid ‘90s with many commissions and a number of self-released albums. Garrick died Nov. 11th at 78.

JOHNNY GLASEL - Uncredited on albums by John Denver and Astrud Gilberto, the Yale-educated trumpeter led only a few sessions but worked with Bill Russo and Gil Evans, spent years in New York City pit orchestras and was a president of the Musicians’ Union. Glasel died Dec. 8th at 82.

MARTY HARRIS - The pianist performed with artists as disparate as Benny Goodman, Clark Terry, Diana Ross and Tom Jones and was a mainstay in the Jack Sheldon Orchestra and larger Los Angeles jazz scene. Harris died Dec. 9th at 77.

JACQUES B. HESS - The bassist appeared on Eric Dolphy’s last recorded appearance, a septet date from Paris 1964. Hess also worked with other French and expatriate jazz musicians like Claude Bolling and Sonny Grey as well as doing a tour in 1959 with Duke Ellington. The second phase of his career was as a critic and jazz historian. Hess died Dec. 9th at 85.

ART HILLERY - The Los Angeles-based pianist/organist, who studied to be a classical pianist but switched to jazz after hearing Oscar Peterson, had a discography that includes dates with James Moody, Howard McGhee, Clark Terry, Benny Carter and Sonny Stitt. Hillery died Nov. 23rd at 86.

SULTAN KHAN - Though primarily an Indian classical musician, the sarangi (bowed string instrument) player was most known to general audiences from an association with George Harrison but also had jazz credits working with Badal Roy, Bill Laswell and Ornette Coleman. Khan died Nov. 27th at 71.

BARBARA LEA - The cabaret/jazz singer had early appearances with Marian McPartland, Bobby Hackett and Vic Dickenson, was named Best New Singer in 1956 by *DownBeat*, played the Newport Jazz Festival and later devoted her performing career to the Great American Songbook. Lea died Dec. 26th at 82.

RALPH MCDONALD - While his discography as a leader may have been small, the percussionist’s recording credits are astounding, participating in albums by everyone from Rahsaan Roland Kirk and Joe Henderson to Herbie Mann and Hubert Laws, to name but a tiniest sliver. McDonald was also a long-term member of the bands of Harry Belafonte and Jimmy Buffett. McDonald died Dec. 18th at 67.

PAUL MOTIAN - Had the drummer just redefined the notion of timekeeping as part of pianist Bill Evans’ trio in the ‘60s, his reputation would have been assured. But Motian went on to become an accomplished composer, a prolific leader, a crucial member of the groups of Paul Bley and Keith Jarrett, one third of the famed Motian-Lovano-Frisell trio and, in his later, non-touring days, a much-sought-after mentor by the younger New York City jazz musician community. Motian died Nov. 22nd at 80.

GEORGE REED - The drummer was mentored by Freddie Green and Jo Jones and went on to play with Charlie Parker, Red Allen, Marian McPartland and others. A member of the Saints and Sinners allstar group, from the ‘90s on Reed was a fixture at the upstate jazz club Green Pastures. Reed died Oct. 9th at 89.

HANS REICHEL - Reichel, a semi-obscure guitarist of European free improvised music, also invented the Daxophone, a fricative idiophone played with bows and contact mics. Most of Reichel’s early work was released by the FMP label and he was most often found playing in duos. Reichel died Nov. 22nd at 62.

SAM RIVERS - The saxophonist/flutist did not record his debut album, *Fuchsia Swing Song*, until he was almost 43, the same year he was briefly in Miles Davis’ quintet and performed on Tony Williams’ debut as a leader. But he made up for a late start with compelling appearances in the bands of Bobby Hutcherson, Andrew Hill and Cecil Taylor. His RivBea Loft was an epicenter of the ‘70s New York City jazz scene and his various groups from the ‘60s onwards always advanced the genre. Rivers died Dec. 26th at 88.

AL VEGA - The pianist was a legend on the Boston jazz scene, starting his career in the ‘30s and accompanying visiting legends like Charlie Parker, Miles Davis and Billie Holiday. Having stayed in the Boston area since moving there as a child, Vega still performed regularly until his death Dec. 2nd at 90.

BIRTHDAYS

February 1
†James P Johnson 1894-1955
†Tricky Sam Nanton 1904-46
Sadao Watanabe b.1933
Tyrone Brown b.1940
Bugge Wesseltoft b.1964
Joshua Redman b.1969

February 2
†Sonny Stitt 1924-82
†Mimi Perrin 1926-2010
†Stan Getz 1927-91
James Blood Ulmer b.1942
Louis Slavis b.1953

February 3
†Lil Hardin Armstrong 1898-1971
†Dolly Dawn 1919-2002
†Snooky Young 1919-2011
†Chico Alvarez 1920-92
John Handy b.1933
Leroy Williams b.1937
Bob Stewart b.1945
Greg Tardy b.1966
Rob Garcia b.1969

February 4
†Manny Klein 1908-96
†Artie Bernstein 1909-64
†Harold “Duke” DeJean 1909-2002
†Jutta Hipp 1925-2003
†Wally Cirillo 1927-77
†Tony Fruscella 1927-69
†John Stubblefield 1945-2005

February 5
†Roxelle Claxton 1913-95
†Gene Schroeder 1915-75
Laird Rick b.1941
Bill Mays b.1944

February 6
†Ernie Royal 1921-83
Sammy Nestico b.1924
†Bernie Glow 1926-82
Tom McIntosh b.1927
†Nelson Boyd 1928-1985
Oleg Kiryev b.1964
Michael Griener b.1968
Scott Amendola b.1969

February 7
†Eubie Blake 1883-1983
†Ray Crawford 1924-97
†Ray Alexander 1925-2002
†King Curtis 1934-71
Sam Itrapchak b.1984

February 8
†Lonnie Johnson 1889-1970
†Buddy Morrow 1919-2010
†Pony Poindexter 1926-88
†Eddie Locke 1930-2009
Renee Manning b.1955

February 9
†Walter Page 1900-57
†Peanuts Holland 1910-79
†Joe Dodge 1922-2004
†Joe Maneri 1927-2009
Steve Wilson b.1961
Daniela Schaechter b.1972
Behn Gillece b.1982

February 10
†Chick Webb 1909-39
†Sir Roland Hanna 1932-2002
†Walter Perkins 1932-2004
Rahn Burton b.1934
Rufus Reid b.1944
“Butch” Morris b.1947
Michael Weiss b.1958
Paolo Fresu b.1961

February 11
†Claude Jones 1901-62
†Matt Dennis 1914-2002
†Martin Drew 1944-2010
Raoul Björkenheim b.1956
Didier Lockwood b.1956
Jaleel Shaw b.1978

February 12
†Paul Bascomb 1912-86
†Tex Beneke 1914-2000
†Hans Koller 1921-2003
†Art Mardigan 1923-77
†Mel Powell 1923-98
Juini Booth b.1948
Bill Laswell b.1955
Ron Horton b.1960
Szilard Mezei b.1974

February 13
†Wingy Manone 1900-82
†Les Hite 1903-62
†Wardell Gray 1921-55
†Ron Jefferson 1926-2003
Keith Nichols b.1945

February 14
†Perry Bradford 1893-1970
†Jack Lesberg 1920-2005
Elliot Lawrence b.1925
Phillip Greenlief b.1959
Jason Palmer b.1979

February 15
†Harold Arlen 1905-86
†Walter Fuller 1910-2003
Nathan Davis b.1937
Kirk Lightsey b.1937
Henry Threadgill b.1944
†Edward Vesala 1945-99
Herlin Riley b.1957
Dena DeRose b.1966

February 16
†Bill Doggett 1916-96
†Charlie Fowlkes 1916-80
Howard Riley b.1943
Jeff Clayton b.1954

February 17
†Wallace Bishop 1906-86
†Charlie Spivak 1906-82
†Harry Dial 1907-1987
†Alec Wilder 1907-80
Buddy DeFranco b.1923
†Buddy Jones 1924-2000
Fred Frith b.1949
Nicole Mitchell b.1967

February 18
Hazy Osterwald b.1922
†Frank Butler 1928-84
†Billy Butler 1928-91
Jeanfrancois Prins b.1967
Gordon Grdina b.1977

February 19
†Johnny Dunn 1897-1937
Fred Van Hove b.1937
Ron Mathewson b.1944
Blaise Siwula b.1950
David Murray b.1955

February 20
†Jimmy Yancey 1894-1951
†Fred Robinson 1901-84
†Oscar Aleman 1909-80
†Frank Isola 1925-2004
†Bobby Jasper 1926-63
Nancy Wilson b.1937
Lew Soloff b.1944
Anthony Davis b.1951
Leroy Jones b.1958
Darek Oles b.1963
Iain Ballamy b.1964

February 21
†Tadd Dameron 1917-65
†Eddie Higgins 1932-2009
†Nina Simone 1933-2003
†Graham Collier 1937-2011
Akira Sakata b.1945
Herb Robertson b.1951
Warren Vaché b.1951
Matt Darriau b.1960
Christian Howes b.1972

February 22
†James Reese Europe 1881-1919
†Rex Stewart 1907-67
†Claude “Fiddler” Williams 1908-2004
†Buddy Tate 1914-2001
Joe Wilder b.1922
Dave Bailey b.1926
George Haslam b.1939
Marc Charig b.1944
Harvey Mason b.1947
Joe La Barbera b.1948

February 23
†Hall Overton 1920-72
†Johnny Carisi 1922-92
†Richard Boone 1930-99
†Les Condon 1930-2008
Wayne Escoffery b.1975

February 24
†Eddie Chamblee 1920-99
†Ralph Pena 1927-69
†Andrzej Kurylewicz 1932-2007
Michel Legrand b.1932
†David “Fathead” Newman 1933-2009
Steve Berrios b.1945
Vladimir Chekasin b.1947
Bob Magnusson b.1947
Maggie Nicols b.1948

February 25
†Tiny Parham 1900-43
†Ray Perry 1915-50
Fred Katz b.1919
†Rene Thomas 1927-75
†Sandy Brown 1929-75
†Tommy Newsom b.1929-2007
†Ake Persson 1932-75
Brian Drye b.1975

February 26
Dave Pell b.1925
†Chris Anderson 1926-2008
†Hagood Hardy 1937-97
Trevor Watts b.1939
Yosuke Yamashita b.1942
Guy Klucevsek b.1948

February 27
†Leo Watson 1898-1950
†Mildred Bailey 1907-51
†Abe Most 1920-2002
†Dexter Gordon 1923-90
†Chuck Wayne 1923-97
Rob Brown b.1962
Joey Calderazzo b.1965

February 28
†Louis Metcalf 1905-81
Svend Asmussen b.1916
†Bill Douglass 1923-94
†Donald Garrett 1932-89
†Willie Bobo 1934-83
Charles Gayle b.1939
Pierre Dørge b.1946
Hilliard Greene b.1958
Mikko Innanen b.1978

February 29
†Jimmy Dorsey 1904-56
†Paul Rutherford 1940-2007
Richie Cole b.1948



NICOLE MITCHELL
February 17th, 1967

The flutist has been a member of the Association for the Advancement of Creative Musicians since 1995 and is one of the major figures on the modern Chicago jazz scene. Her groups range from the large Black Earth Ensemble to her long-standing Indigo Trio. Additionally, she has worked with a number of important musicians in the creative jazz world such as George Lewis, Steve Coleman, Bill Dixon, Roscoe Mitchell, Muhal Richard Abrams and Anthony Braxton. In a different sphere Mitchell has been a featured soloist with various orchestras and is now an assistant professor at Claire Trevor School of the Arts, University of California - Irvine. -AH

ON THIS DAY

by Andrey Henkin



Eponymous
Barbara Carroll Trio (Discovery)
February 15th, 1950

By now, Barbara Carroll is considered one of the grand dames of jazz piano. But over six decades ago, she was one of the few, if not the first, women working in the bebop idiom. After having trios with guitarists Chuck Wayne and Charlie Byrd, Carroll settled on the traditional piano trio format, with this session including bassist Danny Martucci and drummer Herbie Wasserman. The program for this EP is four short tunes, three Carroll originals including “Barbara’s Carol” and the standard “You Stepped Out Of A Dream”.



Search for the New Land
Lee Morgan (Blue Note)
February 15th, 1964

Trumpeter Lee Morgan, one of the shining lights of the Blue Note label during the ‘50s-60s, was not considered part of the imprint’s more vanguard wing. But this session, featuring guitarist Grant Green, pianist Herbie Hancock, bassist Reggie Workman and drummer Billy Higgins (the band for Green’s *Goin’ West*) plus saxist Wayne Shorter, was among the label’s finest and most progressive, five ambitious tunes by the leader, including the excellent title track, fitting in well with other offerings from this golden year.



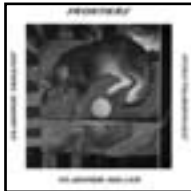
Music from Two Bases
Dave Holland/Barre Phillips (ECM)
February 15th, 1971

Bassist Barre Phillips is credited with recording the first solo bass album in the history of “jazz”. That sonic exploration, *Journal Violone* (1968) was not meant to be as significant as it became but a few years later Phillips was involved with another groundbreaking session, this duo with fellow bassist Dave Holland (preceding by a month Phillips’ bass quartet). Seven tunes are included here, two by Phillips, three by Holland, and two improvised pieces, the former sounding free, the latter remarkably structured.



That’s All
Eddie “Lockjaw” Davis (Kingdom)
February 15th, 1983

The tenor saxophonist was a reliably bluesy and powerful soloist for decades, becoming a leader rather early on in 1946 and releasing albums consistently on a number of labels and most often in the company of trumpeter Harry “Sweets” Edison until the saxist’s death in 1986. This Parisian session features Jaws, as he was affectionately called, in an obscure group with Teddy Martin (violin), Lou Bennett (organ) and George Collier (drums), playing a mixture of standards and some Davis originals of long standing.



Frontiers
Miller/Pilibavicius/Tarasov (Leo)
February 15th, 1995

The most famous member of this trio is Russian drummer Vladimir Tarasov, a member of the famed Ganelin Trio. His bandmates include Lithuanian Vitas Pilibavicius (trombone) and Englishman Vladimir Miller (piano). This unusual instrumental lineup was recorded in the Lithuanian capital of Vilnius and demonstrates the chancey nature of first-time meetings. Pilibavicius and Tarasov are accomplished improvisers but Miller is out of his element, despite having written the basic material the other two disassemble.

CHRISTIAN McBRIDE

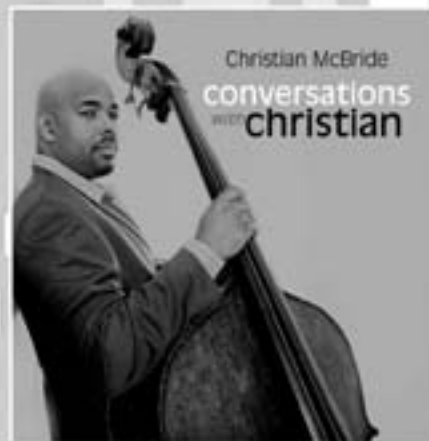
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