

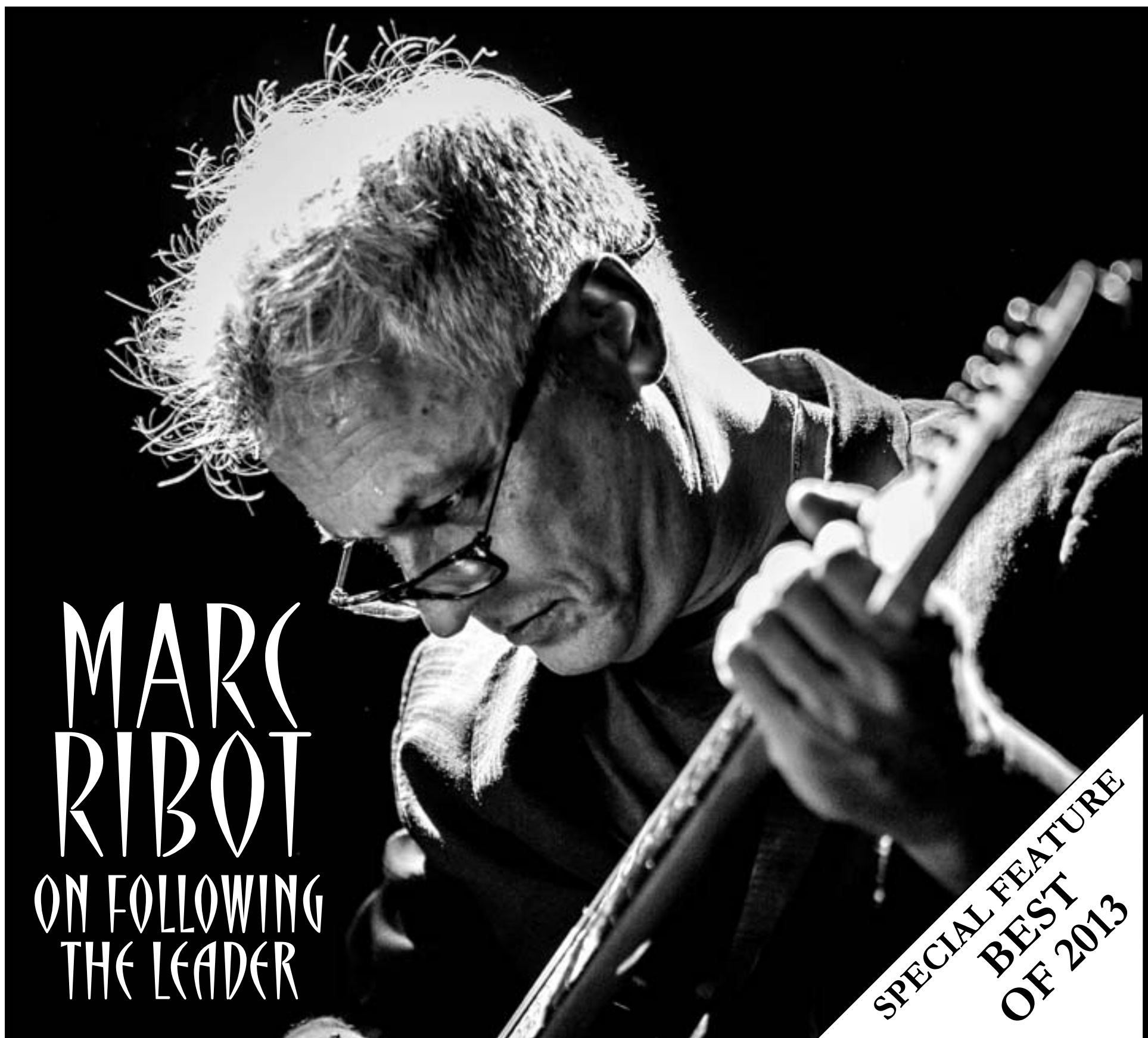


THE NEW YORK CITY JAZZ RECORD

JANUARY 2014 - ISSUE 141

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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ON FOLLOWING
THE LEADER

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Every January, as we publish the first issue of the new year, we take time to reflect on the one just passed. And this reflection has two sides, one of celebration, the other of sadness. For the former, we direct your attention to our centerfold spread, wherein we recap the best jazz had to offer, in our humble opinion, during 2013. We've got the cream of albums, concerts, musicians, labels, venues and miscellaneous categories like debuts and unearthed gems. And if that wasn't enough, we've singled out 100 additional albums for honorable mention. We hope you see some of your favorites and discover some new ones. In the sadness department, page 51 includes a reasonably complete list of all those the music lost in the past 12 months. While every person on the list made their mark, some big names have gone on to the big band in the sky: Donald Byrd, George Duke, George Gruntz, Jim Hall, Chico Hamilton, Ronald Shannon Jackson, Fred Katz, Kalaparusha Maurice McIntyre, Marian McPartland, Mulgrew Miller, Butch Morris, Bebo Valdés, Cedar Walton and Frank Wess. Put on one of their albums and keep their memory alive.

The January issue is also the beginning of another busy jazz year. Guitarist Marc Ribot (On The Cover) appears this month as part of the Winter Jazzfest, New York Guitar Fest and curating a week at The Stone. Guitarist David Tronzo (Interview) makes a rare NYC appearance as part of the Alt-Guitar Summit. Clarinetist Ben Goldberg (Artist Feature) also performs at the Winter Jazzfest and at Roulette. Composer/multi-instrumentalist Karl Jenkins (Encore) has a 70th birthday celebration at Carnegie Hall and late pianist Andrew Hill (Lest We Forget) is fêted at Jazz Standard by an allstar ensemble, including Hill alumnus Marty Ehrlich (Megaphone), who also appears at Greenwich House Music School, Middle Collegiate Church and City Winery. The head of Babel (Label Spotlight) will appear on a panel at the 2nd annual two-day Jazz Connect Conference and check out our CD Reviews and Event Calendar for even more concerts.

Happy New Year to you from your friends at *The Record*.

Laurence Donohue-Greene, *Managing Editor*

Andrey Henkin, *Editorial Director*

On The cover: Marc Ribot (Peter Gannushkin/DOWNTOWNMUSIC.NET)

Corrections: The recording dates of all last month's entries in On This Day were December 7ths.

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**CUNEIFORM
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When the **George Coleman New Octet** began its second set at Jazz Standard (Dec. 11th), one member wasn't easily visible: George Coleman. The veteran tenor saxophonist began his solo on "Waltzing Westward" and revealed his position, seated in a chair on the floor just off the bandstand. Though he played a diminished role next to five other horns - as well as eminent pianist Harold Mabern - Coleman still put himself forward as a player and conductor. His feature on "Body and Soul" was illuminating, though fellow tenor saxophonist Eric Alexander took the melody out and claimed some cadenza space of his own. Despite a flubbed transition or two, the band was impressive in its handling of big and broad harmonies, polished soli sections and genuinely surprising tempo changes. With Gary Smulyan on baritone saxophone, Alexander McCabe on alto, Adam Brenner on tenor and Bill Mobley on trumpet, the band didn't lack for surefooted soloists, though it was hard to equal Mabern, whose driving attack and harmonic intelligence was a master class in itself. In the rhythm section were bassist Leon Dorsey and drummer George Coleman, Jr. - the younger Coleman not only swinging but sharing on-mic duties with his father, verbally setting up Ned Otter's "Nothing But the Blues, Part 1". This midtempo charger, with chromatic substitutions on the blues form, paired with Frank Foster's "Square Knights of the Round Table" (another modern blues) to close the night with the band at its peak.

- David R. Adler



Photo by Alan Nahigian

George Coleman @ Jazz Standard

It was right of guitarist **Matthew Stevens** to utter profanity when describing the cold snowy weather just outside ShapeShifter Lab (Dec. 8th). But without further ado, the Toronto native got to work, kicking off a strong quintet set with pianist Gerald Clayton, bassist Vicente Archer, drummer Eric Doob and percussionist Paolo Stagnaro. Stevens is quite capable of rocking out and lending an electric charge to the music of Christian Scott, Ben Williams, Erimaj, NEXT Collective and others. But his tone at ShapeShifter was clean and straightforward, from the opening "Processional", with its busy melodic line, to the closing "Ashes", which omitted Clayton and featured the drums-percussion unit more overtly. Stagnaro was not there simply for added color: his rhythmic assertions and subtle textures meshed with Doob's precise, funky traps to define the music from the ground up. Clayton, too, was vibrant and essential, doubling on Rhodes and combining acoustic and electric at the same time on "Sunday", a dreamy David Bowie cover. Some of the intricacy in Stevens' sound and phrasing got obscured in the mix, though overall the instruments were clear and balanced. The guitar solos blazed, but despite the blizzard of notes one could sense how Stevens edits himself and listens deeply to the band. On "Grown-Ups" he followed Clayton's rousing acoustic turn with a statement of utmost fluidity and taste. The music had its busy and aggressive side but also an atmosphere of melodic calm, of breath and space.

(DA)

Jazz has always been a hybrid, born of the blues and borrowing from rock, soul and classical - to decidedly mixed results. Perhaps the most troubling terrain comes when jazz rubs elbows with other cultures. The results can be stellar or just embarrassing. The borrowing goes the other way as well, of course, as evidenced by an Iranian/Syrian trio that played the Asia Society (Dec. 7th). **Sound: The Encounter** - a trio made up of Saeid Shanbehzadeh (flutes, horns, Iranian bagpipes, vocals and dance), Basel Rajoub (tenor and curved soprano saxophones, duclar) and Naghib Shanbehzadeh (percussion) - played music largely rooted in their own soil. With the inflections of his dance and a warm, storytelling style of singing, Shanbehzadeh tended to be the focal point, but the easy solidity of the other two kept the music grounded, Rajoub often playing lines that would more likely in the jazz tradition be handled by a contrabass. Joined by guest Kenan Adnawi on oud for a few pieces, they reached some truly beautiful moments, pinched upper register tones from Rajoub's tenor sax melding with Adnawi's strings. They then easily threw a party, with Shanbehzadeh guiding the receptive audience in various clapping patterns. Speaking to the full house, Rajoub said that the music was "a mix between everything we've done together, all the music, all the ideas we've shared." Crossing between Iran and Syria, into American traditions and onto an American stage, the mix came out well.

- Kurt Gottschalk



Photo by Scott Friedlander

Sound: The Encounter @ Asia Society

Amina Claudine Myers is a traditionalist. At Roulette (Dec. 14th), she reached to her records from the '80s, through gospel from the '70s and back to pre-war blues, keeping the faith while making the music sound fresh. In the gospel-tinged opener, "Song for Mother E", the title track from her 1979 Leo album, she repeated piano phrases in isolation, in a series of rolls and in intertwined chord clusters. "B.I." worked with denser chords and staccato lines while the newer "Hymn for John Lee Hooker" was (as advertised) more hymn than blues. It was a good 20 minutes into the 90-minute set before Myers' powerful singing voice was heard. "God/Ritual" put wordless vocalese into another hymn setting, out of place maybe in the confines of jazz and gospel but right at home in a setting of singing praise and speaking in tongues. Approaching the hour mark, the performance had been, if not subdued exactly, then certainly somber. She stepped up the tempo with her infectious "Jumpin' in the Sugar Bowl" then fit Jessy Dixon's mid '70s gospel hit "It's Alright Now" into a lineage from Aretha Franklin to Mariah Carey. That drifted into "Have Mercy Upon Us", a softly insistent rubato prayer. She encored with Bessie Smith's "Wasted Life Blues", wavering between slow soul and ragtime. It's rare that the traditions of song - love song, devotional song - are fit so well into jazz forms while pushing at their own walls. As have Nina Simone, Alice Coltrane and a few select others before her, Myers held that flame.

(KG)

For those who envy musicians their jet-setting lifestyle, know that **Mats Gustafsson** flew over nine hours to play for only 16 minutes at Issue Project Room (Dec. 7th). But, frequent flier miles and hopefully unlimited bags of peanuts aside, he did make the most of his closing slot of the third annual Swedish Energies festival. The two-night event is a showcase of the country's most unique performers and the flamethrowing saxophonist certainly qualifies. Three weeks earlier Gustafsson had been playing with The Thing and guest Joe McPhee at the Guggenheim in conjunction with the museum's Christopher Wool retrospective but at Issue Project Room, it was just the man and his baritone saxophone. The venue has always been about ceilings, whether the dome of its Gowanus silo, industrial loft space at the Old American Can Factory or the vaulted roof of the abandoned downtown Brooklyn building it now calls home. Gustafsson had more than enough power to fill every crevice of the Beaux Arts-style space. He began with long tones and then shattered those like buckshot from a firing squad armed with sawed-offs. He changed reeds 4 times during his 16 minutes, which, rather than breaking his momentum, acted as the briefest of respites for his improvised symphony, one that featured him pressing keys for an insectile texture, approximating rapidly boiling water, working in a series of reversed gasps and hypersonic squeals and blasting millisecond-long motifs upwards.

- Andrey Henkin

One of the most engaging groups to emerge out of the '80s' "Young Lions" era, **Bobby Watson** and Horizon returned to Dizzy's Club (Dec. 12th) after a years-long absence from the New York jazz scene. The hardbopping band, led by the former Art Blakey alto saxophonist, featured drummer Victor Lewis and opened the second set with his "Seventh Avenue", a raucous excursion from his Woody Shaw days. It began with a clattering drum intro leading into a cacophonous dialogue between Watson and trumpeter Terell Stafford, conjuring up the sounds of a downtown traffic jam. The composer's incendiary drumming powered the horn players and pianist Ed Simon through a series of hard-driving solos anchored by Essiet Essiet's robust bassline. Simon's "Pere" transported the ensemble into more exotic territory while Watson's "Midwest Shuffle" found the quintet bouncing around funkier ground. The group settled into an easy groove for "The Cousin", a Stafford piece that spotlighted the trumpeter's striking clarion tone. Watson took center stage on "Love Remains", an emotional paean to romance (co-written with his wife Pamela), showcasing his stirring bittersweet tone. Stafford rejoined the frontline for "Lemoncello", Watson's clever reworking of "The Merry-Go-Round Broke Down" *Looney Tunes* theme, inspired by the intoxicating effects of the Southern Italian liqueur. The set ended with "In Case You Missed It", recalling Watson's early Jazz Messengers days.

- Russ Musto



Mats Gustafsson @ Issue Project Room



Bobby Watson & Terell Stafford @ Dizzy's Club

"Can you dig it?" asked Cyrus in the opening scene of the 1979 film *The Warriors*. He was wondering if petty turf wars could be put aside for the benefit of the city's gangs but the notion could have just as easily been applied to the meeting between veteran free jazz drummer **Milford Graves** and straightahead saxophone hero **Joe Lovano** at The Stone (Dec. 6th). It was actually the second meeting between the two men, separated by about 11 years and what some in the audience considered an untraversable divide. Both even addressed the perceived incongruity of their pairing but anyone who can dig it knows that Lovano and Graves share a depth of musicality that transcends genre and notoriety. Lovano may have been a bit deferential but he was on Graves' "turf" and spoke about how much of an honor it was to play with the drummer. But deference lasted only during the stage patter; when the playing started, it was forceful, intuitive and without hesitation. Graves was seated behind his signature painted drums while Lovano brought his full arsenal of horns: tenor, soprano, clarinet and aulochrome (basically two sopranos fused together). The first five improvisations were amazingly seven minutes long each; the final two were five and four respectively. During the set's 50 minutes, Graves and Lovano demonstrated that free jazz is actually one of the purest expressions of respect for the tradition. They were like a pair of kittens, crouching, coiled, ready to spring and attack each other joyfully. (AH)

Since his early days as a bandleader at the dawn of this century, **Miguel Zenón** has drawn inspiration from the traditional music of his native Puerto Rico while expanding the boundaries of Latin jazz with his bold rhythmic and harmonic innovations. The MacArthur Award-winning alto saxophonist augmented his socially aware artistry with thought-provoking words and images at Zankel Hall (Dec. 7th) in an ambitious multimedia program titled *Identities Are Changeable: Tales from the Diaspora*. The seven-part suite, comprised of compositions inspired by Zenón's own interviews with New Yorkers of Puerto Rican descent, was compellingly performed by an international quartet of pianist Luis Perdomo, bassist Hans Glawischnig and drummer Henry Cole plus a 12-piece horn section featuring such stellar soloists as trumpeters Alex Norris and Mike Rodriguez, saxophonists John Ellis, Will Vinson and Chris Cheek and trombonist Alan Ferber. The leader soloed daringly and conducted the group with sashaying flair, emphasizing the complex rhythms of the various movements, which were accompanied by videographer David Dempenwolfe's depiction of various scenes and captioned interview clips. These gave added meaning to such titles as "My Home", "First Language", "Second Generation Lullaby" and "Through Cultures and Tradition" - the sounds of which pointed not only to where contemporary Latin jazz is coming from, but where it is headed. (RM)

WHAT'S NEWS

Nominees for the **2013 Grammy Awards** have been announced. The relevant categories are Best Improvised Jazz Solo: Terence Blanchard, Paquito D'Rivera, Fred Hersch, Donny McCaslin, Wayne Shorter; Best Jazz Vocal Album: Andy Bey, Lorraine Feather, Gregory Porter, Cécile McLorin Salvant, Tierney Sutton; Best Jazz Instrumental Album: The New Gary Burton Quartet, Terri Lyne Carrington, Gerald Clayton, Kenny Garrett, Christian McBride Trio; Best Large Jazz Ensemble Album: Darcy James Argue's Secret Society, Randy Brecker, Wlodek Pawlik Trio & Kalisz Philharmonic, Brussels Jazz Orchestra Featuring Joe Lovano, Alan Ferber, Dave Slonaker Big Band; Best Latin Jazz Album: Buika, Paquito D'Rivera And Trio Corrente, Roberto Fonseca, Omar Sosa, Wayne Wallace Latin Jazz Quintet; Best Instrumental Composition: Chuck Owen, Gordon Goodwin, Scott Healy, Clare Fischer, Vince Mendoza; Best Instrumental Arrangement: Kim Richmond, Gordon Goodwin, Chuck Owen, Gil Goldstein; Best Instrumental Arrangement Accompanying Vocalist(s): Chris Walden, John Hollenbeck, Gil Goldstein; Best Album Notes: Neil Tesser, Ben Young; Best Historical Album: *Call It Art 1964-1965*. Winners will be announced at a ceremony Feb. 10th. For more information, visit grammy.com.

Vancouver jazz club **The Cellar**, site of many excellent recordings released on the Cellar Live label, will close next month after 13 years due to logistical and financial concerns. Owner Cory Weeds hopes to reopen the club in another part of the city.

The **New England Conservatory of Music** is offering a week-long intensive jazz program for students age 14-18. Instrumentalists, vocalists and small ensembles are welcome. The program takes place Jun. 22nd-27th and will feature a curriculum of improvisation, small group training, jam sessions, entrepreneurial workshops and college audition prep. Bassist Dave Holland will be the guest artist. For more information, visit necmusic.edu/summer/jazz-lab.

A documentary film on the late saxophonist **Frank Morgan** is slated for release in Spring 2014. The movie, done in conjunction with Morgan's family, was co-produced by crime author Michael Connelly and directed by N.C. Heikin.

As part of the Snugs series at 61 Local, four evenings of conversation will take place this month with members of the Association for the Advancement of Creative Musicians who participated in the 1977 "**Chicago Comes to New York**" Festival. In addition to featured speakers Thurman Barker, Henry Threadgill, Steve and Iqua Colson and Amina Claudine Myers, rare recordings from the festival taken from the WKCR archives will be played. For more information, visit facebook.com/snugsconcertseries.

As part of the **Alt-Guitar Summit** taking place this month, two afternoons of master classes will be held at the Drama League Theater Center (Jan. 18th-19th), featuring festival participants Nels Cline, Ben Monder, Steve Cardenas, Vic Juris, Liberty Ellman and festival organizer Joel Harrison. The cost is \$25 and all levels are invited. For more information, visit joelharrison.com/alternative-guitar-summit-2014.

Submit news to info@nycjazzrecord.com



David Tronzo

by Brad Farberman

Since 2003, slide guitarist and current New Hampshire resident David Tronzo has focused on teaching at the Berklee College of Music in Boston. But for over two decades before, the inimitable musician lent his intense, yearning slide work to New York City and the Downtown Scene, appearing as both a valued sideman (Wayne Horvitz' *the President*, *The Lounge Lizards*) and trusted leader (Tronzo Trio) or collective member (*Spanish Fly*, *Slow Poke*). Over the past five years, Tronzo has appeared on albums from Jerry Granelli's *V16* and *Club d'Elf*. At this year's Alt-Guitar Summit, he'll lead the same players heard on the 1996 Tronzo Trio LP *Yo! Hey!*: bassist Stomu Takeishi and drummer Ben Perowsky.

The New York City Jazz Record: How did you initially arrive at the idea of playing jazz on slide guitar?

David Tronzo: It's a very strange story. Short and brief. I was gravitating towards the guitar kind of between the ages of 11 and maybe 12 or so. I hadn't yet started. But this sound caught my ear and I couldn't figure out what it was. You have to imagine that this was the late '60s, so researching something was a little more laborious than it is today. And it's strange, I'm not trying to make it sound like ancient history or anything, but it really was not easy to figure out, necessarily, what something was when you heard it or who was playing it. But it turns out that what I was hearing was all kinds of different people, basically, playing slide guitar. Which I mistook for steel guitar. And I didn't really understand it was slide guitar.

So anyways, when I finally kinda started to focus in on it - this is a little tangential, so let me just get to the thing - I realized that that's what I wanted to do from the very start. In those intervening couple of years, I really hatched this plan, which I called it "my vision" for this thing. Because I had been listening, courtesy of the music that was in my house, which was really, largely, my older brother Michael's taste in music that he was playing. I was hearing every kind of thing you could imagine: Led Zeppelin to Ornette Coleman. A Lee Morgan record followed by Delta blues folkloric stuff. A Robert Johnson record followed by *Workingman's Dead* followed by this and that or whatever as it marched on. Sly Stone and all this stuff. I'm hearing all this jazz, I'm hearing classical music and I'm hearing all this various music and some of it has slide guitar in it. So I kinda hatched this plan that I was going to develop it sufficiently to bring it into this other kind of music. Purely because I just loved it all and I thought, "I wanna play all this stuff... eventually."

TNYCJR: Could you walk me through all the different slides you've used and still use and tell me how they differ?

DT: The slide is the equivalent of, basically, putting a fret on the other side of the string. In other words, a

slide is called a movable fret, you know? Because when you play a guitar normally, the fret is where the string is contacting; that's where the note is made, not where your finger is. So, the movable fret has to be a solid enough material, so usually they're either metal or various glass. Now they make them out of ceramic and stuff, but it has to be just dense enough to make a similar amount of tone that would be equivalent to when you play normally with your fingers. So if you use something that's lighter or a material that isn't dense enough to transmit the full body of that vibration of that note, you begin to filter out parts of the vibrations in the note. You filter out overtones.

So, quite by accident, way long time ago, early '80s, I discovered that if I played with something that wasn't as solid as what I use - metal slides, chrome slides, bicycle handlebars - but if I played with something like a wooden dowel or a plastic bottle or a cup, or a can, a pencil, that there were some of those things that were sufficient to create a really solid sound. But it was very, very different characteristically than the actual, typical note that would be made with the metal slide. So I just found the ones, I started to rummage around. I tried everything. And I just made a collection of the ones that I really felt that worked. And then, let's say that the cups, the plastic and paper cups, they're the thinnest, least transmitting or holding the vibration. The note is very short and it's mostly these really funny overtones and it sounds very similar, at times, to something that would be, kind of, almost construed like a slit drum, or could sound like some kind of weird Asian gamelan-type thing. So once I would hear that sound, the first thing that I would do is, I'd say, "Oh, well that sounds kind of like that thing." If it sounded sort of like an African type of percussion, then I would find patterns with it, or things that I would play with it, that would be very legitimately those kind of rhythmic patterns that would be associated with that instrument. [I] started to do these imitations of these various instruments using that sound.

But of course that's only one strategy. The other strategy is just to treat the sound as a sound. A palette of colors, kind of, colors and textures. So then you could play anything you want with it. That's sort of the other direction. So one is where you're doing an imitation of something and the other one is where you're just taking the sound now, playing something that's not usually associated with that. And there's a whole battery of stuff that I use. The weirdest collection can include... I found this stuff, this aluminum, it's basically an aluminum tube but it's square. It's got sides, so it's a square-shaped hollow rod and I cut those up and those are very interesting. I use plastic cigar tubes. Oh, one of my favorite is a button. Like a slogan button that you pin on your shirt? So if you take a good one that's a big enough size and you put the plastic or metal front on the string, you create a false bridge, it's a great sound. It's very reminiscent of

instruments like sitars or veenas.

TNYCJR: Tell me the story of Spanish Fly.

DT: [laughs] We knew each other [from] different circumstances. [Trumpeter] Steven Bernstein and I had been playing together with [saxophonist] Phillip Johnston, who was the founder of the Microscopic Septet. But we had been in some other groups with him. The three of us - [tuba player] Marcus Rojas and Steven and I - we ended up in a band together, we were working as sidemen. And after a rehearsal in Midtown, we were walking up Eighth Avenue and we kind of all

(CONTINUED ON PAGE 39)

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Ben Goldberg

by Ken Waxman

When Bay area clarinetist Ben Goldberg describes his creative process, he sounds like the partner in a love affair: “When I hear someone I like, I have to play music with him or her. I need that person in my life.” It may take a while after that first infatuation, but eventually Goldberg composes music, which turns this attraction into reality. For instance the genesis of *Unfold Ordinary Mind*, one of his recent CDs, was the result of hearing tenor saxophonist Ellery Eskelin and having a vision of having Eskelin playing alongside tenor saxophonist Rob Sudduth, a long-time Goldberg associate. “It’s a palpable feeling I have of how the music will sound,” he relates. That group, filled out by drummer Ches Smith and guitarist Nels Cline, plays this month as part of the Winter Jazzfest and, with pianist Craig Taborn in place of Cline, will be part of a Goldberg residency at The Stone in February. Also this month, Goldberg is one of four bass clarinetists in pianist Kris Davis’ octet at Roulette. Goldberg, who has never played with either Davis or Taborn before, says he looks forward to the challenges. “It’s scary in the right way,” he affirms.

A Denver native, Goldberg, 54, has been playing clarinet since the fourth grade and it was a similar search for new experiences that led him to develop his own identity. “I always knew I wanted to be a jazz musician,” he remembers. “And soon I was interested in free jazz and improvised music.” The conundrum was that while he was familiar with how extended clarinet techniques were being used in 20th century classical music, his jazz influences were saxophonists including Art Pepper and Charlie Parker and he also played that instrument in high school. More idiosyncratic in his style, plus admitting that “I felt more myself as a clarinet player”, Goldberg stuck to the straight wooden horn. His individual musical identity evolved gradually and arose from an unexpected source: Klezmer. While attending UC-Santa Cruz, he joined Klezmer revival band Klezmorim. “The technical challenge of Klezmer fascinated me and really drew me in; it was a very complicated melodic system and it gave me all kinds of room to play,” he recalls. Klezmorim toured internationally and during an extended Paris stay with the band, Goldberg badgered Steve Lacy into teaching him specific methods of studying the fundamentals of intervals, harmony and melody. The late soprano saxophonist is the dedicatee of Goldberg’s CD *The Door, The Hat, The Chair, The Fact* (Cryptogramophone, 2004).

These concepts crystallized later on when he, bassist Dan Seamans and drummer Kenny Wollesen adapted experimental improvisations to traditional Klezmer. “The idea wasn’t to layer one on top of the other but to open up and find new territory,” Goldberg explains. The result was the New Klezmer Trio (NKT), which recorded three well-received CDs and toured extensively in the early ‘90s. Although he sometimes still plays the music for fun, Goldberg avoided Klezmer for a long time after the NKT’s demise. “I had to

establish myself as Ben Goldberg,” he declares. “Not as a guy who plays Klezmer music.”

Since that time his projects have involved his own bands of various sizes exploring the jazz canon and more experimental sounds, as well as membership in Tin Hat since 2004, which was partially responsible for helping generate two of Goldberg’s most recent interests: BAG and word-based projects. *The Rain is a Handsome Animal*, Tin Hat’s newest CD, features 17 songs based on e e cummings’ poetry. “I never thought I could write a song cycle,” Goldberg says. “It took me by surprise what you could do with poetry. But it was so much fun, especially when I started to see how words would mix with music and need to push against each other.” Since then he has also written music for four of Susan Stewart’s Lack poems and *Orphic Machine*, his next CD, is a nonet session with music wedded to the poetry of Allen Grossman (b. 1932), whose work has inspired Goldberg for many years.

That album will likely appear on BAG, as did *Foreign Legion*, Tin Hat’s penultimate CD. Goldberg decided to launch his own imprint in 2009 since, “there was a shift in the music business for better or worse,” he notes. “It used to be that you’d make a record, shop it around and someone would put it out.” However the clarinetist, who frequently records on a whim when he finds compatible players, had just recorded *Go Home*, with guitarist Charlie Hunter, trumpeter Ron Miles and drummer Scott Amendola, and didn’t want the CD to languish in the can. “I had the feeling that it was all in my hands so I said, ‘I’ll start a record label’.” Shifting business methods is also why *Subatomic Particle Homesick Blues*, although recorded in 2008, was only released in 2013 along with *Unfold Ordinary Mind*. That session came about after Goldberg and tenor saxophonist Joshua Redman met and played together for the first time at the San Francisco Jazz Festival. Deciding to record with Miles, Smith or Amendola plus bassist Devin Hoff, they crafted what the clarinetist calls a “jewel” of a record and were collectively shocked when no label wanted it. Now it’s a BAG CD. Despite this, Goldberg says he isn’t opposed to putting out CDs on other labels.

But recording is merely one of his many activities. Another unforeseen meeting, after she moved to the Bay area, has led to an ongoing duo with pianist Myra Melford, which toured Europe in 2013. Plus, since many of his other associates live elsewhere, he’s organized a new sextet, the Ben Goldberg School, to play his music locally.

He’s also exploring video imagery. *Year of the Snake*, which links his music to 150 brush-and-ink paintings by Molly Barker, is available on his website. “Working with Molly has helped me understand the expressive qualities of the visual line and I’m bringing that knowledge to my creation of the musical line,” he elaborates. For a musician consistently interested in new challenges and new approaches, this may turn out to be another fruitful avenue of exploration. ❖

For more information, visit bengoldberg.net. Goldberg is at Roulette Jan. 6th with Kris Davis and NYU Law School Lounge Jan. 10th as part of Winter Jazzfest. See Calendar.

Recommended Listening:

- New Klezmer Trio - *Masks and Faces* (Tzadik, 1990)
- Ben Goldberg Trio - *Here By Now* (Music & Arts, 1996)
- Ben Goldberg - *Twelve Minor* (Avant, 1997)
- Ben Goldberg Quintet - *The Door, The Hat, The Chair, The Fact* (Cryptogramophone, 2004)
- Tin Hat - *Foreign Legion* (BAG Prod., 2005/2008)
- Ben Goldberg - *Subatomic Particle Homesick Blues* (BAG Prod., 2008)

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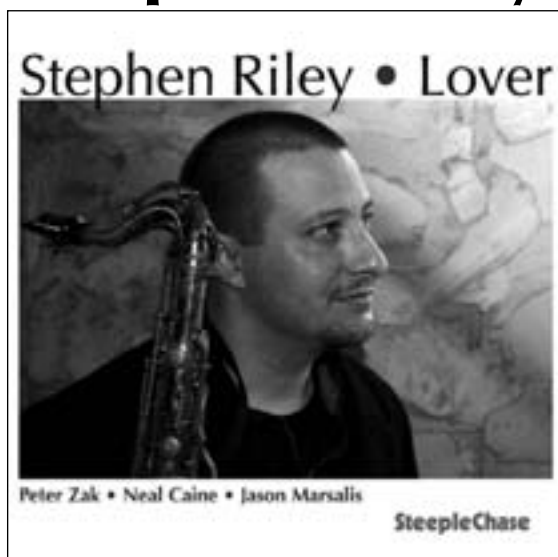
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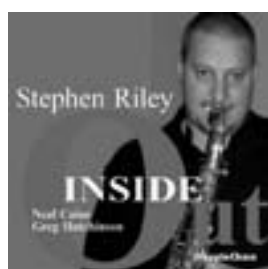
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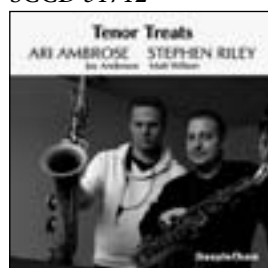
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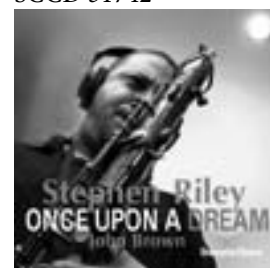
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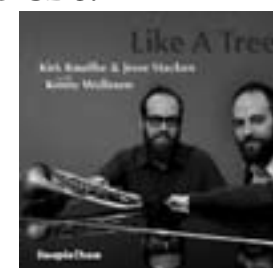


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MARC RIBOT

ON FOLLOWING THE LEADER

by Kurt Gottschalk



Peter Gannushkin/DOWNTOWNMUSIC.NET

There's certain things that come with the territory of leading a band: a sense of fairness and financial responsibility and, perhaps, good penmanship. Marc Ribot has worked for some major leaders - from Wilson Pickett and Jack McDuff to Elvis Costello and Tom Waits to John Lurie and John Zorn - and he's a proven leader himself, even if he's reluctant to take on the title. He is quick to call more recent projects, such as the Albert Ayler tribute *Spiritual Unity* or the avant jam band *Ceramic Dog* "collectives". Dynamics of responsibility and bankability can be a complicated web, but an interest in such intricacies shouldn't be surprising coming from someone who's at least as likely to talk about labor history as he is guitar geekery.

"If you're going to be a bandleader, you have certain obligations to the musicians, such as to pay them and pay them scale," Ribot said, sitting in his Carroll Gardens apartment fresh from a trip to Haiti and facing working on material for an appearance at the New York Guitar Festival and a week of different projects at The Stone this month. "It's interesting to me that there's these kind of rules and this kind of language exists to musicians of my generation long after the actual presence of the union has faded.

"I don't think I'm a very good bandleader, to be honest with you," he added with a laugh. "Partly because of my handwriting. I'm famous for bringing in charts that nobody can read. I kind of do it on purpose. I think it's better to improvise so I kind of compromise and bring in sloppy charts."

While being an enormously in-demand musician - the past few years have seen him working with Marianne Faithfull, Elton John, Diana Krall and Allen Toussaint, to name only some - Ribot has long devoted time to the issues affecting working musicians as well. He has been active with the Musicians Union and has lobbied for guarantees at clubs for artists who aren't union members. Recently he has been working with the Content Creators Coalition, a new organization pushing for pay for use of artists' work online. And in the meantime, he is busy leading - or not leading - bands.

Ceramic Dog, with bassist Shahzad Ismaily and drummer Ches Smith, follows the collective model. "We function like a band, we split the publishing if something comes together in rehearsal, if it comes out of a jam or a soundcheck. But I have a certain role. There's a strong connection between how things are laid out business-wise and how they work, the sound that comes out. This is a level of John Zorn's idea that it's not about how the pieces sound, it's how they *are*. Part of the art is the social relations of the musicians. The sound can be seen as a by-product of the social relations. It's not that I think that there's only one way to do it. In Ceramic Dog I have a certain kind of role. Since I'm bringing in most of the gigs, I get the calls. So we function as a collective in one way and not in others. But the function of being a collective is we rehearse in a way that I couldn't do in a different band."

That space between having a jointly-owned organization and paying musicians to rehearse might

be the bed in which lies the politics of being a band. In adherence to Ribot's extrapolation of the Zorn maxim, it's a part of how the pieces *are*. And it could easily be argued that few musicians have such a sense for community and community-building as does Zorn. Perhaps not coincidentally, it is in Zorn's bands where Ribot, whose rhythmic, angular playing is immediately recognizable in any context, plays his hardest. There is a fascinating level of social interaction in many of Zorn's projects and to watch the push and pull (or perhaps it's push and push) between Ribot and Zorn in *Electric Masada* is remarkable. Ribot's eyes never leave the leader, conducting from the front, for more than a couple seconds. "With Zorn it's a very complex dance between listening to him and ignoring him," Ribot said. "You have to take a cue from him and then run with it, but if you get into it and forget that he's conducting the piece, that can cause problems. There's certain skills in the conduction thing. The conduction thing is an amazing tool and it also presents a danger. When you're as good at it as John is, you can walk in to a roomful of people who know your music and create a 90-minute piece and it'll be good. The danger of it, especially when you're working with musicians who are less familiar with it, is that the more you tell some musicians what to do the less they use their brains."

Working with Zorn, he explained, is often a matter of working with shared commitment and available resources, to the point of using soundchecks to record tracks for release, a far cry from the corporate-label-funded projects he's been involved with in the past. "With Tom and Elvis, the recording sessions actually were union sessions, not that there was a guy standing there with a stopwatch, but I have had the experience and I think that's informed me," Ribot said. "The cultures kind of bleeds through. A bunch of friends of mine ended up in the *Flying Karamazov Brothers* on Broadway and *Antibalas* was in the musical *Fela*. There are formal sets of rules on how musicians should be treated on Broadway that are enforced by contract. The culture of that can bleed through."

That culture may have bled through, or informed at least, his role in *Spiritual Unity*, with trumpeter Roy Campbell, drummer Chad Taylor and onetime Ayler bassist Henry Grimes, as well as the trio with Taylor and Grimes that came out of that group. Those bands aren't playing his compositions: the former plays the music of Ayler while the latter is an improvising group. But Ribot does manage certain aspects of operations.

"I'm not in any position to bring in any sort of music-ness," he said. "I've learned so much from Henry and Chad and Roy. I'm just trying to keep up in that band. It's a situation where I want to make sure that people are treated with a lot of respect. That band isn't about 'let's sit around in a basement for a week and see what we come up with.' It goes with the music that's being played. We work on pieces but what's really strong about that band is everybody's skills as an improviser. It would be counterproductive to impose long rehearsals and complex charts on that band."

Ultimately, a big part of the band politic for Ribot is the balancing of power in a body where the division isn't usually equal. "Jack McDuff was in the military. I didn't work with him long, four or five months," he said. "I think his idea of how to relate to the band came from that experience. It was a hard school but it was a good school. A lot of people are pretty hungry in music. A lot of people want to survive and a lot of people are having hard times. When you're in a position where you get a gig and you can offer it to people, you wield a certain amount of power. When I was in Wilson Pickett's band, it was a mostly African-American band and I was one of very few who were from what you call a middle-class background. I did that tour and I said, 'I'm not going back to that again.' Wilson was violent with the band and we didn't get paid for the last week. I'm able to say that now because it was a long time ago and I would have long since spent the money. But at the time, unemployment in the black community was like 60-70 percent so somebody in Wilson's position had a huge amount of power. A lot of the musicians in that band needed the gig really bad. They weren't in a situation where they could go to another job or go to another gig so they were forced to deal with violence. Whereas on Broadway if you don't play by the rules they can shut you down. The human soul is revealed in those situations - and it isn't always pretty.

"I'm always aware of the power I have in a collective band," he continued. "If I'm the person in the band, like Ceramic Dog, who's bringing the name, is older, able to bring the gig, that gives me a certain amount of power and I don't want to mystify that. What's disturbing is I've been in bands where they used the notion of a collective until there's money being made. I don't care if they call it a band. If you don't have a contract, if you don't own part of the name or the masters, you're being sold. People always want to believe that bands are communes: sleep together in a big pink house and wake up and have breakfast together and play music all day. People have some kind of dream of the commune - we all do - that's where we came from and after the revolution that's where we're going." He looked over the top of his glasses and laughed. "But we ain't there yet." ❖

For more information, visit marcribot.com. Ribot is at Judson Church Jan. 11th as part of Winter Jazzfest, Merkin Hall Jan. 21st as part of NY Guitar Festival and The Stone Jan. 28th-Feb. 2nd. See Calendar.

Recommended Listening:

- Lounge Lizards - *Voice of Chunk* (Strange & Beautiful Music, 1988)
- Marc Ribot Rootless Cosmopolitans - *Requiem for What's His Name* (Les Disques Du Crepuscule, 1991)
- Marc Ribot - *Don't Blame Me* (DIW, 1994-95)
- Marc Ribot Y Los Cubanos Postizos (The Prosthetic Cubans) - *Eponymous* (Atlantic, 1997)
- Bark Kishba Sextet - *John Zorn 50th Birthday Celebration, Vol. 11* (Tzadik, 2003)
- Marc Ribot - *Silent Movies* (Pi, 2009-10)

Karl Jenkins

by Andrey Henkin



Anyone who has attended Karl Jenkins' recent annual concerts at Carnegie Hall will have had the pleasure of hearing the composer's grandiose works for orchestra and choir, pieces like *Songs of the Earth* or *A Mass for Peace*. Those works were ambitious and broad of scope; in them were elements of liturgical music, world rhythms and the energy of jazz. The latter shouldn't be surprising to anyone who knows Jenkins' past life as part of the burgeoning jazz and fusion movements of '60s-70s England.

Jenkins was born February 17, 1944 in Wales. His father was a choirmaster and "a huge influence...he being a music teacher, there was always music in the house so I was on that road at an early age with piano lessons from the age of four." The choral elements of his current work stem from the "strong tradition of congregational hymn singing in Wales where I grew up." Jenkins studied music at Cardiff University and then London's Royal Academy of Music, primarily as an oboist. But the young Jenkins soon fell into the city's jazz scene, participating in the late '60s groups of bassist Graham Collier and occasional later gigs with such figures as Keith Tippett, Neil Ardley and Barry Guy.

But it was with Nucleus that Jenkins first came to prominence. One of the first British fusion bands, the group began when "trumpeter Ian Carr came to me and suggested working together in a new band," Jenkins recalled. "We then chose the other players. Early on there was much debate within the band as to whether we were playing too much 'rock' time-based music as opposed to 'jazz' swing time but eventually we crossed that bridge and soon became 100% a fusion band. Miles Davis was always a massive hero and he made a similar transition." Jenkins was, along with Carr, one of the group's main songwriters, a role he would continue

when joining Soft Machine during the seminal art-rock band's middle to late period (1972-78), replacing saxophonist Elton Dean and playing oboe, saxophones and various keyboards. "I was always more interested in composition than playing," he said. "My issue with composition generally at that time was that the 'classical' route was not open to me since there was only one way to go and that was writing atonal music, which really did not appeal to me. Jazz was and is, essentially tonal, working in keys. Having said that, I was thoroughly trained academically learning the tenets of music; orchestration, harmony, counterpoint, fugue etc. I always had this basis of craft to bring to whatever genre of music I was writing." When asked how much impact being a multi-instrumentalist had on his composing, Jenkins downplayed it in preference to his academic training. "All composers have to study orchestration and learn about all instruments; even if one does not play them we need to know their ranges, where they sound good within that range, what is technically possible, how different instruments blend, etc."

After his time with Nucleus and Soft Machine, Jenkins entered his second life, writing music for television advertisements during the '80s. But even in that often-vapid world, Jenkins' music did not ebb. "Advertising music was great for a while," he remembered. "The 'band life' had come to an end and I did not want to go on the road. We worked for top directors [Ridley and Tony Scott, Alan Parker, Hugh Hudson] and won many awards. Production values were then very high and some projects was 'art' of the highest quality. We were not on the 'jingle' side of the business. The downside was having an ad agency dictating to one and the brevity of the piece, of course."

Neither of those concerns figures into Jenkins' modern work. One piece of his that has particular relevancy is *The Peacemakers*. One of the international figures whose texts figure into the work has been in the news of late: Nelson Mandela, the South African leader who passed away in December. "It was an idea to write a piece extolling peace and using text by iconic 'peacemakers' through time, together with some newly written text," said Jenkins. It is not many musicians who can succeed in such disparate fields as fusion, television

and modern composing. Jenkins credits his myriad experience and education for his long career. "I have always resisted categorization as a composer and have been influenced by all genres. All goes into the melting point and comes out in what I do... It is important that what I do has some integrity and that the music sounds like a complete whole and not as though something has been artificially bolted on for effect." ❖

For more information, visit karljenkins.com. Jenkins' 70th Birthday Celebration is at Stern Auditorium Jan. 20th. See Calendar.

Recommended Listening:

- Graham Collier Septet - *Deep Dark Blue Centre* (Deram-Disconforme, 1967)
- Graham Collier Sextet - *Down Another Road* (Fontana-BGO, 1969)
- Nucleus - *Elastic Rock* (Vertigo-BGO, 1970)
- Nucleus - *Live in Bremen* (Cuneiform, 1971)
- Soft Machine - *Six* (CBS, 1972)
- Soft Machine - *Rubber Riff* (De Wolfe Ltd., 1976)

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LEST WE FORGET

Andrew Hill (1931-2007)

by Stuart Broomer

From *Black Fire*, recorded in 1963, to *Time Lines* from 2005, pianist Andrew Hill was an emblem of uncompromising originality, a musician who pursued his distinctive vision without thought of passing fashion. Spending long periods of time teaching and composing in the rural West, Hill sometimes risked disappearing from view altogether, but he maintained the respect of a coterie of musicians and critics, evident in his last period of intense activity from 1999 onward.

Born in Chicago Jun. 30th, 1931, Hill developed in one of the great musical ferments of the 20th century, a center for jazz, blues and classical music. As a teenager he was encouraged by the legendary jazz pianist Earl Hines and by the composer William Russo as well. His youthful associates included baritone saxophonist Pat Patrick and bassist Malachi Favors and he would have the opportunity to play with Charlie Parker and Miles Davis as they passed through the city.

Hill's star began to rise in 1961 when he moved to New York, making some of the very few sideman dates of his career on such masterworks as Roland Kirk's *Domino*, Walt Dickerson's *To My Queen* and, most importantly, Joe Henderson's *Our Thing*, a Blue Note session. There Hill's complex, chromatic support

comes to the fore and it caught the ear of Blue Note founder Alfred Lion, who asked to hear some of Hill's compositions. Lion, the first person to record Thelonious Monk, would refer to Hill as his "last great protégé", launching an epic series of recording sessions from 1963-70. Some became classics immediately; others would have to wait until 2005 to debut on a Mosaic boxed set.

Hill's music burned with an unquenchable fire. Dense forests of ostinati and polyrhythms swam up from rhythm sections that could include bassists Richard Davis and Cecil McBee and drummers Elvin Jones and Roy Haynes. Hill's jagged melodies propelled vibraphonist Bobby Hutcherson, trumpeters Freddie Hubbard and Woody Shaw and an army of great saxophonists: Henderson and Patrick, Sam Rivers, John Gilmore, Bennie Maupin among them.

Through it all wander Hill's distinctively abstracted, complex, chromatic lines and fractured arpeggios, picking up a rhythm here, commenting there, weaving everything together into a heaving minefield of possibilities. His best known LP of the era - *Point of Departure* - matched Hill regulars Henderson and Davis with drummer Tony Williams, bop trumpeter Kenny Dorham and Eric Dolphy, the multi-reed, avant garde virtuoso. Before leaving Blue Note in 1970, Hill expanded his compositional palette, often integrating choirs and string quartets into his work.

After that great burst of public creativity, Hill's

career would ebb and flow. Still composing, he moved to the rural West and pursued a teaching career, with occasional flurries of recordings and performances, whether with small groups or solo. Hill's solo music can be a challenge to some: it's pure creation, an exploratory plunge into introspective harmonies moving on broken rhythms towards timeless wonder.

He returned to the New York area around 1990. He would record rarely, but every CD was a major event, like *Dusk*, from 1999, and the aforementioned *Time Lines*. Both were named record of the year by *DownBeat*, part of a slew of awards that crowned Hill's final years.

When he succumbed to lung cancer in 2007, Hill was still crafting some of the most original, durable and deeply personal music in jazz. His legacy persists in some 40 CDs of his music, in distinctive tribute recordings by Anthony Braxton and Nels Cline and in his ongoing influence on many musicians. ❖

For more information, visit andrewhilljazz.com. A Hill tribute is at Jazz Standard Jan. 14th. See Calendar.

Recommended Listening:

- Andrew Hill - *Black Fire* (Blue Note, 1963)
- Andrew Hill - *Judgment!* (Blue Note, 1964)
- Andrew Hill - *Point of Departure* (Blue Note, 1964)
- Andrew Hill - *Dance with Death* (Blue Note, 1968)
- Andrew Hill - *Strange Serenade* (Soul Note, 1980)
- Andrew Hill - *Time Lines* (Blue Note, 2005)

Straightahead and Strive for Tone

by Marty Ehrlich

I will decline to use the megaphone, as people say I'm loud enough as it is on my horns. Herein are a few ideas, beliefs and questions I've been thinking over for a good while.

Did Charles Parker really say, "Straightahead and strive for tone", tongue possibly in cheek? That line at least supports the view that if you can get a whole story in a note, you are off to a good start. I think there is no end to the unique tonal worlds we can get out of these horns.

How long did John Coltrane work on the way he reached toward a held note, not necessarily the one in the altissimo register he broke into a dozen shards, but the one that is the penultimate note of the phrase none the less, when he'd back off a bit, hold the pitch dead on and what you heard then was this hidden grain in the sound? I guess that every day is the answer, in his imagination if nowhere else, though the historical record leaves very few days when it didn't seem to involve moving air past wood into metal. It's interesting how much restraint you can hear in his playing.

Do you think this is a healthy time for "The Music", whatever term(s) you use for the sounds that got you reading this journal in the first place? It seems that a thousand flowers do bloom. It may be a stretch to say that the number of listeners is growing at the rate of the practitioners, but maybe not. I surely know only part of the story. That same Coltrane gentleman, on those historic recordings from the Village Vanguard seemed to have fewer hands clapping during the week nights than we may have thought, inspired as those hands may have become. Maybe this has always been more about the communion between artists who are stubborn about their individuality and small groups of passionate listeners.

Don't turn the page when I say this: Charles Parker may not have been an improviser in the way the

word is generally used. Not that he planned things out beforehand. It's just that he seemed to have a mind like a steel trap and he worked on this one composition we call a Bird solo over a very long time, from moment to moment. (I think that if I had a mind like his, I might want a bit of a drink myself from time to time, just for some breathing room.) His solos gave off this great illusion. When committed to paper, you notice that there are many of the same facets at play. But in the world of sound, it was more like the myriad reflections off of a crystal in bright light. And while these facets within facets were spinning through these brilliant 'comprovisations', Bird slowed down just enough to play dozens of popular melodies of the day with a heart-breaking beauty.

I've been listening a bunch to the recording *Sonny Rollins +3*. I think Sonny was a young 65 years old when he made this one. I don't buy the argument that he did his greatest work when he was a young man. There is a particular passion in his playing here, sudden openings of uncharted flight and a total identification with the melody, which sounds to me like something you get to only over time, a lot of time.

My father asked me on the phone, years ago, "Why can't *you* get a job with this Sonny Rollins fellow?" Jerome Harris was my roommate at the time and he was usually working on bass guitar with Sonny when my parents called. I'd like to say that this story shows the great faith my father had in me, because he surely did, but it wasn't because he knew the stature (or maybe even the instrument) of Sonny Rollins. He just wanted me to be working. And if my father were around now I'd tell him that I *do* have that job. We all have a job with this Sonny Rollins fellow, stubborn practitioner and engaged listener. With at least one caveat. I think often about what I once heard Lester Bowie say about his years with the Art Ensemble of Chicago. That they had to have some bad nights to have the really good ones. I only heard some great ones, but I know from what he is speaking. We are engaging in an art form in which something sometimes called failure has an important role. Monk supposedly said, "There are normal mistakes and those that don't sound so good." And maybe Miles did say, "If you

aren't making mistakes, you ain't playin' shit." We get the point. The point gets to us. This may be a hard road as many have said, but it does point forward. This is in many ways a fortunate life we lead. I hear that the next solo will be the one. ❖

For more information, visit martyehrich.com. Ehrlich is at Middle Collegiate Church Jan. 12th, Jazz Standard Jan. 14th as part of an Andrew Hill tribute, City Winery Jan. 20th as part of a Thomas Chapin fundraiser and Greenwich House Music School Jan. 23rd as a leader. See Calendar.

Marty Ehrlich has made 25 recordings of his compositions for ensembles ranging in size from duo to jazz orchestra and performed with a who's who of contemporary composers including Muhal Richard Abrams, Anthony Braxton, John Carter, Jack DeJohnette, Julius Hemphill, Andrew Hill, Wadada Leo Smith and John Zorn. His honors include a Guggenheim Fellowship in Composition, the Peter Ivers Visiting Artist Residency at Harvard University, composition grants from Chamber Music America and NYFA and a Distinguished Alumni award from New England Conservatory.

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VOXNEWS

Take (More Than) Five

by Katie Bull

The VOXNews 2013 top vocal picks have a sonic indelibility that is undeniable. But in truth, hundreds of extraordinary recordings and live performances resounded last year; here are only a few of the many that are memorable.

"Someday soon we all will be together, if the fates allow," intoned the wise young sage **Cécile McLorin Salvant** as she sang Hugh Martin's "Have Yourself A Merry Little Christmas" on the Rose Hall stage with the Jazz at Lincoln Center Orchestra last month. In a class of her own, the 2010 Monk Competition winner patiently, architecturally yet spontaneously built deeply expressive phrasing from innocent whispers, gutsy calls and ethereal coloratura, the highest notes of which exquisitely invoked starlight. Salvant's 2013 Grammy-nominated album *WomanChild* (Mack Avenue) is an instant classic. Hear her live at Lycée Français (Jan. 9th) and Le Poisson Rouge (Jan. 12th).

Two European vocal artists relatively unknown here in the US are experimental greats on the international scene. Their 2013 albums pushed the limits of vocal jazz and herald the coming sounds. Polish singer **Grzegorz Karnas'** *Audio Beads* (BMC) hooks the ear from the first bended note his bassist

digs into, spilling around trance-like with an undulating groove and a thick husky sound that moves resonance into every part of his body. As mentioned in previous columns, any and all of the brilliant Swiss vocalist **Andreas Schaerer's** albums stand out, unparalleled. 2013's *Tyr-Gly-Gly-Phe-Met: Live at Jazzwerkstatt Bern* (Jazzwerkstatt Bern), a duo with percussionist Lucas Niggli, is the most recent example of Schaerer's prolific and relentless ability to explore and expand what we think we know.

And then there is the oracle **Andy Bey**. The epitome of vocal honesty, he has garnered a well-deserved 2013 Grammy nomination for *The World According to Andy Bey* (HighNote), self-accompanying on the piano. One hears blues, rhythm and blues and gospel edges pouring into his world as he sings, "There's so many ways to approach the blues, but there's really only one way to tell the truth." Bey knows the way.

Another one of the best male singers on the scene in 2013 is **Pete McGuinness**. Also a trombone player, his *Voice Like A Horn* (Summit) reveals unparalleled lightning-fast scatting. In addition, he is a bandleader and arranger - a major talent. In an unforgettable CD release performance at the classy club Smoke in September, McGuinness' pitch-perfect horn-sliding lines blazed into the night. He brought the house down. This man is at the top of his game.

Two more of the best live performances share a thread. **René Marie** and **Rhiannon** are shamans when

they sing. Both women have offered in bios that they shed domestic abuse years ago. These singers are fully liberated and offering their free spirits in song. In Marie's 2013 release, *I Wanna Be Evil, With Love to Eartha Kitt* (Motéma), she sings holding nothing back. Anyone who heard her completely uninhibited live performances at Jazz Standard in November knows she commands major wattage. Hear her at Zinc Bar as part of the Winter Jazzfest (Jan. 10th). Likewise Rhiannon changed sonic form like a medicine woman at the ShapeShifter Lab last October. Her musical morphing from mortal to bird and from ocean to sky was miraculous.

Finally, the following 2013 unearthed gems and reissues are simply priceless. The producers of **Tony Bennett's** *Live at the Sahara: Las Vegas, 1964* and Tony Bennett/Dave Brubeck *The White House Sessions (Live 1962)* (Columbia-Legacy) ought to be knighted for finding these two royal gems of the iconic Bennett legacy. *The Complete Chick Webb & Ella Fitzgerald Decca Sessions (1934-1941)* (Mosaic), is a deluxe boxed set of Webb's Orchestra, which, after his untimely death, became **Ella Fitzgerald's** Orchestra. Her teen and early 20s voice is captured in a reissued recording quality that brings Ella across the divide and into the room as if it was yesterday! **Nina Simone's** *Little Girl Blue* (Bethlehem-Verse Music) is one of the deepest albums ever made and could be played one thousand times - it never gets old. ❖

Babel Label

by Ken Waxman

With London considered the financial center of the world, it seems appropriate that a former bank economist is using his record label to try to make that city and its musicians the center of the jazz world - or at least working steadily.

The label is Babel, which, in the years leading up to its 20th anniversary in 2014, has released more than 130 CDs in a variety of styles connected to the UK capital's burgeoning music scene. Oliver Weindling is Babel's founder, proprietor and only full-time employee. He started the imprint after a financial market contraction led him into consultancy and organizing gigs for local musicians. Today he's also an unpaid director of London's Vortex Jazz Club. The reason for Babel's birth: "There weren't labels releasing music by musicians with whom I was working and at that time releases were essential to get any publicity," he explains. The name reflects the concept of music as a universal language and is understandable in many languages, a plus when, as Weindling points out "you're as likely to get a review in Germany as in the UK."

With a tacit understanding of both economics and publicity, Weindling and Babel have continued on a singular path, recording bands such as Led Bib and Dice Factory plus individuals including pianist Alexander Hawkins and saxophonist Tom Challenger.

What Babel releases have in common, says

Weindling is the "concept of being imaginative and pushing at boundaries. It reflects how I'm drawn to where some musicians lead me. I have a very broad definition of 'jazz', which has very blurred edges anyway. Quality and commerciality are not mutually exclusive. Is John Coltrane playing 'My Favorite Things', taken from one of the most popular musicals of its period, to be dismissed as commercial? With hindsight, certainly not..."

This multiplicity of styles sets Babel apart from most imprints directed towards one genre and certain artists. "In my own way, I'm as powerful as the head of any multinational such as Universal, in terms of having ideas implemented," jokes Weindling. "The difference is that usually I have to carry out the tasks myself. I also help with most mundane activities such as packing and delivering." Babel's other staffers are part-time label manager Paul Lewis and Matt Mead, who helps with production.

"I knew Oliver because of the Vortex. He really cares about the scene here," explains Hawkins. "I wanted to work with a UK label to gain more profile at home. I was feeling that musicians such as myself who are interested in composition within the creative music context were falling between two stools: too 'out' for the jazz guys and too much composition for the 'free' scene. But Babel releases a huge range of things stylistically and Oliver was very open to my approach."

"At the end of last year I mentioned my two forthcoming records. I floated the idea of Babel possibly doing both and he said 'yes', no questions asked; no request to hear a demo; etc. I want to work with a guy

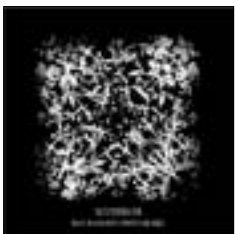
who is prepared to support me in this way and show this faith in what I do."

Confirms Challenger: "The uniqueness of Babel in context of other labels is that it offers support that others might not be able to. Artistic compromise is at the bottom of the agenda. This signals a shift in a label's priorities to which musicians can relate and exist within. Boundaries are eradicated and the music is allowed to be freer and more representative. Babel enables a band to release a record with enhanced knowledgeable and financial incentive. Oliver is a massive supporter of 'forward music' in London and to have his endorsement is a sign of respect. He plays absolutely no artistic role in the making of a record - again, a sign of respect."

Funds from Weindling's previous jobs provided the seed to launch Babel. Most releases are joint ventures with musicians licensing their recordings to Babel and after-cost profits shared. "Oliver's not an 'in the control room'-type producer," says Hawkins. "He turned up to our recent Ensemble session, but just for a couple of hours to hang out. He contributed to my sessions by his 'light touch': he let me record, program, package, etc. the music exactly how I wanted. By the same token, I've no doubt that had I asked for something, he would have been willing to do what he could." Explains Weindling: "Both parties push each other with musicians actively part of the whole process throughout. We apply our knowledge and the opportunity to provide shared benefits of economies of scale."

Many Babel musicians are members of London

(CONTINUED ON PAGE 39)



Tatterdemalion
Musson/Sanders/Noble



The Hillside Mechanisms
Vole



Spy Boy
Brass Mask



Opabinia
Dominic Lash Quartet



Song Singular
Alexander Hawkins

LISTEN UP!

DERIC DICKENS is a Brooklyn-based percussionist/composer. After growing up in Southern Georgia, he worked as a band director, taught drum and bugle corps and played as a principal timpanist with local orchestras. But it was the ride cymbal a friend had asked him to play at a session that changed everything.

Teachers: Keith Brown, Jerry Coker, Donald Brown and Matt Wilson.

Influences: Paul Motian, Billy Higgins, Ed Blackwell, Sun Ra, Don Cherry, Jimmy Lyons.

Current Projects: The Dickens Campaign; Speed Date with Deric Dickens (Duos with Friends); Words Are Not Enough with Jarrett Gilgore (the music of Jimmy Lyons); Rocket #9; Left Bomb Bay.

By Day: Coffee, practicing, a walk through the Brooklyn Botanical Garden, Prospect Park or Brooklyn Museum, composing and working at Steve Maxwell's Drum Shop.

I knew I wanted to be a musician when... I realized as a kid I felt most comfortable playing and creating music.

Dream Band: The guys I get to play with right now are pretty dreamy, but anyone I get to work with regularly. It would be great to tour more with my bands.

Did you know? Previously, I was a band director. The

marching band had 300 kids and I woke one morning on a high school gym floor and realized it was time to change. And I have never looked back.

For more information visit dericdickens.com. The Dickens Campaign is at Barbès Jan. 29th. See Calendar.



Deric Dickens



Christian Coleman

Queens-based drummer/composer **CHRISTIAN COLEMAN** hails from small-town Nebraska. He moved to New York just over four years ago after a decade long globe-trot.

Teachers: Peter Erskine, Jim Chapin, Tim Sullivan, John DeStefano.

Influences: Ed Blackwell, Eric Dolphy, Larry Young, Dennis Coleman, Henryk Gorecki, Miles and people who played with Miles.

Current Projects: New Quartet with pianist Gavin

Ahearn, saxophonist Jon Irabagon and bassist Sam Minaie will be recording songs by Ahearn and Coleman this month. "Dom's Trio" with pianist Broc Hempel and bassist Sam Trapchak has a weekly performance at Dominie's in Astoria bringing in special guests twice a month such as Rich Perry, Joel Frahm, Chris Speed and Loren Stillman. Affinity, a trio with saxophonist Martin Kelley and bassist Diallo House, performs songs new and old twice a week at Cranky's in Long Island City.

By Day: I write tunes, practice drums and hang out with my awesome lady, who helps me write bios.

I knew I wanted to be a musician when... the drummers in my dad's high school band would let me play frisbee with them.

Dream Band: A double quartet with Ed Blackwell, Sam Jones, Sam Minaie, Eric Dolphy, Jon Irabagon, Bud Powell and Gavin Ahearn.

Did you know? My mom makes beautiful abstract quilts. Check them out at katycolemanquilts.com. I used one called "Pigments of Spinach" as the art for my first album *Pigments*.

For more information, visit christiancoleman.com. Coleman is at LIC Bar Jan. 6th with Anthony Cekay, Cornelia Street Café Jan. 7th, Somethin' Jazz Club Jan. 30th with Mike Wilkens, Dominie's Astoria Sundays and Cranky's Tuesdays and Fridays. See Calendar and Regular Engagements.

Festival Jazzdor

by Ken Waxman



Günter Baby Sommer

A mercantile and EU government center, Strasbourg is a French city with a large university, massive fortifications and picturesque canals. Although *La Marseillaise* was composed and first sung here, Strasbourg is also part of Alsace, which was ceded to Germany between 1871-1918 and 1940-44. Overcoming this historical enmity, for the past 11 years Festival Jazzdor has encompassed a concert series in Offenburg, a nearby German city.

This year's festival (Nov. 8th-22nd) was no different. One highlight was Günter Baby Sommer's Bopp-Art Percussions at Offenburg's Reithalle im Kulturforum. Featuring the veteran drummer's quartet of saxophonist Frank-Paul Schubert, trombonist Gerhard Gschlößle and bassist Antonio Borghini, it matched their blistering improvisations with a three-man Taiko ensemble plus Katharina Hilpert's ethnic and traditional flutes to bridge the two solitudes. The music included traditional Saxon marches, slinky set pieces and excursions where the horns injected gospel-like and Dixieland emotions into frenetic line deconstruction. Earlier in the week in Strasbourg's soft-seated Pôle Sud theater, another drum master, Hamid Drake, was featured in *Giornale di Bordo* alongside two Sardinians: accordionist/pianist Antonello Salis and Paolo Angeli, who plays an 18-string guitar. As Drake solidly set the pace, the performance never lost its jazz core, although Angeli's dexterity allowed him to suggest both string quartet harmonies and what might happen if a gypsy guitar band simultaneously probed its instruments' outer limits. As for Salis, he manhandled the piano keyboard with fingers, forearms and palms and his squeezebox frequently joined with Angeli's strings to create sounds that subverted traditional airs into swinging jazz.

Quatuor IXI, a string quartet of violinists Régis Huby and Théo Ceccaldi, violist Guillaume Roy and cellist Atsushi Sakai, was showcased another afternoon in the nearby Alsatian city of Erstein's Musée Würth auditorium. Playing what could be termed free-baroque, the quartet's note-packed themes had Sakai providing continuum and the others taut staccato lines that never veered out of control. Other instances of string sophistication were on show during two solo bass concerts. Local Fanny Lasfargues used divergent implements plus interactive live processing in a concert at Médiathèque Olympe de Gouges' auditorium that even fascinated the many children on hand. At the CEAAC, a multi-purpose art space, German-French, NYC-based Pascal Niggenkemper played acoustically, using a toilet paper roll and aluminum plates strategically placed among his strings to create an array of altered and original textures, at points dramatically birthing unique timbres as he sounded

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Krakow Jazz Autumn

by Laurence Donohue-Greene



Photo by Krzysztof Penarski

Rempis/Trzaska/Zimpel/Vandermark

With Krakow Jazz Autumn (KJA), Artistic Director Marek Winiarski has fashioned such a satisfying concept for both participant and audience one wonders why his methodology is not more commonplace. Deciding upon a weekend finale concert, customarily a large ensemble, at Manggha Concert Hall, Winiarski then plans backwards. Weeknights at the smaller Alchemia club consist of smaller lineups extracted from the large band's membership, often in first-time combinations. This year's groups were Mats Gustafsson's Nu Ensemble last October and the return of Ken Vandermark's Resonance Ensemble (Nov. 19th-24th).

Winiarski and Vandermark created a program that was consistently surprising, choosing from countless instrumental combinations. And when Austrian laptop specialist Christof Kurzmann served as a last-minute replacement for bassist Devin Hoff, the program took on an entirely different complexion. Though Resonance has several functioning groups within its ranks, established groupings were more the exception than rule, as opposed to the ensemble's previous week-long residency six years ago (documented as a 10-CD boxed set on Winiarski's Not Two label). Only two sets might have been anticipated: the ensemble's brass section trio and multi-reed quartet. Steve Swell (trombone) and Swedes Per-Åke Holmlander (tuba) and Magnus Broo (trumpet) showed off an arsenal of extended techniques and ceaseless creativity, from circular breathing and register hopping to a stunning collective attack, while Vandermark and fellow Chicagoan Dave Rempis bookended Poles Mikołaj Trzaska and Waclaw Zimpel, colors and dynamics varying greatly from predecessors like the World Saxophone Quartet and ROVA. On one piece, Rempis (on alto) played altissimo lines tempered by the warmth of three clarinets. Elsewhere, Zimpel (clarinet/alto clarinet) was the calm in the eye of a storm often featuring Trzaska's violent reedy outbursts and memorable cutting alto tone.

Resonance's two Polish members each also played in two additional small groups. Zimpel focused on alto clarinet in separate sets with the Ensemble's two Chicago-based drummer/percussionists: a duo with Michael Zerang and trio with Tim Daisy and Swell. Unlike the bass clarinet, the alto clarinet's lower register doesn't as easily get lost alongside drums and thus Zimpel floated improvisations atop his bandmates in each context. Trzaska also played sets with each drummer, both quartet settings with Ukrainian bassist Mark Tokar and another horn player. He matched wits with Rempis, the two steamrolling their way through a powerful 40-minute opener while Daisy added rhythmic coal, overpowering Tokar, whose resonant tones and boundless creativity was also all but lost with Broo and Zerang, except during the set closers.

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We Jazz Festival

by Stuart Broomer



Photo by Maart Kytöharju

Mikko Innanen & Andrew Cyrille

In Helsinki in December, the days are short and temperatures are dropping, but the Finns have a way of finding things to get them out and get them together. While Finland's jazz events usually take place in gentler seasons, the first incarnation of We Jazz chose early December as a challenge to the elements and an invitation to celebrate the city's jazz in diverse environments. Produced by the We Jazz Collective, a coalition of DJs and musicians, this week-long event (Dec. 9th-14th) embodies the vision of its director Matti Nives, who describes it not as a festival but as an environment or utopia. We Jazz crisscrossed the city to find different venues for the music - some traditional, some wildly unlikely - and present musicians from diverse styles, sometimes in close proximity.

In a performance billed as "Concert in Complete Darkness", audience members were led into the darkened Kallio Theater and seated by guides they couldn't see; when the concert finished, listeners were led outside, never seeing the room in which the performance took place. It was an exercise in sensory concentration. Attention could only be placed on the spare, freely improvised music of saxophonist Jukka Perko, trumpeter Verner Pohjola and harpist Salla Hakkola playing a small vernacular instrument that suggested a guitar or plucked cello. Eventually one could start to hear inside the music.

That same playful creativity appeared in other events. A trio of radically different free improvisers - Aki Rissanen on assorted electric keyboards, Teppo Mäkynen on drumkit and Abdissa "Mamba" Assefa on industrial percussion - played an explosively rhythmic set in the We Jazz loft space Kuudes Linja, accompanied by 3-D projections darting about the room, glasses supplied to the audience. Gimmicky? Of course, but it also showed a willingness to play with expectations.

At the Koko Jazz Club, the trio Mopo played imaginative compositions that sometimes used toy instruments, vocal interpolations and sudden rhythmic shifts. We Jazz also touched down in a movie theater for live soundtracks and the Kluuvi Shopping Centre for panel discussions and a gallery display of record covers tracing the history of Finnish jazz.

The festival was bracketed by performances that included celebrated outsiders, beginning with an incongruous triple-bill in the ornate and slightly dowdy Aleksanterin Theater. Saxophonist Mikko Innanen improvised raw, incendiary dialogues with the constantly shifting rhythms of the great free jazz drummer Andrew Cyrille while another American visitor, saxophonist Greg Osby, wove complex, detailed music with the Swiss trio Vein in a long-standing collaboration. In between Jukka Eskola led Orquestra Bossa, a jazz quintet plus a string quartet, in happily

(CONTINUED ON PAGE 50)



Bella Napoli
Gary Smulyan/Dominic Chianese (Capri)
by George Kanzler

If you've ever been to an Italian wedding, or a real red sauce Italian-American restaurant, the music here will be familiar. The repertoire is *Canzone Napoletana*, songs popular in Naples in the late 19th and early 20th Century and often played at Italian-American weddings and social clubs to this day. Half of the band tracks feature the highly emotive yet mellow tenor voice of Dominic Chianese, best known as Uncle Junior from the TV series *The Sopranos*. He also closes the CD with an a cappella version of "Santa Lucia Lontana".

Chianese sings the songs straight, as he might at a family gathering, but the band, featuring baritone saxophonist Gary Smulyan, brings them gently into jazz territory. The core quartet is Smulyan and three members of drummer Matt Wilson's Arts & Crafts: bassist Martin Wind, pianist/accordionist Gary Versace and Wilson himself. Arrangements are courtesy of another Wilson associate, saxophonist Jeff Lederer. Adding to the Neapolitan atmosphere on most tracks is the mandolin and violin of Joseph Brent.

For the band, this is a departure from the usual advanced postbop harmonies and driving rhythms they are accustomed to playing. The emphasis here is on melody, whether the context is slow ballads or faster waltzes, two-steps or triple meters. Smulyan can be evocatively lyrical, as on Chianese's first appearance, "Anema e Core", breathily intoning the introduction over piano. Chianese sings, in Neapolitan dialect, the verse with just a touch of trembling vibrato then launches into the familiar melody over an undulating, rumba-like rhythm, joined by baritone and billowing mandolin chords. Accordion and mandolin blend with arco bass under the vocal on "Dicitencello Vuie!", sung semi-rubato until a gentle swing 4/4 kicks in for baritone and mandolin solos. The instrumental tracks invoke the Neapolitan spirit as convincingly as the vocal ones, but add creative flourishes, especially from Wilson.

For more information, visit caprirecords.com. Smulyan is at Smalls Jan. 1st with Dena DeRose and Village Vanguard Mondays with the Vanguard Jazz Orchestra. See Calendar and Regular Engagements.



Seven Storey Mountain III and IV
Nate Wooley (Pleasure of the Text)
About Trumpet and Saxophone
Nate Wooley/Seymour Wright (Fataka)
The Second Law of Thermodynamics
& Arco, Idaho B.O.A.T. (Rat)
by Kurt Gottschalk

The *Seven Storey Mountain* is proving to be a magnum opus for trumpeter Nate Wooley (if just-shy-of-40 isn't too young to have such a thing). The easy way to

describe the multiple-part work (of which the third and fourth have just been issued on Wooley's own Pleasure of the Text label) would be to label it as drones but the music, while fairly still, is so much richer than that. Taking its title from a 1948 book of journals written by a Trappist monk in Kentucky, the albums carry a feeling of a very deliberate quest - there is a slow momentum to the pieces, each of which occupies its own CD. The project has had rotating personnel, the first two parts being by a pair of trios (Wooley with percussionist Paul Lytton and guitarist David Grubbs on the first and drummer Chris Corsano and violinist C. Spencer Yeh on the second), but the bands are expanded on two new volumes (to 7 and 12 members), although for the most part, and rather surprisingly, not at the expense of spaciousness.

Part III is a sort of double trio of both the I and II bands with the addition of two vibraphonists (Chris Dingham and Matt Moran), who do much to set the pulse and the mood of the piece. It's dramatic, with tonal swells building behind clockwork vibes for a good ten minutes before dissipating into layers of extended tones over a soft rumble of drums. Atop that small mountain, Yeh's violin wavers like it is twirling in the wind. Like the pot of boiling water the unknowing frog has been placed in, the music turns from placid to tense in unnoticed degrees; by midpoint it feels almost oppressive. The slow, metered vibraphones return for the final ten minutes as the music slowly simmers down again.

Part IV retains Corsano, Yeh and Moran and adds Ben Vida on electronics plus a second drummer (Ryan Sawyer) and six horns borrowed from the TILT Brass ensemble. The added complement of horns makes for the biggest break from formula yet. The piece begins in familiar elongated fashion but becomes downright majestic by the end. The build across the four parts is fairly remarkable and one wonders where he could go after the climactic ending of IV. Perhaps he'll be calling in John Williams for Part V.

About Trumpet and Saxophone is a smaller affair. Horn duos are a tricky thing - two essentially linear voices that either have to play with or against each other. Wooley's meeting with British saxophonist Seymour Wright goes both routes with a lot of sustained tones, isolated outbursts and held silences. Over nine quick, untitled tracks, the disc times out at three-quarters of an hour with tracks ranging from two to nine minutes. The disc was recorded in London at the City University Music Studios in July 2012 and benefits from a super-present recording. There are some nice, spitty ambiences on the record, although other parts suffer from a bit too much wanderlust.

Wooley joins Belgian percussionist Teun Verbruggen in a nice project besotted by format complication under the name The Bureau of Atomic Tourism (B.O.A.T.). The band (which also includes Andrew D'Angelo on reeds, Marc Ducret on guitar, Josef Dumoulin on Fender Rhodes and Trevor Dunn on bass) has released a CD (*The Second Law of Thermodynamics*), which Verbruggen calls the "mother" of two LP titles: *Arco, Idaho* and the soon to be released *Scintigraphy*. Although a fair bit of material is repeated across the three titles, there unfortunately is no way to collect it all without buying it all - there isn't even a free download option.

Such issues aside, *The Second Law of Thermodynamics* and *Arco, Idaho* are a really nice mix of music. Verbruggen is a solid drummer, laying down busy, midtempo grooves and Dumoulin and Ducret have a nice affinity, often melodically punctuating at about a quarter of the time of the drums. While the grooves are sometimes jagged, they are consistent, sitting behind a barrage of soloing in the upbeat numbers and sometimes veering into a jazz/rock fusion vein. The driving grooves subside during some more textured tracks and it's at these less lively times when the band, oddly enough, comes to life. Deep bass, glitchy Rhodes

rhythms and distant, ethereal guitar solos serve as a nice contrast to the free jam of the other tracks. But it's in the freakouts that Wooley can be heard playing fast, hard jazz trumpet - a side of his expression perhaps not heard as often but a style in which he excels just as much as the soundier improvisations.

For more information, visit fataka.net, natewooley.com/pottr and ratrecords.biz. Wooley is at The Stone Jan. 2nd with Thurston Moore, NYU Law School Lounge Jan. 10th with Seven Storey Mountain as part of Winter Jazzfest, Legion Bar Jan. 26th with Ingrid Laubrock and Sam Pluta and Douglass Street Music Collective Jan. 27th with his quintet. See Calendar.

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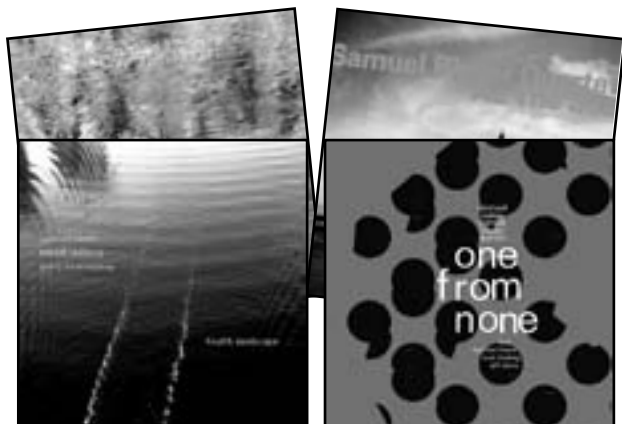
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A Mirror to Machaut
Samuel Blaser Consort in Motion (Songlines)
As The Sea
Samuel Blaser (hatOLOGY)
Fourth Landscape
Samuel Blaser/Benoît Delbecq/Gerry Hemingway
(Nuscope)
One From None
Michael Bates/Samuel Blaser Quintet
(Fresh Sound-New Talent)
 by Robert Iannapallo

TNYCJRBEST
 Of 2013

Swiss trombonist Samuel Blaser has to be one of the busiest young musicians in Europe. In the past year he has toured the world with his various projects and worked with Pierre Favre, Baldo Martinez and the collective group J.A.S.S. as well as participating in a Blaise Cendrars theatre piece. And 2013 saw the release of the four records under consideration here. One has to wonder if Blaser sleeps very much.

A Mirror to Machaut is the second release by his band Consort in Motion but there have been major changes. The redoubtable Russ Lossing is still on keyboards but drummer Paul Motian died in 2011. Gerry Hemingway is an excellent replacement, having a similar subtlety in transforming rhythms but with a stronger drive. Bassist Drew Gress replaces Thomas Morgan and Blaser has added a partner to the frontline, multi-reed player Joachim Badenhorst, fortuitous when the latter is playing bass clarinet to Blaser's trombone. The two horns sound made for each other, especially on the opener "Hymn". On the previous recording Blaser chose the music of Monteverdi as his source but here reaches back to the 14th century and Guillaume de Machaut. While there's always a danger when improvised music tries to merge with classical forms, Blaser is able to avoid the pitfalls of preciousness and pretension. His originals capture the flavor of Machaut's linear approach but sound modern while the Machaut material adapts well to contemporary performance. At times somber and brooding, the music also touches on free improvisation and Miles-ian grooves, especially when Lossing switches to electric piano and Hemingway kicks in a backbeat.

As The Sea is the second release from Blaser's quartet with guitarist Marc Ducret, bassist Banz Oester and drummer Gerald Cleaver. Like the first (2011's *Boundless*), it's a four-part suite with lengthy improvising during each section. Blaser and Ducret have developed into a great sparring team. Each seems to relish making unexpected detours and the themes seem designed for this. The opening five minutes of the piece consist of barely audible sounds from trombone, scrapings on guitar, Oester tapping his bow on the strings and subtle sounds from Cleaver. But this is a raucous quartet too, the rhythm section pushing things along with burly energy, especially during the middle movements when Blaser and Ducret joust with simultaneous solos. *As The Sea* covers the compositional spectrum nicely and this band sounds like it must be a killer live.

If the above quartet is the most bombastic of Blaser's groups, the cooperative trio with Hemingway and French pianist Benoît Delbecq is his most pensive. *Fourth Landscape* consists of 11 tracks: four each by

Blaser and Delbecq and three by Hemingway. Blaser's "Couleurs" finds each musician carefully placing each note in the playing field, subtly changing the timbre and texture of the music from phrase to phrase. His "Outremer" moves along on a pulse by Hemingway with Blaser and Delbecq stating the unusual theme, an elongated series of lines that shouldn't seem to fit the rhythm but do. While the music tends to be quieter and more circumspect, it does not preclude an energy that gives it its forward motion. And this trio finds a satisfying level of freedom within its structures.

Finally, a co-led quintet with bassist Michael Bates is featured on *One From None* (Blaser and Bates had previously worked together on records by François Houle and Peter Van Huffel). Lossing is back on keyboards, Michael Blake on tenor and Jeff Davis on drums. This quintet has an almost retro feel to it, perhaps due to Lossing's Fender Rhodes. Compositions are by both leaders. Bates' "Van Gogh" sounds like it could have been in the book of Miles' second quartet while his title track rides along on a loping Coltrane-ish groove. Blaser's "Recurring Dream" is carried by Lossing's elegant (almost Paul Bley-ish) acoustic piano work and the blend of Blaser and Blake on the plaintive melody gives the music a feeling of suspension. For complexity, there's Blaser's "Rising Moon" with its lengthy tricky head. The soloing is muscular and this group achieves an impressive level of communication.

For more information, visit songlines.com, hathut.com, nuscope.org and freshsoundrecords.com. Blaser is at *ShapeShifter Lab* Jan. 2nd, *Legion Bar* Jan. 5th, *Korzo* Jan. 7th and *Michiko Studios* Jan. 10th. See Calendar.



Antiheroes
Jim Black Alasnoaxis (Winter & Winter)
 by Adam Everett

Drummer Jim Black's *Antiheroes* is his sixth studio album with Alasnoaxis, a quartet featuring the inimitable Chris Speed on clarinet and tenor saxophone and Icelandic natives Hilmar Jensson and Skúli Sverrisson on guitar and bass, respectively. All songs are composed by Black and the album retains a unified sound throughout, with shades of avant garde jazz and garage band rock. The music is lyrical and thematic, with melody and counterpoint always taking precedence over individual solos. The overall mood is somber and downtrodden and the morbid portraits displayed in the liner notes further suggest a world of decay beneath the surface of beauty.

On the title track, the concept of the "Antihero" is explored carefully for nearly seven minutes, Black's sand-sweeping brushwork and distant mallets on cymbals painting a vivid soundscape for Speed's beautiful melody and Jensson's building guitar work. Together, their energy rises and falls, with the intention of reaching for but never grasping the highest peak. "Much Better Now" is an introspective story in which a descending intervallic pattern fades into a slow moving landscape, punctuated by Black's mysterious drumkit, which includes many found objects. Speed's clarinet tone shines throughout and Sverrisson's electric bass playing is especially tasteful on this piece, as he tactically places funky riffs into a spacious passage where each member seems to be playing independently of one another. Despite the chaos, the band is careful and precise, always listening and navigating odd time signatures effortlessly. The

unusually flat horn melodies, creeping guitar work and shadowy drumming are completely intentional. The resulting sound is intelligently deep and sometimes apocalyptically sad.

Black has developed a concept of music that is rare and unclassified, playing to the unique strengths of each bandmember. The content may seem glum but ultimately, what falls on the ear is entirely up to the listener.

For more information, visit winterandwinter.com. Black is at *Roulette* Jan. 6th with Kris Davis, *NYU Law School Lounge* Jan. 11th with *Endangered Blood* as part of *Winter Jazzfest*, *Ibeam Brooklyn* Jan. 16th-18th and *The Stone* Jan. 21st, 22nd and 26th with Uri Caine. See Calendar.

UNEARTHED GEM



Looking For The Next One
S.O.S. (Cuneiform)
 by Marc Medwin

TNYCJRBEST
 Of 2013

As if the 1968 Robert Wyatt demos were not enough to make 2013 a banner year for Cuneiform, we are given these performances from an underrated and underdocumented British saxophone trio. With so many archival releases these days, it is surprising to hear one of this quality and historical magnitude. Anything from S.O.S. would have been welcome, but this mixture of live and studio sessions, in stunning sound, exceeds expectation on all fronts.

Bill Shoemaker's thorough liner notes detail the twists and turns in the collaborative relationship shared by Alan Skidmore, John Surman and the late Mike Osborne, each doubling on keys or percussion. We are given one disc each of studio and live recordings and to say that this set complements the trio's sole 1975 album on Ogun is to sell it short. Even a tune shared by both releases, "Country Dance", presented in two versions, sports a new introduction in its studio rendition and the saxophonists' interwoven lines and whiplash responses are more nuanced than on the studio album. Even in the studio, the group exhibits more excitement and daring than on the excellent Ogun disc, especially on the edge-of-seat "Q.E. Hall", where Surman's harmonically adventurous synth sequences are bolstered by precision skinwork from guest drummer Tony Levin, or on the title track, Surman on lush acoustic piano.

The live set, taken from a July 1974 concert in Germany, is absolutely revelatory. As with *Soft Machine* from their second album onward, S.O.S. organized their sets into suites of connected pieces, a fact only suggested by the brief inter-track spaces on the Ogun album. To hear "Mountain Road" in its concert context during "Trio Trio" or "Country Dance" emerging from the monumental slabs of free blowing and spot-on ensemble passages that comprise "Up There" places the group's compositional talents in starker relief.

Mike King's restoration is impeccable, as it has been on so many of Cuneiform's archival releases and on those from his now sadly defunct Reel Recordings label. Lovers of British improv and great music should waste no time in acquiring this release.

For more information, visit cuneiformrecords.com

GLOBE UNITY: FINLAND



Yöstä Aamun Kynnykselle
Black Motor (Lumpeela Julkaisut)
Mykorritsan valtakunta
Rakka (Lumpeela Julkaisut)
Per Se PLOP (Fiasko)
 by Tom Greenland

Finland's folk, classical and contemporary art musics, prog-rock and nu-jazz have all contributed to a unique jazz sensibility. In Helsinki, Espoo, Tampere and elsewhere, thriving local scenes, vibrant festivals and innovative recordings display the distinctive voices of this jazz culture.

Black Motor, a Tampere-based trio of Sami Sippola (tenor sax), Ville Rauhala (bass) and Simo Laihonon (drums), is known for its grunge/punk take on Albert Ayler-esque freestyle, but their ninth release, *Yöstä Aamun Kynnykselle* is a poignant ballad set, which, while maintaining the group's trademark interactivity, reveals a gentler, understated side. Sippola, who penned half of the tracks, favors a gruff-but-sweet tone suggesting the changing voice of an adolescent male; taking his time, saying more with less, he rises to brief bombast only on "Myrsky-Kalle". Rauhala is a subtle but active contrapuntist, occasionally leading. Laihonon doubles on bansuri (end-blown) and classical flutes on "Kaksi Huilua" and "Pieni Kysymys", respectively, both modal meditations fleshed out with extended techniques.

Mykorritsan Valtakunta is the sophomore release from Rakka: Tommi Kolunen (trumpet, flugelhorn), Masa Orpana (tenor sax, clarinet), Kusti Vuorinen (accordion, organ), Janne Tuomi (drums, percussion) and Ville Rauhala (bass). A retro effort, the music strongly echoes Blue Note-era hardbop, derivative in this sense, but with original ingredients arising from the quintet's interest in Finnish folk music, Afropop and other styles. Orpana attains a clear, sweet sound on clarinet, his tenor waxing from wistful to full honk while Vuorinen's accordion and organ pads evoke spooky, ethereal atmospheres.

Mikko Innanen is a highly satisfying alto and baritone saxophonist who roots his progressive leanings in taut musical logic and patent ties to the greater jazz tradition. PLOP, his trio project with Ville Herrala (bass) and Joonas Riippa (drums), is captured live in Espoo's Selloali music hall on *Per Se*, their second disc for Fiasko (a Finnish musicians' cooperative label). Like the ominously staring statue on the album cover, PLOP speaks volumes with silences, suggesting passions simmering under cool surfaces, Riippa's oft-omitted beats implying but never settling into a pocket. There is much to recommend: "We Got Rhythm"'s pseudo-swing (based on Gershwin's changes); "Weiner-Water"'s disjointed funk, featuring Riippa, a one-man big-band, playing pocket-trumpet and drums simultaneously and Innanen's supple baritone on "Veden Pinnan Alla".

For more information, visit lumpeelajulkaisut.com and fiaskorecords.com. Innanen, Black Motor and Rakka will appear on a triple bill at ShapeShifter Lab Jan. 10th and Nublu Jan. 11th. See Calendar.



Fiction
Matt Mitchell (Pi)
 by Ken Waxman

TRIVIA
 BEST
 OF 2013

Having made his name as a commanding sideman with the bands of Tim Berne and Dave Douglas, among others, pianist Matt Mitchell's first solo disc is as impudent as it is dazzling. Taking as a base 15 so-called études he composed as practice pieces, he and drummer Ches Smith combine to transform the musical puzzles into full-fledged sonic statements. Complex yet satisfying, the pianist's hyper-kinetic keyboard command faces appropriate rhythmic challenges from Smith's punkish beat-making. A member of Berne's Snakeoil with Mitchell, Smith's consistent backbeat augments the strengths of Mitchell's mostly midtempo tunes. However, on pieces such as "Wanton Eon" and "Diction", Smith's vibraphone is surprisingly pliable and temperate, encouraging the pianist to become freer and more cerebral in his playing.

Throughout Mitchell's intensity is almost overpowering. He commonly ranges all over the keys, swirling out phrase after phrase, chord after chord and note cluster after note cluster with a velocity that makes it appear that a new trope is beginning before the last finishes echoing. Tunes such as "Dadaist Flu" seem all forward motion, with barely a metaphorical breath allowed. Additionally, when Smith adds to the staccato brutality with syncopated thumps, you wonder if a tune such as "Upright" should be renamed "Uptight". Every piece is constantly lively, but at the risk of masking subtleties. "Action Field", the longest composition, is one of the few where technical facility relaxes enough to expose Mitchell's multi-faceted skills. Interestingly enough, it's also here where Smith's kit smacks are more open rather than confined to common rock-like strategies.

Never less than captivating, the performances on *Fiction* mark Mitchell as a potential major talent who demands close scrutiny. Yet if he's going to continue to evolve he must learn to temper his prodigious technique with more humanity and composure.

For more information, visit pirecordings.com. Mitchell is at The Stone Jan. 7th-9th with Rudresh Mahanthappa and SubCulture Jan. 11th with Tim Berne as part of Winter Jazzfest. See Calendar.



Paris 1969
Thelonious Monk (Blue Note)
 by Stuart Broomer

In 1969 Thelonious Monk might well have reflected unhappily on his career. Just a dozen years after an extended run at the Five Spot had belatedly launched his rise to prominence - a series of great recordings for Riverside, a series of solid ones for Columbia, a *Time* magazine cover portrait and growing recognition as the greatest of modern jazz composers - Monk seemed to be passing from cutting-edge figure to historical

personage. He had been dropped by Columbia after a crass campaign to make him 'current'; an enlarged prostate made performing painful and he was working less and then often with pick-up rhythm sections.

When positive musical moments came at this point, they usually arrived in Europe. Previously released as a bootleg DVD, this present CD/DVD set documents a late-career highlight. Reunited with tenor saxophonist Charlie Rouse and playing with a focused if largely unknown rhythm team of bassist Nate Hyglund and 17-year-old drummer Paris Wright, Monk is playing at a very high level, as well as he'd played throughout the early '60s. In many ways it's a typical performance by a Monk quartet with Rouse. The music has a certain playful insouciance, bouncing with rare rhythmic élan as the group works through a series made up mostly of Monk's best known tunes like "I Mean You", "Ruby My Dear", "Straight No Chaser" and "Epistrophe". There are also some signature solo interpretations of standards - "Don't Blame Me" and "I Love You Sweetheart of All My Dreams" - sculpted into radical, rough-hewn new works by the transmuting power of Monk's vision.

The only real deviation from form occurs with the guest appearance of Philly Joe Jones, who takes over Wright's drumkit for a ten-minute version of "Nuttty". Rouse sounds slightly rattled initially, as if a man who had found a way to play so well with bop's most creatively oblique accompanist shouldn't have to work simultaneously with the most creatively aggressive. But when Rouse cedes the foreground, Monk springs to new life, recalling perhaps the previous decade when he had regularly worked with other giants.

For more information, visit bluenote.com. *Monk in Motion* is at Tribeca Performing Arts Center Jan. 25th. See Calendar.

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Dragonfly Breath
Flaherty/Swell/Yeh/Walter
(Not Two)



Unto the Sun
New Atlantis Octet
(Not Two)

by John Sharpe

Capable of moving from shout to whisper and bluster to blessing with deceptive ease, Steve Swell commits his heart and soul, expressive trombone and penchant for avoiding the obvious no matter what the setting, both as sideman and in collective endeavors on his home turf. That's where he appears on these two bulletins from the NYC frontline.

A no-holds-barred slugfest like the 2010 concert ironically titled *Dragonfly Breath* is meat and drink to someone of his experience. As one part of an egalitarian quartet, Swell matches saxophonist Paul Flaherty blow for blow with a finely nuanced rambunctiousness. Each member is a veteran of the noise wars who knows when to leave space and when to go ballistic. As a result the all-out mayhem occurs less often than might be expected in favor of energetic but measured exchanges. While most of the action is shared, in the last part of "Mosquito" Swell gets a spot in tandem with Weasel Walter's drums to demonstrate his imagination, control of timbre and poise. Elsewhere, some of the most effective passages originate from the interaction between Swell and Flaherty, especially when joined by the abrasive violin of C. Spencer Yeh. Flaherty fuses stentorian bellows and world-weary lyricism like a backwoods Brötzmann and features heavily in a bold start of incandescent horn interplay atop the slow throb of Walter's drums on "Praying Mantis". Yeh acts as a maverick catalyst throughout, his percussive approach to his instrument blending well, though one may need to get used to his vocal exercises.

On *Unto the Sun*, another live date from 2010 at the wittily dubbed Seizure's Palace, Swell breaks bread with some of the lesser-known lights of NYC's Downtown scene on two lengthy jams under the moniker New Atlantis Collective. Doubling up of both bass and drums creates a dense rhythmic lattice over which the horns of Swell and longtime partner-in-crime trumpeter Roy Campbell, as well as guitarist Edward Ricart and alto saxophonist Aaron Martin, can pontificate at will. They do so in organic progression as events evolve naturally and unfold in unforced fashion. After a gently percolating thrum inaugurates "Sekhmet", Campbell and Swell conversationally intermingle, weaving their exhortations in practiced complementary counterpoint around one another. Both are adept at this sort of free ensemble style, where the lead shifts between the players from moment to moment. The most notable segment comes towards the end, when the busy rhythm blossoms into a jaunty canter for Campbell's high-stepping trumpet, with Swell and Martin organizing an impromptu backing riff. "Amaterasu" alternates between open sections and opaque ensembles, thickened by the multi-directional drums, where it sounds as if everyone is soloing at once. Unfortunately there is insufficient variation in dynamics overall and the session likely came across better in performance, where the detailed interchange would be more obvious, than it does on disc.

For more information, visit nottwo.com. Steve Swell is at NYU Law School Lounge Jan. 11th with Elliott Sharp's Orchestra Carbon as part of Winter Jazzfest. See Calendar.

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Eklisia Sunday KonstruKt (Not Two)
Yatagarasu
**Peter Brötzmann/Masahiko Satoh/
Takeo Moriyama (Not Two)**
I Am Here Where Are You
Peter Brötzmann/Steve Noble
(Trost)
by Clifford Allen

German reedman Peter Brötzmann has been a “soldier of the road” for nearly 50 years. With a discography numbering in the low hundreds and a relentless concert schedule, Brötzmann at 72 is a workmanlike ambassador for free music. His lung-busting power hasn’t abated but his playing is certainly more nuanced. One shouldn’t expect anything less than nuance though, as the influence is mutual between Brötzmann and a wide range of improvising partners.

One of the more surprising recent discs to feature Brötzmann is *Eklisia Sunday*, a collaborative venture with the Turkish free music ensemble KonstruKt on a four-part improvised suite recorded in a 17th century church. The core of KonstruKt features saxophonist Kohran Futaci, guitarist Umut Çağlar, bassist Özün Usta and drummer Korhan Argüden, augmented by guitarist Barlas Tan Özemek, bassist Doğan Doğusel and storied multi-instrumentalist Hüseyin Ertunç (a one-time leader in the Boston free jazz scene, heard here on piano). This isn't the first KonstruKt date with Brötzmann - that honor falls to 2008's excellent *Dolunay* - but it is a welcome large ensemble set that brings the elder Brötzmann into somewhat uncharted textural waters. Rather than being 'free jazz' in the traditional sense, KonstruKt is a communal free music ensemble, reveling in sound outside of aesthetic lines. Brötzmann's steely, forceful tenor and pathos-laden metal clarinet entreaties rocket out of an oddly floral and loosely meandering fabric, giving charge to an already attractive diffusion. Futaci's tenor is a tempestuous, raging foil for Brötzmann as they lock horns on the lengthy third movement while Argüden's shimmering and distracted pulse is both weirdly incisive and all over.

Brötzmann has long favored the egalitarian format of trios in his recording and touring units, whether bass and drums (Harry Miller and Louis Moholo-Moholo, William Parker and Hamid Drake) or piano and percussion (Fred Van Hove or Misha Mengelberg and Han Bennink). Though the latter has been less common in recent years, *Yatagarasu* is a welcome rejoinder, finding the reedman in conference with Japanese peers Masahiko Satoh (piano) and Takeo Moriyama (drums). Though one would assume that Brötzmann would have crossed paths with either or both on festival bills in the '70s-80s, this disc is only their second documented meeting, recorded in Krakow. *Yatagarasu* leaps out of the gates with declarative tenor and many-limbed percussive motion, but it's Satoh's smart, romantic classicism and whimsy that immediately separates this music from mere fire and brimstone. The interplay between piano and percussion is truly astounding, Satoh's blend of East European rhythmic charge and voluminous, knotty flecks a devilish and bright counterpart to Moriyama's crisp martial beats and chunky tom and cymbal work (in the words of Nigel Tufnel, they "go to eleven"). "Icy Spears" and the two short vignettes that follow are less top-heavy but still wonderfully nuanced, the former a 30-minute storm building from cracking brushwork

and burbling keyboard runs into a layered and athletic conduit for Brötzmann's sinewy tarogato and alto saxophone.

British drummer Steve Noble is a recent but somewhat frequent partner of Brötzmann's, their efforts previously resulting in the fine trio LP *The Worse the Better* with bassist John Edwards (Oto Roku, 2012). *I Am Here Where Are You* is a fine duet session waxed live in Brussels in January 2013, with the economical attack and space-bending waves of Noble's kit a dry and engaging complement to the reedman's world-weary power on a program of five improvisations. Brötzmann is often in his 'jazz' element here, drawing from Sonny Rollins in calypso-like flourishes midway through the first piece until a brief unaccompanied chorus allows him to expound on his trademark hoarse, metallic core. Noble is one of the drummers who has internalized Sunny Murray to the extent that his playing builds upon Murray's all-time approach, providing a dense canvas of reflection and isolated movement that he can control, halting or upending with muscular detail. Coupled with a penchant for AfroCaribbean rhythms, he's a fascinating partner for Brötzmann, whether the reedman is surging ahead with old-eyed fire or declaiming with dervish-like monochromatic sputter. The latter is present on a particularly strong tarogato piece, the skimming dance of "If Find is Found". All three of these discs are welcome additions to a massive but diverse catalogue.

For more information, visit nottwo.com and trost.at. Brötzmann is at Judson Church Jan. 10th as part of Winter Jazzfest. See Calendar.



Impromptu
David Hazeltine Trio
(Chesky)

by Marcia Hillman



Marshall Plays Hazeltine
John Marshall
(Organic Music)

Pianist David Hazeltine, who has been on the New York City scene for many years, shows up on two releases in different settings - as leader of a trio and as pianist with the John Marshall Sextett.

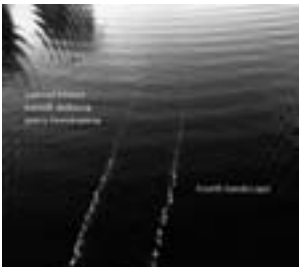
Joining Hazeltine on *Impromptu* are bassist George Mraz and drummer Jason Brown for a program of familiar classical works arranged by Hazeltine as jazz pieces. Hazeltine's command of the keyboard is perfectly captured on this offering and is easily appreciated in the trio configuration. Debussy's "Clair De Lune" is a sparkling piano performance with walking bass and excellent drumwork. This is followed by innovative treatments of Beethoven's "Moonlight Sonata", featuring some tap-dancing drums, and Tchaikovsky's "Waltz of the Flowers", done with a 6/8 feel. Chopin's "Prelude in E minor" finds its way into the standard "I'm Always Chasing Rainbows" while Beethoven's "Für Elise" becomes a bossa nova highlighted by Mraz' melodic solo. But the most notable track is "Jesu, Joy of Man's Desiring", done in 4/4 time with some of the trio's best collective playing, proving that Bach definitely was a jazz man.

In an interview conducted some time ago, trumpeter John Marshall stated that it was his dream to work with Hazeltine as well as with bassist Peter Washington and drummer Louis Hayes. Marshall's dream came true at the Generations Jazz Festival in Frauenfeld, Switzerland in October 2012, in a group that also included saxophonists Grant Stewart and Johan Horlen, released as *Marshall Plays Hazeltine*. In

addition to performing, Hazeltine also contributed arrangements and composed two of the selections: the boppish “Blues-Like” and Latin-feel “Little Angel”. The rest of the material is standards from the Great American Songbook, Eddie Harris’ “Shakey Jake” and Thelonious Monk’s “Reflections”. The highlight is “I Know That You Know”, played at breakneck speed and ending with an explosive drum solo. Since this is a concert recording, all of the tracks are lengthy, the longest running over 12 minutes, so there is plenty of good music for one’s listening pleasure.

For more information, visit chesky.com and organicmusic.de.
Hazeltime is at Flushing Town Hall Jan. 10th. See Calendar.

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**FOR LIVING LOVERS
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REVEALING ESSENCE**

BRANDON ROSS acoustic guitar/soprano guitar/banjo
STOMU TAKEISHI acoustic bass guitar

Guitarist/composer Brandon Ross and bassist Stomu Takeishi's duo - For Living Lovers - has invested time and energy in developing its own system to generate natural sound environments and communication, finally documented on their new recording *Revealing Essence*.

It was during the process of creating a new ensemble for the iconoclastic composer/woodwind player Henry Threadgill that Ross met the Japanese born bassist Stomu Takeishi. After returning from a trip to India with Threadgill in the mid-1990s, Ross heard Takeishi in a performance in an all string ensemble with cellist Michelle Kinney and violist Jason Hwang. The bassist's musical choices struck Ross and he introduced himself.

It was during the four to five years they spent together learning Threadgill's singular musical language that the duo realized they had highly sympathetic musical sensibilities. In 2000, Ross and Takeishi debuted as a duo, now called For Living Lovers.

Revealing Essence provides a glimpse into the duo's special rapport. Their particular language evolved, in part, out of Threadgill's intervallic approach to improvisation and composition, a complex chromatic system that while behaviorally strict, sounds deceptively open and natural.



sunnysiderecords.com



Swim
Blue Cranes (Cuneiform)
by Elliott Simon

There is a lot of seriousness going on both above and below the surface of *Swim*. This Pacific Northwest quintet relies on the under-drone set up by bassist Keith Brush, drummer Ji Tanzer and keyboardist Rebecca Sanborn for its thick foundation. Reed Wallsmith's alto and Joe Cunningham's tenor saxophones then lead the quintet further into or out of bleakness. All is not totally grim, however, and the band does occasionally break through the surface and into the light but never to bask in sunshine for long.

This formula is oddly engaging and in its purest form on the opener "Beautiful Winners" and "Polarnatt". The former introduces Nine Inch Nails to Madness with a very cool ? and the Mysterians organ line while the latter is a mournful sax/piano/synth paean to dark cold nights. The remaining seven tunes include guests who play strings and various reeds and brass. The strings, though at times equally morose, do lighten things up, allowing Sanborn and Cunningham to present the positive intent of the aptly named "Everything is Going to be OK", complete with its stunning string quartet ending.

Wallsmith and Cunningham are masters of dark tonality and the addition of bass clarinet, alto saxophone, trumpet, baritone sax and trombone to the hypnotically repetitive "Cass Corridor" intensifies the dark industrial sound. "Great Dane, Small Horse" is more rhythmically diverse and strings and horns take the bait to produce the most harmonically interesting cut. The two final songs allow the musicians to take flight in somewhat different directions: "Painted Birds" is a winding signature piece mixing fusion and pop melodies with an artsy middle before anthemic "Goldfinches" glides away on wings of electric guitar and theremin-like saw.

For more information, visit cuneiformrecords.com. This group is at The Bitter End Jan. 10th as part of Winter Jazzfest. See Calendar.



Boss of the Plains Wheelhouse (Aerophonic)
Unknown Known
Joshua Abrams Quartet (Rogue Art)
Skull Sessions
Rob Mazurek Octet (Cuneiform)
by David R. Adler

The fine avant garde jazz of today's Chicago can be said to be vibraphone-driven, thanks in large part to 36-year-old Jason Adasiewicz, an evolving master of the instrument and huge harmonic and textural asset to bands led by Nicole Mitchell, Mike Reed and others.

Of three recent releases involving Adasiewicz as sideman or collaborator, *Boss of the Plains* by the co-led trio Wheelhouse offers the most arresting portrait of the vibraphone itself. There are no drums; the subtly gritty

and ethereal Adasiewicz sound is captured in faithful detail, even when alto/baritone saxophonist Dave Rempis and bassist Nate McBride rise to levels of furious intensity. Adasiewicz reverses his mallets to strike directly with the wood on "Song Juan" and "Song Sex Part 2". On "Song Tree" and longest track "Song for Teens", he takes a violin bow to the bars to create haunting, almost electronic effects. In a free-improvised setting he's more likely to draw on extended techniques and highlight the vibraphone's percussiveness.

While bassist Joshua Abrams' extraordinary *Unknown Known* is also bracing and free in many respects, it's far more compositional, with a wide dynamic range and a healthy appetite for groove and swing. Adasiewicz brings a lush, enveloping harmony, filling the space with sustain and unsettling dissonance. The quartet features Abrams and Adasiewicz with tenor saxophonist/bass clarinetist David Boykin and drummer Frank Rosaly. The opening title track is witheringly abstract until the end, when tenor and arco bass join together in a slow mournful unison line framed by a soft sustained trill from Adasiewicz. "Boom Goes the Moon" is 11 minutes of convoluted beauty, with an unaccompanied vibraphone intro and a spine-tingling ballad section filling the second half. The closing "Pool", way uptempo, is a three-and-a-half minute sendoff, almost a contemporary answer to "Cherokee". The band's harmonic language brings to mind classic Andrew Hill or Bobby Hutcherson, but with a good deal more sonic abstraction.

On *Skull Sessions* by the Rob Mazurek Octet, Adasiewicz is less of a dominating presence, more a counterpoint to the shred guitar of Carlos Issa, enchanting viola-like rabeca (and C melody saxophone) of Thomas Rohrer and cornet and electronics of the leader. Nicole Mitchell, on piccolo and flute, is a vital solo voice and an engrossing parts player, at ease with the most challenging details of Mazurek's compositions. There's a big forward thrust to the band's sound, a concentration of power in Guilherme Granado's keyboards, John Herndon's drumming and Mauricio Takara's indispensable percussion (also cavaquinho) - and add to that a universe of electronics deployed by several members. Still, Adasiewicz cuts through as a key melodic unison voice on the opening "Galactic Ice Skeleton" and captivating soloist on "Passing Light Screams" (with a brief but crucial duo passage involving Mazurek). His solo intro to "Skull Caves of Alderon" - the strange metallic sound was produced by turning off the vibraphone's motor - gives another glimpse of Adasiewicz as experimenter.

For more information, visit aerophonicrecords.com, roguart.com and cuneiformrecords.com. Jason Adasiewicz is at Judson Church Jan. 10th with Peter Brötzmann as part of Winter Jazzfest. See Calendar.

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Tribute to Coltrane
Paul Dunmall/Tony Bianco
(SLAM)

Together Again
Alvin Fielder/Ike Levin
(Charles Lester Music)

A Night in November (Live in New Orleans)
Kidd Jordan/Hamid Drake
(Valid)

by Jeff Stockton

**TNYCR BEST
OF 2013**

Pegging John Coltrane's duets with Rashied Ali on 1967's *Interstellar Space* as the beginning of saxophone/drum improvisational recordings, this instrumental pairing has enjoyed continuous popularity over the years: Ali and Frank Lowe; Jimmy Lyons and Andrew Cyrille; Peter Brötzmann and Han Bennink; David Murray and Milford Graves, to name but a few. Usually one of the performers takes the lead, by virtue of the fact that one is better known, or his personality tends to be complemented by the other. Three recent CDs, however, don't quite conform to this rule of thumb.

Tribute to Coltrane is a follow-up to last year's *Thank You to John Coltrane*, recorded by tenor saxophonist Paul Dunmall and drummer Tony Bianco. In this case, it's the compositions that are the star, with the tandem exploring even later-period Trane than on the first outing. The result is some of Dunmall's strongest blowing to date (supported by Bianco's nonstop travels around his kit) on what amounts to a fantastic Coltrane sampler. In its original form, "Ogunde" was relatively brief, but here it unfurls to double its length with Dunmall meeting and extending the tune's spiritual arc. Likewise for the one-two punch of "Sun Ship" and "Ascent", where Dunmall's authoritative playing and Bianco's maniacal drumming pull off the niftiest trick of all: they make an original statement all their own.

What comes across listening to *Together Again*, a CD of seven spontaneous improvisations by Ike Levin (tenor and bass clarinet) and Alvin Fielder (drums), is balance. Neither horn nor percussion ever gets the upper hand when these two perform. Levin plays with great conviction and command, but his sound is free yet gentle, forceful yet restrained. His feature on bass clarinet is a welcome seasoning in the midst of his

tenor playing and amplifies the correctness of his creative choices. For his part, Fielder is all taste and restraint, imbuing every beat and lick with a lifetime of experience on his instrument. In a genre that can lend itself to self-indulgence or unwelcome abstraction, the lyricism on *Together Again* comes as a pleasant surprise.

Hamid Drake is no stranger to duetting with horn players, having produced celebrated work with Brötzmann, Joe McPhee and, most notably, Fred Anderson, who served as Drake's mentor and arguably his most sympathetic collaborator. Kidd Jordan was also a friend, admirer and compatriot of Anderson's and *A Night in November* serves as subtle tribute to the late master. The session took place in the moment and in front of an audience at Piety Street Studios in New Orleans, and the clarity of the recording heightens the effect of the musicians' interaction. Jordan is liable to rely on his horn's upper register, but here in the midst of the screams and squalls, his playing has a thread of reflection and contemplation running through it, supported perfectly by the drummer's subtle shadings and rhythmic pulse. Drake remains a marvel, the mark of quality anywhere he appears.

For more information, visit slamproductions.net, charleslestermusic.com and validrecords.com. Hamid Drake is at Judson Church Jan. 10th with Peter Brötzmann as part of Winter Jazzfest. See Calendar.



Grace
JD Allen (Savant)
by Joel Roberts

**TNYCR BEST
OF 2013**

JD Allen has risen to the top of the heap of young tenor saxophone players over the past few years on the strength of a series of explosive trio albums and crucial sideman roles with fellow rising stars like Jeremy Pelt and, more recently, Jaimeo Brown. But Allen's latest release is a departure from his recent efforts. For one, he's debuting a brand new band, this time a quartet of bassist Dezron Douglas, drummer Jonathan Barber and, for the first time in many years, a piano player, Eldar Djangirov. In addition, Allen is writing longer, freer, less-structured compositions than the generally short and direct tunes he's focused on in the past.

Grace is organized into a narrative structure, split into two "acts" and several of the song titles reflect Allen's interests in art ("Chagall"), literature ("Cross Damon", after a character in Richard Wright's *The Outsider*) and film ("Papillion 1973", "Luke Skywalker"). While all is explained in the liner notes, it's not necessary to grasp in order to relish the music.

The album showcases a different side of Allen, more introspective and spiritual, less aggressive and reliant on furious, high-velocity blowing (though there's still some seriously intense saxophone work here, as on the opening "Mass"). He's at his best on the bluesy "Detroit", on which his playing recalls Coltrane in its mix of earthiness and abstraction. Djangirov is a revelation too, serving as an inspiring foil for Allen while providing his own swirling, ruminating, Chick Corea-inspired solos. It's a much different pianist than is heard on the former prodigy's solo efforts, which sometimes played up his formidable technique at the expense of individuality and spirit. Sax and piano come together in a gorgeous colloquy on "Selah (My Refuge)".

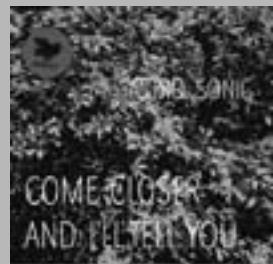
For more information, visit jazzdepot.com. Allen is at Smoke Jan. 10th-11th with Orrin Evans. See Calendar.

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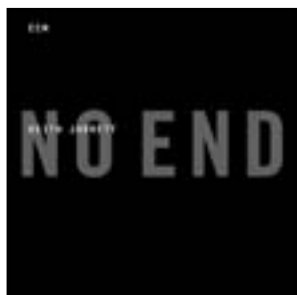
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WHERE THE MUSIC IS



No End
Keith Jarrett (ECM)
by Ken Dryden

Keith Jarrett's two-CD set *No End* may come as a bit of a surprise to fans who know him primarily for his solo and trio recordings. The pianist has not limited himself strictly to jazz during his long, prolific recording career, detouring into classical music and experimental hybrids, and has previously played other instruments, particularly on his similar mid '80s release *Spirits*.

This music, which is more of a blend of world music and rock, was improvised by Jarrett by way of overdubbing in his home studio back in 1986 and features him on electric guitar, Fender bass, drums, tablas, percussion, recorder, vocals and even a little piano. The challenge to the listener is finding something to hold their interest. Jarrett's piano recordings, whether on stage or in the studio, are known for their lyricism, drama and sound of surprise. Unfortunately, the 20 improvisations Jarrett created for this set are very roughly hewn, sometimes faded out or ending abruptly. Jarrett's guitar chops do not begin to compare with his abilities as a pianist while his rhythmic backgrounds are merely adequate. His overdubbing process between two cassette decks adds a lot of hiss, making the music sound like it is from the early '70s.

The tracks are identified only by Roman numerals. Some of the guitar interactions in "I" hold some promise, though the performance runs out of steam well before its conclusion. Both "III" and "VII" display a funky air while "VIII" has a hypnotic Indian groove. "X" is one of the fuller sounding tracks, though Jarrett uses the piano simply for a background vamp and the sudden fade out makes this track feel like an unfinished project. "XI" sounds like some kind of meditation, thanks in part to Jarrett's soft, chanted vamp. "XIII" has an aggressive AfroCuban-flavored percussion, though the guitar playing doesn't build on its potential.

Longtime comprehensive collectors of Jarrett's music will be curious to hear these experiments for themselves. Fans of his piano recordings exclusively may find their attention wandering.

For more information, visit ecmrecords.com. Jarrett is at Allen Room Jan. 13th as part of the 2014 NEA Jazz Masters Award Ceremony and Concert. See Calendar.



Gershwin: Rhapsody in Blue
Uri Caine (Winter & Winter)
by Fred Bouchard

20 years and 25 albums with the same label indicates a rare, nearly unprecedented documentation commitment. The ongoing relationship between pianist Uri Caine and Stefan Winter of Winter & Winter spans immensely eclectic, accessible, ear-stretching sessions. Half are successful classical crossover ventures jazzifying German composers. Auras of ripe theatricality surround these dates - even solo and trio

ones - like haloes. Caine, keyboard pan-stylist (harpsichord, electronica) and chameleon orchestrator, quick-changes hats, dons costumes, mixes and daubs colors, shifts sets, dims lightboard faders, kneads and tweaks the forms from scene to scene.

Here Caine unveils a long-overdue Gershwin set, its jewel in the crown being *Rhapsody In Blue*, the original jazz-era piano rhapsody. Regular sidefolk - trumpeter Ralph Alessi, saxophonist Chris Cheek, drummer Jim Black - appear in this sextet trim-down, tightly recorded to two-track allowing little wiggleroom. Caine sticks to Gershwin's form, adding neat change-based solos and reining in his unpatentable soup-to-nuts cadenzas, with Alessi free-squibbing tantaras. The Latin section gets wild if not radical and the ballad theme attains silky textures through Joyce Hamman's violin and Mark Helias' arco bass. Surprising but logical klezmer strains creep in here and there and the raw coda smacks of Stravinsky's *Histoire du Soldat*.

Then eight dazzling spins on standards follow, with both sweet and stark cameos by singers Theo Bleckmann and Barbara Walker. A swirling triple-time on "But Not For Me" finds Bleckmann's verse buried in the middle of the track and the two exchange pajamas à la Ella and Louis on "Let's Call The Whole Thing Off", but go gift-of-tongues crazy wailing wordlessly on "They Can't Take That Away From Me". "I Got Rhythm" flows on changes from Dixie to protobop while "I've Got A Crush On You" is Bleckmann's honey-slow coo over the trio, with Helias cast as mourning dove; he's up to "Slap That Bass" as Walker growls the lyric. After "Love Is Here To Stay" unfolds as a quasi-martial neo-Viennese suitelet, Caine eases us out with "How Long" solo as a luminous, quiescent valedictory.

For more information, visit winterandwinter.com. Caine is at The Stone Jan. 21st-26th. See Calendar.



From Water
Doug Wieselman (88 Records)
by Donald Elfman

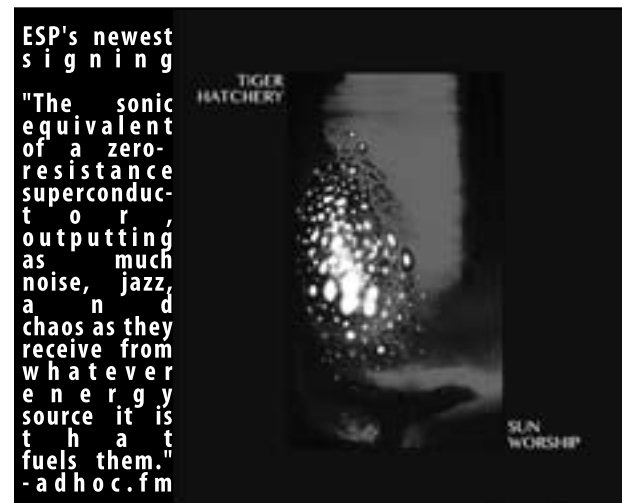
As a vital force in the New York music scene and founding member of the Kamikaze Ground Crew, reed player Doug Wieselman has been an intrepid adventurer in the world of sound. Nowhere has that been more clear than on this new solo recording, in which his clarinets, played through a loop pedal and Fender amp, singularly and quietly present a world rich with the sensation of personal intimacy.

As a stunning entry into this world, consider the opening track, simply called "Train". It's inspired by the distant sound of a train traveling up the valley beside the Hudson River and sounds, almost miraculously, to be moving and not moving - motion sensed through stillness. Thanks to the production and sonics - as simple as they may be - there is always a sense of a lot happening. "Kepler-22B" is a whirlwind of natural and engineered sounds, which engage us fully and yet are gone in what seems like an instant.

"Tennessee Valley" finds the rich, dark emotion in a bass clarinet that Wieselman notes is from the '50s. And for a dazzling complement, the second side - all this music benefits from the powerful directness of the LP format - contains a version of that same water-inspired melody sung by a choir of gorgeously altered human voices.

In the middle of Side Two comes one more in a whole series of sonic surprises. It's an arrangement of John Lennon's "Julia" and the lady in question, an "ocean child", walks, via clarinet, in the mists of a quiet sea. *From Water* concludes, interestingly, with the first piece that Wieselman ever composed for solo clarinet, "Pacific 1", beget from a beach in Baja, California and, again, suggesting the Zen-like blend of happening and stillness. That mixture informs every minute of this LP and demands time and patience.

For more information, visit fullyaltered.com/fa/clients/doug-wieselman. Wieselman plays solo at Le Poisson Rouge Jan. 21st. See Calendar.



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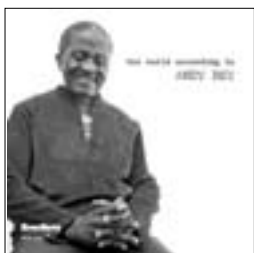
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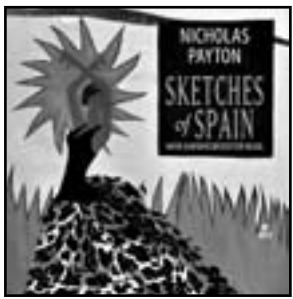
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'DEPARTMENT OF ENTOMOLOGY'



Sketches of Spain (with Simfonieorchester Basel)
Nicholas Payton (BMF)
 by Robert Milburn

Since 2011, trumpeter Nicholas Payton has been shrouded in controversy after he first proclaimed jazz a dead art form, favoring instead a broader recharacterization, which reconnects jazz to its roots, hence Black American Music or #BAM. Whether you agree with Payton's argument or not doesn't matter; the prodigious trumpeter is confronting the naysayers daily on Twitter and has found a platform for his views via his own imprint, BMF Records. The label's second release, *Sketches of Spain*, captures Payton's live performance of the famous Miles Davis/Gil Evans collaboration with similarly expansive instrumentation. However, the trumpet player manages to squeeze every ounce of individuality out of the tunes and his horn. Thus, he admirably conjures Davis without being too sappy about it.

The album opens with the haunting yet instantly recognizable "Concierto de Aranjuez". Payton's tone is more noticeably brash than Davis' melancholy susurrations and the short, swinging improv sections have a bit more attitude, but the effect is fairly reverential towards the original, eerie yet beautiful. The same can be said for "Will O' the Wisp", where Payton is largely constrained by the score. But the trumpeter opens up on "The Pan Piper", his staggered permutations delightfully surprising and showcasing a remarkable sense of sonic space and timbre.

On the final two tracks, though, Payton takes some chances, "Solea" impressively so. The song is a 10-minute-plus vamp Payton adroitly builds into soaring intensity, bolstered by percussionist Daniel Sadownick and drummer Marcus Gilmore. The trumpeter's warbling and muscled punch adds to the melodrama. In contrast, and perhaps Payton's only misstep, is the trumpeter's mix of whinnying and multiphonics on "Saeta", which seems out of place amid the quiet march. Still, bravo to Payton, taking chances and trying to reinterpret Davis' famed original.

When *Sketches of Spain* came out 50-plus years ago, Davis was reportedly asked how the release fit into his discography as a jazz musician. "I don't know but it's music and I like it," he responded wryly. Recording *Sketches of Spain*, therefore, seems befitting of Payton and his #BAM movement. He harks back to a landmark album, which calls on traditional Spanish themes as filtered through the lens of Black American Music.

For more information, visit nicholaspayton.com. Payton is at Birdland Jan. 21st-25th. See Calendar.



One For Rudy
Joey DeFrancesco (HighNote)
 by Alex Henderson

Rudy Van Gelder, who turned 89 last November, is, hands down, the most famous and prolific jazz

engineer of the last 60 years. He's worked with a who's-who of jazz and, after all these years, is still keeping busy in his studio in Englewood Cliffs, New Jersey. It was in that famed studio that organist Joey DeFrancesco recorded his tribute to the engineer, with the honoree himself behind the board. DeFrancesco is quite a historian and *One for Rudy* celebrates Van Gelder's legacy by acknowledging some of the greats with whom he has worked: Thelonious Monk ("Monk's Dream"), Freddie Hubbard ("Up Jumped Spring"), Sonny Rollins ("Way Out West") and Gene Ammons ("Canadian Sunset").

Forming an intimate and cohesive trio with guitarist Steve Cotter and drummer Ramon Banda, DeFrancesco goes for a classic Philadelphia sound whether he is playing Hoagy Carmichael's "Stardust", Gordon Jenkins' "Goodbye" or the energetic title track (the album's only original). During the '60s-'70s, quite a few Philly organists traveled to New Jersey to record with Van Gelder, including Shirley Scott, Charles Earland, Richard "Groove" Holmes and Jimmy Smith, and Van Gelder helps DeFrancesco's trio achieve a warm, hard-swinging, soul-jazz/hardbop ambiance.

That is not to say that *One for Rudy* is strictly a tribute to the Hammond organ; most of the musicians who DeFrancesco acknowledges were not organists. But the Hammond B-3 and time-tested organ/guitar/drums format are effective tools for saluting Van Gelder's accomplishments and DeFrancesco does that with consistently memorable results on *One for Rudy*.

For more information, visit jazzdepot.com. DeFrancesco is at Birdland Jan. 28th-Feb. 1st. See Calendar.



Gathering Call
Matt Wilson Quartet + John Medeski (Palmetto)
 by Sean O'Connell

It seems unlikely that there was a lunch break for this recording. The accompanying notes are union specific about the session: "Recorded January 29th, 2013 at Maggie's Farm from 12:00pm - 6:30pm." Breakfast was probably pretty good but if drummer Matt Wilson and Company wanted to churn out a 13-tune set of originals and standards, they probably had to hold out for dinner. The results were worth the fast.

Wilson's quartet consists of two horns, saxophonist Jeff Lederer and cornet player Kirk Knuffke, and bassist Chris Lightcap. Lederer and Knuffke are constantly intertwined throughout the recording, frequently echoing each other's phrases, if not starting new ones before the other finishes. Although billed as a "plus", pianist John Medeski is a major component on what is really a session by the Matt Wilson Quintet.

The band opens with a popping version of Ellington's "Main Stem". Knuffke and Lederer introduce themselves with overlapping solos, pushed by Wilson's confident thump. Medeski says a short hello and the tune is over in less than three minutes. The late bassist Butch Warren's "Barack Obama" is treated with grace, Lightcap taking a brief solo that is more space than sound before Lederer offers a stuttering clarinet solo and Medeski floats like stardust, never descending from the upper registers.

Six of the tunes are Wilson's. Medeski's gloves come off for "Some Assembly Required", pummeling the piano with every knuckle and sideways elbow. Knuffke steps in amid the fisticuffs to thread his way overhead. "How Ya Going?" boasts waxy horn

harmonies reminiscent of Ornette Coleman's early experiments while Medeski skitters around the simmering quartet, dropping spiky, dissonant lines.

The real curveball is Beyoncé's "If I Were A Boy", handled with a stronger backbeat than the original, giving Knuffke all the room in the world to state the melody. Crashing cymbals step in midway as Lederer takes a throaty solo over Knuffke's simultaneous bursts. The cover works, swaggering under its reinvention, a refreshing addition to the jazz canon.

For more information, visit palmetto-records.com. This group is at Dizzy's Club Jan. 30th-Feb. 2nd. See Calendar.

(CD REVIEWS CONTINUED ON PAGE 28)

Michael McNeill

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JANUARY 1-4
RANDY NAPOLEON
TRIO/QUARTET

Napoleon is an American jazz guitarist, composer, and arranger who is a member of The Freddy Cole Quartet and the leader of a sextet, a quartet and a trio. He teaches guitar at the University of Michigan. He has toured with Benny Green, the Clayton-Hamilton Jazz Orchestra (CHJO), led by John Clayton, Jeff Clayton and Jeff Hamilton, and with Michael Bublé.



JANUARY 6-11
THE ANDERSON
TWIN'S QUINTET

Peter and Will Anderson are one of the most extraordinary duos in jazz performing today. They were first influenced by Charlie Parker and Duke Ellington, and as young as 13, toured the U.K., playing traditional jazz and swing music. Born and raised in the Washington, D.C. area, they were mentored by saxophonist, Texas-native Paul Carr, before attending Juilliard in New York City.



JANUARY 13-18, 23-35
ANTONIO CIACCA
TRIO/QUARTET

Ciacca continues his exciting residency with Measure Lounge at Langham Place, Fifth Avenue. He will delight your evening with the American and Italian-American Song book. Ciacca has served as artistic director for the Italian cultural agency, C-Jam, Calagonone Jazz Festival, as well as Director of Programming for Jazz at Lincoln Center in New York.



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JIM HEATH

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ALBUMS OF THE YEAR

JOSHUA ABRAMS QUARTET - *Unknown Known* (Rogue Art)
JD ALLEN - *Grace* (Savant)
THE NEW GARY BURTON QUARTET - *#Guided Tour#* (Mack Avenue)
STEVE COLEMAN AND FIVE ELEMENTS - *Functional Arrhythmias* (Pi)
KRIS DAVIS - *Capricorn Climber* (Clean Feed)
MIKE MCGINNIS + 9 - *Road*Trip* (RKM)
CÉCILE MCLORIN SALVANT - *WomanChild* (Mack Avenue)
BEN MONDER - *Hydra* (Sunnyside)
WAYNE SHORTER QUARTET - *Without a Net* (Blue Note)
CRAIG TABORN TRIO - *Chants* (ECM)

-David R. Adler

DAVID CHESKY - *The New York Rags* (Chesky)
BENOÎT DELBECQ/FRED HERSCH DOUBLE TRIO - *Fun House* (Songlines)
CÉCILE MCLORIN SALVANT - *WomanChild* (Mack Avenue)
NICOLE MITCHELL'S ICE CRYSTAL - *Aquarius* (Delmark)
ESA PIETILÄ LIBERTY SHIP - *Approaching* (Eclipse Music)
ODEAN POPE - *Odean's Three* (In+Out)
FRANK ROSALY - *Cicada Music* (Delmark)
SEXMOB - *Cinema, Circus & Spaghetti (Sexmob Plays Fellini: The Music of Nino Rota)* (Royal Potato Family)
COLIN STETSON - *New History Warfare Vol. 3: To See More Light* (Constellation)
TOO NOISY FISH - *Fight Eat Sleep* (Rat)

-Laurence Donohue-Greene

BARRY ALTSCHUL - *The 3Dom Factor* (TUM)
TIM BERNE - *Shadow Man* (ECM)
JEREMIAH CYMERMAN AMPLIFIED QUARTET - *Sky Burial* (5049 Records)
DKV TRIO + GUSTAFSSON/PUPILLO/NILSSEN-LOVE - *Schl8hof* (Trost)
KAZE - *Tornado* (Circum-Libra)
LAMA/CHRIS SPEED - *Lamaçal* (Clean Feed)
EDVARD LYGRE MØSTER - *Møster!* (Hubro)
RACHEL MUSSON/MARK SANDERS/LIAM NOBLE - *Tatterdemalion* (Babel)
NERVE4TET - *Even Worms Have Nerves* (Not Two)
EVAN PARKER/BARRY GUY/PAUL LYTTON - *Live at Maya Recordings Festival* (NoBusiness)

-Andrey Henkin

BOXED SETS

SIDNEY BECHET/MEZZ MEZZROW - *The King Jazz Records Story* (Storyville)
CLIFFORD JORDAN - *The Complete Clifford Jordan Strata-East Sessions* (Mosaic)
NEW YORK ART QUARTET - *Call It Art* (Triple Point)
WILLIAM PARKER - *Wood Flute Songs (Anthology/Live 2006-2012)* (AUM Fidelity)
VARIOUS ARTISTS - *Just Not Cricket!/: Three Days of British Improvised Music in Berlin* (NI-VU-NI-CONNU Productions)

RAN BLAKE - *Plays Solo Piano* (ESP-Disk')
VOLKER KRIEGLER - *With A Little Help From My Friends* (Liberty - MIG Music/ Art of Groove)
CHRIS MCGREGOR'S BROTHERHOOD OF BREATH - *Procession (Live at Toulouse)* (Ogun)
ROSCOE MITCHELL - *Live at "A Space" 1975* (Sackville-Delmark)
JERI SOUTHERN - *The Warm Singing Style of Jeri Southern (The Complete Decca Years: 1951-1957)* (Decca-Fresh Sound)

REISSUES

LATIN RELEASES

GABRIEL ALÉGRIA AFRO-PERUVIAN SEXTET - *Ciudad de Los Reyes* (Saponegro)
FRANCISCO MORA-CATLETT/AFROHORN - *Rare Metal* (AACE)
BILL O'CONNELL/THE LATIN JAZZ ALL-STARS - *Zócalo* (Savant)
MICHELE ROSEWOMAN - *New Yor-Uba: 30 Years - A Musical Celebration of Cuba in America* (Dance Disques)
JOHN SANTOS SEXTET - *Filosofía Caribeña Vol. 2* (Machete)

VOCAL RELEASES

ANDY BEY - *The World According To Andy Bey* (HighNote)
CHAMPIAN FULTON - *Champion Sings and Swings* (Sharp Nine)
GRZEGORZ KARNAS TRIO - *Audio Beads* (BMC)
CÉCILE MCLORIN SALVANT - *WomanChild* (Mack Avenue)
ANDREAS SCHAEERER/BÄNZ OESTER - *Rarest Reechoes* (Unit)

LARGE ENSEMBLE RELEASES

GHOST TRAIN ORCHESTRA - *Book of Rhapsodies* (Accurate)
OLIVER LAKE BIG BAND - *Wheels* (Passin' Thru)
TED NASH BIG BAND - *Chakra* (Plastic Sax)
ADAM RUDOLPH/GO: ORGANIC ORCHESTRA - *Sonic Mandala* (Meta)
WADADA LEO SMITH & TUMO - *Occupy The World* (TUM)

DEBUTS

GOAT'S NOTES - *Fuzzy Wonder* (Leo)
IFA Y XANGO - *Abraham* (Maene)
MATT MITCHELL - *Fiction* (Pi)
EDVARD LYGRE MØSTER - *Møster!* (Hubro)
NEXT COLLECTIVE - *Cover Art* (Concord)

TRIBUTES

MARC CARY - *For The Love of Abbey* (Motéma Music)
PAUL DUNMALL/TONY BIANCO - *Tribute to Coltrane* (SLAM)
QUEST - *Circular Dreaming* (Enja)
SEXMOB - *Cinema, Circus & Spaghetti (Sexmob Plays Fellini: The Music of Nino Rota)* (The Royal Potato Family)
AKI TAKASE - *My Ellington* (Intakt)

UNEARTHED GEMS

DONALD BYRD/BARNEY WILEN - *Jazz in Camera* (Sonorama)
TOMMY FLANAGAN/JAKI BYARD - *The Magic of 2 (Live at Keystone Korner)* (Resonance)
THELONIOUS MONK - *Newport '59* (Concert Vault)
OSCAR PETTIFORD - *Lost Tapes: Germany 1958/1959* (Jazzhaus)
S.O.S. (JOHN SURMAN, MIKE OSBORNE, ALAN SKIDMORE) - *Looking For The Next One* (Cuneiform)

HONORABLE MENTIONS

Jeff Albert's Instigation Quartet - *The Tree On The Mound* (Rogue Art) • Ralph Alessi - *Baida* (ECM) • Ben Allison - *The Stars Look Very Different Today* (Sonic Cathedral) • Killer Ray Appleton - *Naptown Legacy* (Hollistic MusicWorks) • Darcy James Argue's Secret Society - *Brooklyn Babylon* (New Amsterdam) • Michael Bates/Samuel Blaser Quintet - *One From None* (Fresh Sound-New Talent) • Black Host - *Life In The Sugar Candle Mines* (Northern Spy) • Saša Petrović - *Black Host* (Northern Spy) • Peter Brötzmann/Masahiko Satoh/Takeo Moriyama - *Yatagarasu* (Not Two) • Peter Brötzmann/Steve Noble - *I Am Here Where Are You* (Trio) • Brian Charette - *Borderline* (SteepleChase) • The Claudia Quintet - *September* (Cuneiform) • Kris Davis - *Massive Threads* (Thirsty Ear) • Michel Edelin Quartet - *Resurgence* (RogueArt) • Amir ElSaffar - *Alchemy* (Pi) • Endangered Blood - *Work Your Magic* (Skirl) • The Engine Room - *Engine Room* (Skirl) • Joe Fiedler Big Sackbut - *Sackbut Stomp (featuring Steven Bernstein)* (Multiphonics) • Erik Friedlander/Ikue Mori/Sylvie Courvoisier - *Claws & Wings* (SkipStone) • Iro Haarla Sextet - *Kolibri* (TUM) • Dane TS Hawk & His Cop Jazz Festensemble - *Hear We Go* (Barefoot) • John Hébert Trio - *Floodstage* (Clean Feed) • Ethan Iverson/Lee Konitz/Larry Grenadier/Jorge Rossy - *Costumes Are Mandatory* (HighNote) • Bo Jacobsen - *Free Spirit* (Embla Music) • Kirk Knudsen - *Kirk Knudsen* (Embla Music) • Yusef Lateef/Roscoe Mitchell/Adam Rudolph/Douglas R. Ewart - *Voice Prints* (Meta) • Shih-Yang Lee/Fred Van Hove - *Galactic Alignment* (Jazzhus Disk) • Harold Mabern - *Live at Smalls* (smallsLIVE) • Peter Madsen - *Soul of the Underground (with Alfred Vogel)* (Playscape) • Rudresh Mahantappa - *Rudresh Mahantappa* (Playscape) • Pete McGuinness - *Voice Like a Horn* (Summit) • Pat Metheny - *Tap: John Zorn's Book of Angels, Vol. 20* (Nonesuch/Tzadik) • Ruth Wilhelmine - *Ruth Wilhelmine* (ACT Music) • Roscoe Mitchell - *Duets* (Wide Hive) • Mostly Other People Do the Killing - *Slippery Rock!* (Hot Cup) • Youn Sun Nah - *Lento* (ACT Music) • The Mario Pavone - *Arc Trio* (Playscape) • Gregory Porter - *Liquid Spirit* (Blue Note) • RED Trio - *Rebento* (NoBusiness) • Reut Regev's R*Time - *exploRE* (ACT Music) • Howard Riley - *Live with Repertoire* (NoBusiness) • Stephen Riley - *Lover* (SteepleChase) • Scott Robinson - *Creative Music for 3 Bass Saxophones* (ScienSound) • Angelica Sanchez/Wadada Leo Smith - *Twine Forest* (Clean Feed) • Irène Schweizer/Pierre Favre - *Live in Zürich* (Intakt) • Edward Simon - *Trio Live* (Sunnyside) • Slavic Soul Party - *New York Underground Tapes* (Barbès) • Dr. Lonnie Smith Octet - *In The Beginning, Volumes 1 & 2* (ACT Music) • Günter Baby Sommer - *Dedications - Hörmusik IV* (Intakt) • Skúli Sverrisson/Óskar Guðjónsson - *The Box Tree* (Mengi) • The Thing - *The Thing* (ACT Music) • François Tusques - *L'Étang Change (mais les poissons sont toujours là)* (Improvising Beings) • Ken Vandermark/The Resonance Ensemble - *Live at the Resonance Ensemble* (ACT Music) • Randy Weston/Billy Harper - *The Roots of the Blues* (Sunnyside) • Nate Wooley Sextet - *(Sit In) The Throne of Friendship* (Clean Feed) • Nate Wooley - *Nate Wooley* (ACT Music)

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CONCERTS OF THE YEAR

JACOB GARCHIK'S THE HEAVENS

Josh Roseman, Curtis Hasselbring, Reut Regev, Jason Jackson, Brian Drye, Alan Ferber, Joe Daley, Kenny Wollesen
Winter Jazzfest, Bowery Electric, January 11th

TONY MALABY TUBA TRIO

Dan Peck, John Hollenbeck
Winter Jazzfest, Culture Project Theater, January 12th

DAVID VIRELLES CONTINUUM

Ben Street, Roman Filiu, Andrew Cyrille, Román Díaz
Village Vanguard, February 2nd

ERIC HARLAND VOYAGER

Julian Lage, Taylor Eigsti, Walter Smith III, Harish Raghavan
Jazz Standard, April 13th

WALLACE RONEY ORCHESTRA

Jazz Standard, July 27th

CHRIS LIGHTCAP'S BIGMOUTH

Tony Malaby, Chris Cheek, Matt Mitchell, Gerald Cleaver
Cornelia Street Café, September 7th

ERIC HOFBAUER SOLO

Ibeam Brooklyn, September 14th

MIKE MCGINNIS' TWO VIEWS OF THE ÅNGSUDDEN SONG CYCLE

Kyoko Kitamura, Sara Schoenbeck, Jason Kao Hwang, Khabu Doug Young, Sean Moran, Dan Fabricatore, Harris Eisenstadt
Roulette, October 13th

TAYLOR HO BYNUM SEXTET

Jim Hobbs, Bill Lowe, Mary Halvorson, Ken Filiano, Tomas Fujiwara
The Jazz Gallery, November 19th

JON COWHERD MERCY PROJECT

Mike Moreno, Matt Penman, Rudy Royston
Dizzy's Club, November 11th

-David R. Adler

JACK DEJOHNETTE/RAVI COLTRANE/ MATT GARRISON

ShapeShifter Lab, February 16th

A TRIBUTE TO PAUL MOTIAN

Joe Lovano, Bill Frisell, Billy Drevets, Ed Schuller, Joey Baron, Masabumi Kikuchi, Marilyn Crispell, Gary Peacock, Andrew Cyrille, Billy Hart, Geri Allen, Tim Berne, Larry Grenadier, Greg Osby, Ben Street, Mark Turner, The Bad Plus, Ben Monder, Ravi Coltrane, Chris Cheek, Steve Cardenas, Bill McHenry, Jakob Bro, Jerome Harris, Matt Wilson, Matt Mitchell, Petra Haden
Symphony Space Peter Jay Sharp Theatre, March 22nd

SLAVIC SOUL PARTY

Joe's Pub, March 28th

ICP ORCHESTRA

Littlefield, April 13th

COLIN STETSON SOLO

Le Poisson Rouge, May 8th

CÉCILE MCLORIN SALVANT

Aaron Diehl, Paul Sikivie, Rodney Green
Charlie Parker Jazz Festival, Marcus Garvey Park, August 24th

EVAN PARKER/MILFORD GRAVES

The Stone, September 21st

JOHN ZORN AT 60: GAME PIECES

Talea Ensemble, Brian Chase, Ches Smith, Tim Keiper, George Lewis, Mike Patton, William Winant, Dither, Joey Baron, Kenny Wollesen, Okkyung Lee, Marc Ribot, John Medeski, Cyro Baptista, Trevor Dunn, Sylvie Courvoisier, Erik Friedlander, Ikue Mori
Miller Theater, September 27th

SUN RA ARKESTRA

Allen Room, October 5th

RHIANNON

Jacob Sacks, Brad Jones, Allison Miller
ShapeShifter Lab, October 19th

-Laurence Donohue-Greene

SHOFAR TRIO

Raphael Roginski, Mikolaj Trzaska, Macio Moretti
David Rubenstein Atrium, February 21st

DON FRIEDMAN TRIO

George Mraz, Matt Wilson
Jazz at Kitano, March 30th

JOHN MEDESKI SOLO

Le Poisson Rouge, April 10th

EAST-WEST COLLECTIVE

Didier Petit, Sylvain Kassap, Xu Fengxia, Larry Öchs, Miya Masaoka
Vision Festival, Roulette, June 14th

SONNY FORTUNE QUINTET

Kamau Adilifu, Michael Cochrane, David Williams, Steve Johns
Smoke, June 15th

NED ROTHENBERG/MARC RIBOT

The Stone, June 18th

SATOKO FUJII

Briggan Krauss, Natsuki Tamura, Nels Cline, Michael TA Thompson
The Stone, August 20th

ERIC REVIS QUARTET

Darius Jones, Bill McHenry, Chad Taylor
Smalls, September 5th

SONORAMA: THE LOST SPACE AGE

MUSIC OF ESQUIVEL

Mr. Ho's Orchestrotica
Schimmel Center for the Arts, September 21st

JIM HALL TRIO

Scott Colley, Joey Baron
and guests John Abercrombie, Peter Bernstein
Allen Room, November 23rd

-Andrey Henkin

MUSICIANS OF THE YEAR

SAMUEL BLASER (trombone)

GREGORY PORTER (vocals)

CÉCILE MCLORIN SALVANT (vocals)

NATE WOOLEY (trumpet)

JOHN ZORN (alto saxophone)

LABELS OF THE YEAR

CLEAN FEED (cleanfeed-records.com)

CUNEIFORM (cuneiformrecords.com)

JAZZHAUS (jazzhaus-label.com)

MOTÉMA MUSIC (motema.com)

NOT TWO (nottwo.com)

VENUES OF THE YEAR

GREENWICH HOUSE MUSIC SCHOOL (West Village)

JAZZ STANDARD (Midtown)

ROULETTE (Downtown Brooklyn)

THE STONE (Alphabet City)

VILLAGE VANGUARD (West Village)

CDs - NEW RELEASES

amera) • **Rodrigo Amado Motion Trio + Jeb Bishop** - *The Flame Alphabet* (Not Two) • **Lotte Anker/Rodrigo Pinheiro/Hernani Faustino** - *Birthmark* (Clean Feed) • **Ab Baars/Meinrad Kneer/Bill Elgart** - *Give No Quarter* (Evil Rabbit) • **Joachim Badenhorst/John Butcher/Paul Lytton** - *Nachtigall* (Klein) • **Samuel Blaser Consort in Motion** - *A Mirror to Machaut* (Songlines) • **Samuel Blaser/Benoît Delbecq/Gerry Hemingway** - *Fourth Landscape* (Nuscope) • **Trost)** • **Uri Caine/Han Bennink** - *Sonic Boom* (816 Music) • **Marco Cappelli Acoustic Trio** - *Le Stagioni Del Commissario Ricciardi* (Tzadik) • **De Beren Gieren** - *A Raveling* (El Negocito) • **Die Enttäuschung** - *Vier Halbe* (Intakt) • **Mark Dresser Quintet** - *Nourishments* (Clean Feed) • **Is - Other Violets (w/John Tchicai)** (Not Two) • **Ellery Eskelin** - *Trio New York II* (Prime Source) • **Peter Evans** - *Zebulon Trio* (More Is More) • **)** • **The Fringe** - *40 Years on the Fringe* (Stunt) • **Ben Goldberg** - *Subatomic Particle Homesick Blues* (BAG) • **Gordon Grdina/Mark Helias** - *No Difference* (Songlines) • **ed)** • **Gilbert Holmström New Quintet** - *Tiden Är Kort* (Moserobie) • **Jon Irabagon/Hernani Faustino/Gabriel Ferrandini** - *Absolute Zero* (Not Two) • **uffke** - *Chorale* (SteepleChase) • **Karin Krog/Morten Gunnar Larsen** - *In A Rag Bag* (Meantime) • **Adam Lane Trio** - *Absolute Horizon* (NoBusiness) • **Kandala)** • **Joe Lovano Us Five** - *Cross Culture* (Blue Note) • **Steven Lugerner** - *For We Have Heard* (NoBusiness-Primary) • **Määk** - *Buenaventura* (W.E.R.F.) • **happa** - *Gamak* (ACTMusic) • **Billy Martin's Wicked Knee** - *Heels Over Head* (Amulet) • **Rob Mazurek Octet** - *Skull Sessions* (Cuneiform) • **e Meyer/Helge Lien** - *Memnon* (Ozella Music) • **Mikrokolektyw** - *Absent Minded* (Delmark) • **Nicole Mitchell** - *Engraved in the Wind* (RogueArt) • **Necks** - *Open* (Northern-Spy) • **Scott Neumann/NEU3 Trio** - *Blessed* (Origin) • **Aruán Ortiz/Michael Janisch Quintet** - *Banned in London* (Whirlwind) • **ing the vibe** (Enja) • **Rempis Percussion Quartet** - *Phalanx* (Aerophonic) • **Eric Revis** - *City of Asylum (feat. Kris Davis and Andrew Cyrille)* (Clean Feed) • **onic)** • **Rocket Science** - *Eponymous* (More is More) • **Roswell Rudd** - *Trombone For Lovers* (Sunnyside) • **Samo Salamon Quartets** - *Stretching Out* (Samo) • **riott Sharp Aggregat** - *Quintet* (Clean Feed) • **Matthew Shipp** - *Piano Sutras* (Thirsty Ear) • **Sifter** - *Eponymous* (Relative Pitch) • **2** (Pilgrimage Prod.) • **Mark Solborg Trio** - *The Trees (feat. Herb Robertson & Evan Parker)* (ILK Music) • **Jürg Solothurnmann & Next** - *Molto Subito* (Unit) • **- Boot!** (The Thing-Trost) • **Kasper Tom 5** - *Ost Bingo Skruer* (Barefoot) • **Trio 3 + Jason Moran** - *Refraction* - *Breakin' Glass* (Intakt) • **Head Above Water/Feet Out Of The Fire** (Not Two) • **Neil Welch** - *Twelve Tiny Explosions* (Table & Chairs) • **Frank Wess** - *Magic 101* (IPO) • **ley/Seymour Wright** - *About Trumpet and Saxophone* (Fataka) • **Miguel Zenón & The Rhythm Collective** - *Oye!!! (Live in Puerto Rico)* (Miel Music)



SSC 1382 IN STORES 1/21/14
EDWARD SIMON
VENEZUELEAN SUITE

Edward Simon piano
Adam Cruz drums
Roberto Koch bass
Marco Granados flutes
Mark Turner tenor saxophone
Jorge Glem cuatro
Leonardo Granados maracas
Luis Quintero percussion
John Ellis bass clarinet
Edmar Castañeda harp

The music of Venezuela has yet to gain the wider renown of many other beloved musical traditions in Latin America, but renowned jazz pianist-composer Edward Simon aims to change that.

The sound of Ensemble Venezuela is distinctive, with the bright timbre of traditional Venezuelan instruments – including harp, flute and the guitar with four nylon strings called the cuatro – mixed with the darker sounds of jazz saxophone, piano, double-bass and trap drums. “The group moves from sounding like a jazz band to sounding more folkloric then back again and everything in between,” Simon explains. “But the goal is always an integrated, holistic sound. Jazz has been informed by Latin traditions from the very beginning, as Jelly Roll Morton knew. Then Dizzy Gillespie did so much with the Afro-Caribbean tradition. I’ve always been inspired by that history. Latin American music has such rhythmic vitality, and when you combine that with the harmonic richness and real-time invention of jazz, it yields a profoundly beautiful mix – a real best of both worlds.”



sunnysiderecords.com

(CD REVIEWS CONTINUED FROM PAGE 24)



Magic 101 Frank Wess (IPO)
Motor City Scene

Donald Byrd/Pepper Adams (Bethlehem-Verse)

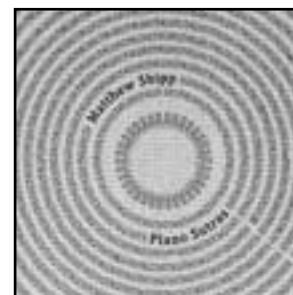
by George Kanzler

Two jazzmen who lived long, rich lives that ended in 2013, saxophonist/flutist Frank Wess (91) and trumpeter Donald Byrd (80), are featured on newly released CDs, the Wess a recent recording (2011) in his name, Byrd on a reissue of a 1960 recording credited to him and baritone saxophonist Pepper Adams, although the date was actually Adams’.

Magic 101 (“Magic” was musicians’ sobriquet for Wess) features Wess exclusively on tenor sax, even though one of the two large photos of him on the CD folder shows him playing the instrument he helped popularize in mainstream modern jazz, the flute. In his Count Basie days (the early “New Testament” band of 1953-64), Wess was known as a robust tenor saxophonist, famous for his two-tenor duels with Frank Foster, but here his tenor is more lyrical and autumnal, with only one real uptempo swinger in the seven-track program. It’s “Say It Isn’t So”, Wess heartily swinging the tune and playfully tweaking the Irving Berlin line (if you know the lyrics, you’ll get it) as bassist Kenny Davis and drummer Winard Harper animate the rhythm. Pianist Kenny Barron shares much of the upfront solo space with Wess and his presence on two duo tracks (Wess’ “Pretty Lady” and “Come Rain or Come Shine”) beg comparison with Stan Getz’ valedictory recording, *People Time*, also a series of duets with Barron; on his poignant ballad “Pretty Lady”, Wess even echoes Getz’ fragile high register. His tone is deeper and vibrato warmer on “Easy Living”, a quartet number with a long tenor cadenza opening and choruses of caressed melodic variations. As Harper notes of Wess, his solos weren’t just notes, they told stories. And none of them is more compelling or heartfelt than the conclusion of this album, a four-plus minute a cappella limning of Duke Ellington’s “All Too Soon”. *Magic 201* will be posthumously released in February.

Motor City Scene may have been Adams’ session, but the most prominent soloist on the date is Byrd, who is featured on all five tracks. They were made in late November 1960 (info from Adams’ discographer Gary Carner), shortly after the different Byrd-Adams Quintet’s live recordings at the Half Note. All six musicians here hailed from Detroit: Byrd, Adams, pianist Tommy Flanagan, guitarist Kenny Burrell, bassist Paul Chambers and drummer Louis Hayes. It’s a thoroughly enjoyable post-hardbop date, showcasing Byrd’s increasing lyricism, which culminated in his 1963 masterpiece “Cristo Redentor”. He was growing beyond the brash, hard-edged bop of his mid ‘50s recordings, although he could still, as on the date’s one flag-waver, Erroll Garner’s “Trio”, toss off bop runs crisply. His blues choruses on Thad Jones’ “Ditty Bitty” are pert and well constructed and the combination of trumpet and baritone sax is still captivating over a half century later on Adams’ swinging “Philson” and jazzy mambo “Libeccio”. But Byrd’s lyric mastery comes to the fore on a long “Stardust” with just the rhythm trio, a superlative example of his ballad art.

For more information, visit iporecordings.com and bethlehemrecords.com



Piano Sutras
Matthew Shipp
 (Thirsty Ear)



At Oto
John Butcher/
Matthew Shipp (Fataka)

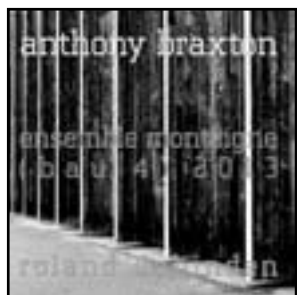
by Kurt Gottschalk

Matthew Shipp closed what had been a busy 2013 with a return to home base, both in label and practice. After a staggering five records in different groupings with Ivo Perelman and a wonderful double disc set of duets with Evan Parker, Shipp released his ninth solo album (and his 10th title for the Blue Series imprint on Thirsty Ear he directs) in September. His solo records can often feel like style manuals, blueprints for the current obsessions he will elucidate and obfuscate in group settings and the “sutra” in the title suggests this one is no different: a set of aphorisms, or investigations perhaps, into the man’s recent thoughts on the piano.

It starts off as quite nice, one might even say light, jazz piano for about the first 20 minutes and, in fact, much of the album is softer than has often been heard from Shipp on record. But near the end of the fourth track, “Blue to a Point”, clouds start to gather. That passes quickly and there’s some nice knottiness in “Cosmic Dust” before arriving at Shipp’s take on Coltrane’s “Giant Steps”. The tune is a workout for saxophonists with its shifting thirds jumping up and down the register, but has proven to be popular among pianists as well even if the challenges aren’t the same. Shipp gives it a mere 71 seconds, dissolving then into the heavy pull of his own “Uncreated Light”. While presented as separate pieces and indeed maybe not recorded in succession (although the 13 tracks play without a pause between them), it’s a striking 180, suggesting Shipp as a sort of jazz Glenn Gould, slowing that Bach-level master to a snail’s pace. Some nicely articulated repetitions in “Fragments of a Whole” and some easy airiness in “Space Bubble” (even the titles suggest a catalogue of motifs) lead into 138 seconds spent with Wayne Shorter’s “Nefertiti” and three more tracks of obscurely easy listening. There are only brief passages of bombast throughout the album’s 53 minutes; even the obsessive repetitions are played with delicacy.

A meeting between Shipp and saxophonist John Butcher is not an easy thing to conceptualize. Butcher is every bit as idiosyncratic as Shipp but his quirks are, quite literally, inside the instrument via so-called “extended technique” whereas Shipp’s quirks are within the confines of a fairly orthodox approach to playing. The question of how their two worlds collide isn’t entirely answered on *At Oto*, a live meeting recorded at the British club in 2010. The first half is comprised of about 15 minutes of solo playing from each. Their duet (just under half an hour) starts off cautiously, Butcher meeting Shipp on tonal ground, playing fractured melodies but not without some rich overtones blasted out of his tenor. It’s a bit cautious but they start to find their way in a trellis of trills and, so emboldened, head into heavier pounding. It would be curious, however, to hear Shipp move into Butcher’s more minimalist soundworld - he rarely if ever reaches inside the piano - and maybe the book isn’t closed on this duo. *At Oto* isn’t either player’s finest moment on record (and the recording is good, not great, perhaps inspiring the title “Mud/Hiss” for one of Butcher’s solos) but Butcher and Shipp are both talented and, as is clearly heard here, keenly intelligent guys.

For more information, visit thirstyyear.com and fataka.net. Shipp plays solo at Roulette Jan. 30th. See Calendar.



*Ensemble Montaigne
(Bau 4) 2013*

Anthony Braxton (Leo)



*Echo Echo
Mirror House*

Anthony Braxton (Victo)

by Ken Waxman

Whenever the controversy about what or who is or isn't jazz is broached, there's likely no more polarizing figure than Anthony Braxton. These recent CDs should add more verbiage to the discussion. Although both are well executed and absorbing, Braxton's protean skills are such that a case can be made either way.

Ensemble Montaigne (Bau 4) was recorded in 2013 by a 10-piece Swiss contemporary music ensemble directed by trombonist Roland Dahinden, who was Braxton's assistant at Wesleyan University. While its 50-minute medley of six Braxton compositions plus improvisations is exciting, it sounds like through-composed music. Without titles, it's unlikely anyone would imagine this isn't a single composition. That said, definition mostly results from an agitated and juddering continuum, which bubbles up at different junctures, bonding parts while moving the performance linearly. The technical virtuosity of Ensemble Montaigne is such that all of its members appear outstandingly capable of performing past orchestral instruments' comfort zones. Particularly noticeable is the strings' ability to blend flying spiccato timbres with lyrical harmonies, plus those times where English horn, bassoon, bass clarinet and French horn - alone or in combinations - manage to output atonal sound shards, before quickly regrouping for intermingled crescendos. By the final few minutes a new jocular theme, played by the horns, asserts itself to blend with buoyant string vibrations for an expressive finale.

Echo Echo Mirror House was recorded live in 2011 at the Festival International de Musique Actuelle de Victoriaville by a septet of Braxton associates, with the composer participating on various saxophones. Perhaps because the hour-plus "Composition No 347" allows the players to add snatches of other Braxton pieces and incorporate still other sounds emanating from the musicians' iPods, the result is as convincingly jazzy as any advanced improvised music. Encompassing vivid stylists like cornet player Taylor Ho Bynum, guitarist Mary Halvorson and Braxton himself, solo interjections are audible, animating the already powerfully staccato creation. With the found sounds emanating from the iPods, the effect is of several compositions being played simultaneously. So-called classical voicing and orchestration are prominently featured, but so are chugging band pulsations reflecting Basie a lot more than Beethoven. Plus, when it comes to Bynum's muted flutter tonguing, Halvorson's tempo-transcending flanges and crunches and Braxton's stuttering intensity, reference points are without doubt improvisations that derive from jazz - if they're not jazz itself. Without question, the visceral excitement missing from the more formal Ensemble Montaigne CD is present here.

With *Echo Echo Mirror House* vibrating with express-train-like tremolo power and *Ensemble Montaigne* making its points through precise tonal juxtaposition, Braxton's musical powers are doubly confirmed. But defining these pieces may be something best left to musicologists.

For more information, visit leorecords.com and victo.qc.ca. Braxton is at Allen Room Jan. 13th as part of the 2014 NEA Jazz Masters Award Ceremony and Concert. See Calendar.

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HARLEM AWAKENING 2.0



Nachtigall
Joachim Badenhorst/John Butcher/Paul Lytton (Klein)

WATUSSI
Ingrid Schmoliner/Joachim Badenhorst/Pascal Niggenkemper (Listen Closely)

Sparrow Mountain
Joachim Badenhorst Carate Urio Orchestra (Klein)
by John Sharpe

Though Belgian clarinetist Joachim Badenhorst is based in Brooklyn, he has not forsaken his European upbringing, as evident from the three discs at hand, with musicians drawn from across the continent. Having studied both classical and jazz clarinet, his eclecticism is clearly apparent.

On *Nachtigall* (German for nightingale), the inaugural release on his new label, Badenhorst partakes of some heavy duty improv with two masters of the art in the British pairing of drummer Paul Lytton and saxophonist John Butcher.

There is little to distinguish between the reeds, as they converse in a shared language of extended techniques, serpentine high-pitched excursions and abstract ruminations. To do this stuff well, everyone needs to decide whether to echo, obliquely respond or ignore their colleagues' interventions. Generally here the emphasis lies on the first two categories. Although the opening three cuts are demarcated as a suite, essentially the eight tracks are all of a kind. Lytton is at his percussive kitchen-sink best, engendering momentum and direction from his disparate sounds. Butcher, in the left channel, confirms his enduring fascination with precisely controlled overblowing, coining a forceful and angular grammar of split tones and harmonics. Badenhorst, in the right, is more prone to emphatic repetition and yelps as well as the occasional melodic contour. Together they create a mix of delicate watercolor pastels ("Nikko Blue", "Lightwaves") and heavy impasto oils ("Upward Down Smile", "Nief Gerief") and sometimes both combined, as on the notable title track where the two songbirds indulge in both entwined serenade and breathy surruration and tinkles.

Badenhorst traverses similarly uncharted terrain on *WATUSSI* under the leadership of Austrian pianist Ingrid Schmoliner. Completing the lineup is the former's longtime associate bassist Pascal Niggenkemper.

Atmospheric and moody soundscapes conjured by the ghostly ringing and subliminal resonance emanating from Schmoliner's prepared piano predominate in a 39-minute program divided into 12 short installments, all credited to Schmoliner. The role of Badenhorst and Niggenkemper seems primarily to augment the preconceived aspects of Schmoliner's constructs with an unfettered sensibility, which they achieve through pointillist murmurs or baying shrieks, at times evoking a wounded animal and creaking bow work. On three numbers Schmoliner contributes wordless vocals, but the formal full-bodied quality of her voice, veering close to yodeling on occasion, features prominently and makes for an incongruous contrast compared to the timbral explorations of her bandmates. Probably the high point comes on "Sophie", announced with a bouncing arco stutter and swooping clarinet before insistent bass pizzicato blends with piano in a knotty rhythmic mesh, adorned by surging

clarinet.

Badenhorst's composing and arranging skills stand center stage on *Sparrow Mountain* as he puts the Carate Urio Orchestra, including six of his favorite European musicians, through its paces.

For much of the time, it is impossible and indeed irrelevant to separate who does what on this uncategorizable outing. However, what's important is that they do it all together and in harmony, sometimes literally so. A favored gambit is for a rousing celebratory unison to develop from diverse, sometimes unpromising, beginnings. So on "Lornae", after a garrulous flexing of muscles involving distorted overtones, rippling electric guitar and a loose horn colloquy, a throbbing bassline emerges from the interplay, along with layers of tuneful counterpoint. The high lead vocal and gently riffing guitar of Nico Roig generate a Brazilian feel on "Germana", though the lyrics are in Flemish, cosseted by sweet harmonies and Badenhorst's clarinet obbligato. "Comacina Dreaming" takes a different tack, commencing with a growing electronic hum, like a swarm of cicadas, until a single sine wave takes over, over which Badenhorst's haunting tenor saxophone keens. "Genoeg gedronken" is distinct again, pitching the falsetto vocal against a balmy chorus and an Americana-tinged trumpet melody by Eiríkur Orri Ólafsson, before ending with lone voice for a low-key conclusion.

For more information, visit joachimbadenhorst.com/KLEIN.html and ingridschmoliner.com. Badenhorst is at Roulette Jan. 6th with Kris Davis. See Calendar.



Getaway
Lisa Hilton (Ruby Slippers Prod.)
by Marcia Hillman

On her new release, Lisa Hilton paints pictures while seated at the piano. A stylist of the 'less is more' school, she layers her canvas with the colors of sound from her instrument as well as her bandmates, with whom she has worked many times before: bassist Larry Grenadier and drummer Nasheet Waits. This CD is mostly Hilton originals with the inclusion of the standard "Stormy Monday Blues" and a treatment of pop singer Adele's "Turning Tables".

As a composer, Hilton writes melodic and uncomplicated songs. This leaves ample room to focus on her main goal - promoting ongoing interplay and musical conversation between herself and the rhythm section instead of a series of individual and unconnected solos. Hilton grounds her music with solid bass figures, both from herself and Grenadier. On the first two tracks, "Getaway" and "Just For Fun" (which sounds like a children's play song), the figures are pure retro boogie-woogie. Other rhythms also appear, as on the Latin feel of "Stepping Into Paradise" and the strong blues of "Unforgotten" and "Stormy Monday Blues". "Turning Tables" features Hilton's piano taking the melody while Waits supports her with some fine brushwork. Also notable is the short Hilton original "Stop & Go", the most mischievous tune on the whole album.

Getaway is interesting and innovative, taking a fresh and egalitarian approach to music-making and highlighting the virtuosity of these musicians.

For more information, visit lisahiltonmusic.com. Hilton is at Weill Recital Hall Jan. 16th. See Calendar.



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Just Like Downtown
Will Bernard (Posi-Tone)
by Elliott Simon

"Dime Store Thriller" opens guitarist Will Bernard's *Just Like Downtown* and its clubby soulfulness, courtesy of Brian Charette's greasy organ, doesn't really prepare the listener for what follows. Bernard's clever compositions and tenor saxophonist/bass clarinetist John Ellis' broad musicality, combined with drummer Rudy Royston's steadiness, lead this session down multiple paths. While a couple of these routes are somewhat bumpy novelties - a funk-up redo of the Led Zeppelin classic "Dancing Days" and a bass clarinet-led Hawaiian guitar rendition of "Bali Hai" - the originals all have something to say that invites repeated listening.

The quartet admirably gels on the jazzier tunes, which allow Ellis and Bernard freedom to stretch out. As advertised, "Sweet Spot" features wonderful ensemble playing, Ellis cooking on tenor, Bernard cleanly and quickly improvising and Charette adding just the right amount of soul. It is a jewel of a piece both compositionally and in the way it highlights the unique group dynamic of this potent instrumentation. "Safety in Numbers" provides a more open platform for Bernard and Ellis to fly in tandem and improvise individually. It likewise showcases the group's power but in a more creative setting.

Bernard's fleet fingers lead the session down "Route 46", which turns into hard-driving modern jazz, laying claim to the best bop chops of the session, while "Go West" is a uniquely scored obscurity combining Ellis' slow but sure bass clarinet with Bernard's smooth runs against a somewhat awkwardly loping rhythm. A very pretty and bluesy respite titled "Little Hand" is a study in elegance as Bernard's gentle touch sets up a gorgeous bass clarinet solo over an understated organ/drums rhythm section. This approach is repeated on "P.M. Gone", the sweet lullaby that closes out the session. Though somewhat uneven, *Just Like Downtown* is a versatile musical program that lives up to its title: not afraid to take a chance and succeeding more often than not.

For more information, visit posi-tone.com. Bernard is at SubCulture Jan. 17th as part of Alt-Guitar Summit. See Calendar.



The Roots of the Blues
Randy Weston/Billy Harper (Sunnyside)
by Joel Roberts

Pianist Randy Weston and tenor saxophonist Billy Harper's musical association dates back to the early '70s, when Harper turned up at a festival Weston organized while living in Morocco. Harper subsequently appeared on several of Weston's albums and has played frequently with Weston's long-running African Rhythms group. But this is the first time they're performing together in a duo setting.

At a Thanksgiving eve date at Iridium, the pair showed the ease and familiarity of two old friends with a fountain of shared musical history. In support of their new album, the pair explored updated versions of blues and other themes from Weston's abundant songbook, including "Berkshire Blues", "The Healers" and "African Lady", as well as time-honored standards like "How High the Moon". Though their set was on the short side, it matched the album in intensity and provided moments of transcendent beauty. Of course, like everything Weston does, the music's real focus was Africa, which, as he reminds us with his playing and teaching, is the ultimate source of the blues.

Though he's justly hailed primarily as a composer and bandleader, the duo context allowed Weston's sometimes overlooked piano prowess to come to the fore. At 87, the NEA Jazz Master and Brooklyn native is still a remarkably robust and powerful force at the keyboard, filling the downstairs club with booming chords and darting right-hand flourishes, which instantly recall his most important influences, Duke Ellington and, especially, Thelonious Monk. Weston is one of the music's greatest living treasures, one of its most direct links to those earlier legends, and no chance to see and support him should be passed up.

The muscular-toned Harper, now 70, remains a premier, if undervalued, post-Coltrane tenor player, who mixes his Texas blues and gospel roots with free-jazz improvisations and graceful ballad artistry. Together, the two veterans form a well-matched pair, digging into the meat of Weston's earthy, spiritually focused tunes, bouncing ideas off each other and clearly enjoying themselves.

For more information, visit sunnysiderecords.com. Harper is at Dizzy's Club Jan. 9th-12th with The Cookers. See Calendar.

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Burstin' Out!

Chicago Jazz Orchestra (with Cyrille Aimée) (Origin)
by Jeff Stockton

Cyrille Aimée didn't come from nowhere. Having won two jazz vocal competitions in 2007 and 2012 (with a 2010 bronze in between) she was primed for success. She sounds equally comfortable singing in the jazz style she grew up hearing in France, assaying the Great American Songbook, or pop music, as the occasion demands. Her voice is deceptively powerful, but with a girlish sweetness. Her diction is clear, but her pronunciation betrays a trace of European-accented exoticism. What identifies her as a true citizen of jazz, however, is her unfailing sense of swing, command of nuanced rhythms and facility with scatting.

Aimée scats plenty on *Burstin' Out*, but her vocalizing is so organically integrated into the arrangements performed by the Chicago Jazz Orchestra (CJO), it leaves you wanting more. On "What a Little Moonlight Can Do", the opening track, Aimée improvises a line worthy of Stan Getz while handling the lyrics with a complete lack of guile. "A Night in Tunisia", quite often a vehicle for quick improvisational fireworks, here takes its title to heart and by virtue of its tempo creates an atmosphere of desert heat and economy of motion. Aimée's own scat solo effortlessly

echoes the classy arrangement. Charts generally arise from the CJO's own talent pool, but the music retains its sense of timelessness and respect for its golden-age origins by adapting the work of Count Basie ("Them There Eyes"), Duke Ellington ("It Don't Mean a Thing") and Claus Ogerman ("Dindi").

"Dindi" is nearly identical to the version Sinatra and Jobim cut in the '60s, but Aimée brings to it her own beautiful tone and fills the melody with a radiance that shines out from within. Placing "Dindi" at the CD's emotional center, on the one end is "I'm Through With Love", which finds the singer committing completely to its sense of hopelessness and resignation, while "Sometimes I'm Happy" puts Aimée at the other extreme of optimism and positivity. *Burstin' Out* is very much a collaborative effort between a world-class big band and its fine singer and clear evidence of the continued vitality of American popular song.

For more information, visit originarts.com. Cyrille Aimée is at Birdland Jan. 11th, 19th and 26th. See Calendar.



Oh Lovely Appearance
The Dickens Campaign (Mole Tree Music)
by Ken Dryden

Drummer Deric Dickens' debut recording was a series

of duets but he chooses a strikingly different concept for his new CD. Accompanied by cornet player Kirk Knuffke and guitarist Jesse Lewis, Dickens features vintage songs documented by folklorist Alan Lomax as he traveled around America in the late '30s-early '40s.

Their snappy treatment of Hazel Hudson's "As I Went Out For a Ramble" suggests a train traveling at a brisk pace, with cornet in the role of a hobo singing to himself, backed by subtle acoustic guitar and crisp brushwork. Henry Truvillion's "Roustabout Holler" has a gritty air, with superb solos by Knuffke and Lewis (on electric guitar). Mr. & Mrs. Boyd Hoskins performed "Oh Lovely Appearance of Death" for Lomax in 1937, though it seemingly was an old hymn composed in the mid 1700s, here with mournful cornet beautifully accompanied by spacious guitar and sensitive brushes. William Walker's "Hallelujah" was a gospel song a century old by the time Lomax heard it performed; Dickens reworks it into a lumbering country ballad while retaining its gospel flavor.

Knuffke contributes the sparse "Poem" while his "Twice My Heavy" is a blues that grows on the listener as Lewis makes ample use of distortion. Dickens' "My Baby Likes to Sing" is a soulful affair, spotlighting searing cornet with bluesy guitar licks and powerful drumming, while his wistful "I Should Have Known" features lyrical lead horn and edgy guitar, fueled by a steady backbeat. Since the late drummer Paul Motian often featured guitar on his record dates, Dickens' eponymous ballad tribute to him is particularly fitting, rounded out by irregular brushed accents. Finally, Lewis composed the haunting ballad "Waiting", conveying the sense of a desire that will never be fulfilled.

For more information, visit dericdickens.com. This group is at Barbès Jan. 29th. See Calendar.

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Breakthrough
Eldar Djangirov (Motéma Music)
by Robert Milburn

Pianist Eldar Djangirov seems to have been born with an innate ability to play jazz. He first dazzled the genre's aficionados with his appearance on Marian McPartland's *Piano Jazz* program at the precocious age of 12. The now-26-year-old prodigy has made his rounds on the New York City jazz scene and his 2005 eponymous Sony debut featured jazz vets John Patitucci and the late great Michael Brecker. Still jazz critics have questioned whether Djangirov would blossom beyond being a skilled youngster and season his immense technical facility with visceral subtlety. His new release should dispel any remaining concerns.

The album could have easily been called *The Two Faces of Eldar Djangirov*. It delicately casts traditionally-treated jazz standards against explosive original compositions of high-flying intensity. For example, the sprightly bounce of George Gershwin's "Somebody Loves Me" is set against Djangirov's bop pyrotechnics on the original opener "Point of View Redux". The result is powerful and definitely a statement that Djangirov is no longer a one-trick pony.

On "No Moon At All", the young pianist swings with a strutting prowess that recalls Oscar Peterson.

Meanwhile, his fusion-inspired title track is a tumultuous dash that brings a few knotty Chick Corea tunes to mind. Of course, it doesn't hurt when tenor saxophonist Chris Potter makes an appearance, fostering the tune's sense of elusiveness. When Potter and Djangirov begin goading each other further into bop theatrics, the group is sent into a heart-racing frenzy. Similarly, "Blink" features a nice appearance by vibraphonist Joe Locke, who provides a romping counterpoint to Djangirov's fiery chops.

The album closes with a delicate reading of "Good Morning Heartache", tackled solo. The melody washes over the listener in a cascade of sonorous reverberations. It's a satisfying resolution that leavens out the album's more demanding tracks.

For more information, visit motema.com



Swingfully Yours
Loston Harris (Magenta Label Group)
by Alex Henderson

Loston Harris is part of a somewhat rare breed: a vocalist who is also a skillful jazz instrumentalist. Harris comes from the jazz tradition that gave us Nat King Cole, Chet Baker, Louis Armstrong, Fats Waller and Eddie "Cleanhead" Vinson and on *Swingfully*

Yours, it is evident that singing and playing the piano are equally important to him.

In the short paragraph that he wrote for the album, Harris explains: "This recording is all about swing. No torch songs or ballads, just tunes with tempos that make you wanna tap your toes." That's an accurate statement. Harris maintains an exuberant approach throughout this bop-oriented album and does so on the instrumentals as well as on vocal offerings like Jerome Kern's "I'm Old Fashioned", Harold Arlen's "I've Got the World on a String" and George Gershwin's "Nice Work If You Can Get It".

There are more vocal numbers than instrumentals, yet the latter don't sound like afterthoughts. Harris brings an abundance of passion and energy to Sam Coslow's "Kiss and Run" (made famous by Sonny Rollins) and Earle Warren's "9:26 Special" (originally called "9:20 Special"), reminding listeners that his piano playing can easily stand on its own. Helping Harris bring his new release to life are tenor saxophonist Ian Hendrickson-Smith, acoustic bassist Gianluca Renzi and drummer Carmen Intorre, Jr., all of whom contribute to the disc's hard-swinging ambiance.

If *Swingfully Yours* has an obvious flaw, it is the fact that Harris still tends to play it too safe in his choice of songs. He occasionally surprises by bringing back vintage songs like Sammy Cahn's "You Can't Love 'Em All" but he devotes too much time to overdone standards and would be better off building a repertoire that makes him stand out from the crowd. Nonetheless, *Swingfully Yours* is an enjoyable listen and paints a generally attractive picture of both Harris the pianist and the singer.

For more information, visit magentalabelgroup.com. Harris is at Café Carlyle Tuesdays-Saturdays. See *Regular Engagements*.



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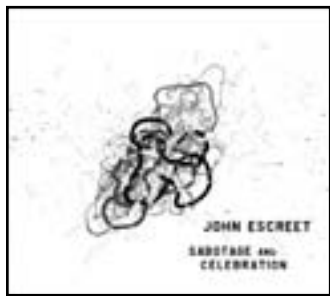
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Sabotage and Celebration
John Escreet (Whirlwind)
by George Kanzler

Get out the popcorn. Pianist John Escreet's *Sabotage and Celebration* has enough cinematic moments to make you start nibbling as you listen. But the last section of the final track, "Beyond Your Wildest Dreams", is worthy of Sergio Leone's composer Ennio Morricone and, if it was on an LP, of putting the needle back to play it again. It's the kind of stirring, swelling anthem that sweeps you away over a Cinemascope desert or high plain. It's hardly the only involving piece either. Like a complex, novelistic film, the CD encompasses a panoply of moods and styles. Escreet's most ambitious and complex album to date, it at times employs strings, brass, voices and guitar (all of them on that last track) as well as the young pianist's laudable core quintet: David Binney (alto and soprano saxophones), Chris Potter (tenor saxophone); Matt Brewer (bass) and Jim Black (drums), with the leader on Fender Rhodes and harpsichord as well as piano.

Englishman Escreet, who came to America in 2006, is a musical omnivore who embraces aspects of contemporary classical music, Frank Zappa, dance music, electronica and a wide swathe of jazz, from bop to avant garde. What comes out is uniquely personal,

some of the most inventive and distinct jazz around today. The music here, a virtual score for an unwritten story, was composed over a period that included the Hurricane Sandy blackouts in New York and the second election of Barack Obama. The title track, a suite-like piece, references that latter event, beginning with spare piano giving way to a cacophony of free jazz horns and spiky avant piano over rampaging drums. Repeating horn figures and punchy riffs lead to a propulsive final section at a fast clip, piano and rhythm generating a post-modern boogie-woogie feel as Potter's tenor wails and preaches over the speeding tempo. The CD actually opens with "Axis of Hope", an astringent string quintet piece, eerie violins paving the way for the angular saxes-led theme, "He Who Dares", with momentum gathering solos from piano, alto and tenor. After the title track comes a piano tour de force, "The Decapitator", the only trio number, with a spacious prelude unfolding into a kaleidoscope encompassing agitation, lyrical arpeggios, atonal pounding and an infectious turbulence rising to an exhilarating climax.

The leader's one foray on Fender Rhodes comes on "Laura Angela", one of two tracks featuring Adam Rogers' guitar. Both that and the faster, more asymmetrical and sax-heavy "Animal Style" feature Escreet's ability to temper and leaven the most quirky, jagged jazz themes and improvisations with catchy riffs, tags and a captivating narrative propulsion.

For more information, visit whirlwindrecordings.com



Graceless
Yoni Kretzmer 66 Boxes (OutNow)
by Ken Waxman

Exploring new sonic territories, tenor saxophonist Yoni Kretzmer's five compositions on *Graceless* are skeletal enough so that the improvisational garments hung on them determine their silhouettes as much as the initial design. That leads to some provocative, free-form performances from stylists conversant with many currents of music.

Kretzmer has the experience of having worked with so-called Downtown musicians in both Israel and NYC while percussionist Andrew Drury and cellist Daniel Levin add skills honed in contemporary notated music as well as jazz. Wild card here is Israeli-American guitarist Eyal Maoz, whose interpolations owe as much to rock and Middle-Eastern Jewish music as jazz. With elastic string strategies that can range from concentrated frails to bubbling purrs, Maoz frequently introduces contrasting motifs to the performances, pushing the lines in startling directions until one or more of the other players redirect the sequence to an appropriate conclusion.

What this means is that the shape and scope of each exposition can change radically as each musician adds individual ideas. This is obvious as early as the opener "Basement Songs". With the saxophonist's mellow breathiness initially suggesting a low-key narrative, Maoz' harsh reverb demands answering string pinches from the cellist and so many tough off-center rhythms from Drury that the tune is eventually transformed into a polyphonic slice of free jazz, yet still its basic form is maintained.

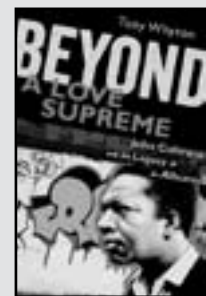
While other tracks display variations of this dissonant-harmonious strategy, it's actually the most deconstructed pieces that are most notable. "One One",

for instance, seems to unfold in slow motion, piling up enigmatic sounds that could be sourced from any one of the instruments, creating a mesmerizing effect, while the intervallic "The Day After Yesterday" strips as many timbres from the band interface as the former tune added to it. Cello scrubs are separated from guitar string quivers and saxophone slurs until a finale where off-kilter lines bond into a nuanced interlude.

Kretzmer's experiments conducted and resolved are definitively much more graceful than *Graceless*.

For more information, visit outnowrecordings.com. Kretzmer is at Ibeam Brooklyn Jan. 4th, Legion Bar Jan. 19th and The Firehouse Space Jan. 23rd. See Calendar.

IN PRINT



Beyond A Love Supreme
(John Coltrane and the Legacy of an Album)
Tony Whyton (Oxford University Press)
by Terrell Holmes

It is, arguably, the most sacrosanct 33 minutes in jazz history. Almost 50 years ago John Coltrane recorded *A Love Supreme*, a work that has transcended genre to become one of the most influential recordings of all time. In his thought-provoking book, Tony Whyton examines the album's evolution, reasons for its prominence and place in Coltrane's legacy. Whyton believes that there is no such thing as "the music itself" so he eschews detailed musical analysis to focus on the critical and cultural contexts that have shaped the album's perception.

Whyton recounts Alice Coltrane's famous story of how her husband disappeared into his room for several days, then triumphantly descended the stairs "like Moses" and announced that he had received all of the music for the album. The truth, though, is more demotic than divine. Whyton counters that creation myth by pointing out that Coltrane relied on familiar signposts, pointing out harmonic similarities to "My Favorite Things" and noting that Coltrane's own session notes cite his 1961 song "Alabama" as a model for the closing flourish of "Psalm".

A Love Supreme often is regarded as Coltrane's last great album because it was believed to be the last work solely by the classic quartet of Coltrane, McCoy Tyner, Jimmy Garrison and Elvin Jones before Coltrane embraced the "New Thing". The presence of tenor saxophonist Archie Shepp and bassist Art Davis on alternate takes of "Acknowledgement", however, shows that Coltrane's future had already caught up to him. And Whyton argues that he continued to make memorable music, citing *Ascension* and *Interstellar Space* as examples.

Whyton is a passionate, articulate writer, although his dependence on repeated buzzwords like "polysemic" and "teleological" is cloying. Moreover, some of his observations about the album miss the mark (the alignment of the lettering on the album cover as a signifier of spiritual uplift, for example). But this compelling book succeeds in getting to the truth behind the music without disparagement.

For more information, visit global.oup.com. A Coltrane festival is at Smoke through Jan. 5th. See Calendar.

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Dragon Nat
Natsuki Tamura
(Libra)



Tornado
KAZE
(Circum-Libra)

by John Sharpe

Japanese trumpeter Natsuki Tamura likes to have fun. For him that involves as much pushing at the boundaries of what he can't do as reveling in what he can. Drawing his inspiration from pianist Paul Bley, Tamura worked diligently to develop his own persona and language. That effort has paid off in spades.

Wanting to ring the changes for his third solo album, Tamura focuses on the oeuvre of his folk-influenced acoustic quartet Gato Libre. Five of their tunes make up the backbone of *Dragon Nat*, interspersed with a trio of more unbridled workouts. Tamura not only contrasts simple airs with abstract constructs by thoughtful programming, but also through his extemporizations within pieces. That's most notable on "Dialogue", which opens with slithering squeezed tones supplemented by a bell-like tinkling that forms a backdrop to the first half. Songlike fragments alternate with breathy swooshes, then morph into percussive tapping in a call-and-response with vocalized trumpet that evokes Donald Duck on helium, after which he somehow finishes in melancholy ballad mode. You have to admire an imagination that can unite such

disparate strands into a never-less-than-musical experience. On the other Gato Libre selections, Tamura plays the tunes straight, then stretches the material in his ensuing improvisations. Though the remaining cuts contain shards of melody, they are much more about texture and timbre.

Tornado is the marvelous second outing from the collective quartet KAZE, which features an unusual lineup consisting of Tamura's wife pianist Satoko Fujii along with two French musicians: Christian Pruvost also on trumpet and drummer Peter Orins. Although the five numbers stem from the pens of three different composers, they find a common ground in their unexpected switchbacks and refusal to settle into any narrow preconceived genre. Dueling/duetting trumpets lie at the core of Tamura's "Wao", either exchanging bursts of unpitched sounds or overlapping in loose fanfares over wild drums and hammered piano. The pair are appropriately elemental on Fujii's title track, resembling jets screaming at takeoff early on, before taking turns to deliver the dervish-like Balkan-tinged theme. Fujii's trademark surging ostinati are well in evidence, driving the band ever higher, but she also supplies atmospheric and unorthodox effects by rubbing or damping the strings. Orins' sensitivity as an accompanist extends to his writing too, as his two contributions act as respite from the swirling tumult and rich drama.

For more information, visit librarecords.com



Music of Ryuichi Sakamoto
Meg Okura/The Pan Asian Chamber Jazz Ensemble (s/r)
by Elliott Simon

Violinist Meg Okura first gained notice in NYC on John Zorn's Tzadik label as a Juilliard-trained player adept at mixing and matching various cultural streams into a fiery performance. She subsequently became the violinist for Pharaoh's Daughter but her Pan Asian Chamber Jazz Ensemble (PACJE) allows her the most freedom to express her dazzlingly multifarious musical persona. Its appearance last month at the Rubin Museum offered up the perfect venue to debut the *Music of Ryuichi Sakamoto*.

The album highlights Okura's arranging skills in tribute to the composer's music but has the PACJE group dynamic at its center. Infatuated with Sakamoto during his Yellow Magic Orchestra (YMO) period (1978-83), at the concert Okura relayed that she was then too young to marry him; presently both live in NYC but she said, alas, she is now too old. Okura's between-song humor lightened an evening that was otherwise intense and hot.

"You've Got To Help Yourself", a techno YMO piece, was entirely transformed into a lovely chamber jazz waltz, relying heavily on pianist Helen Sung's phrasing and flutist Anne Drummond's gentle touch to convey its delicate message. Sung was brilliant throughout the program and the clarity of her playing combined with Okura's precision gives this music its power. A passionate violin solo bridged to "Tango", which was arranged as a bossa that combined Drummond's Brazilian flavor with Okura's Asian-informed lines. "The Last Emperor Theme" followed and was an impeccable worldly classical PACJE blend. Here, Sung again beautifully married her lines to Okura, who also used an erhu (two-stringed Chinese violin) to reinforce the Asian aspect of the piece.

Guesting with PACJE was the brilliant soprano saxophonist and Okura's husband Sam Newsome. His duet with Okura, a paean to the Tibetan she-devil Shri Devi, was captivating free jazz that led into a funky up "Riot in Lagos". The set ended with an extended version of "Merry Christmas Mr. Lawrence", which included a superb solo from bassist Martin Wind. Six other tunes, including a brilliantly emotive deconstruction of "Grief", complete the CD, demonstrating that PACJE have no peer in melding classical and jazz within an ethnically informed chamber setting.

For more information, visit megokura.com

ON DVD



Duo (Amherst) 2010
Anthony Braxton/Taylor Ho Bynum (Braxton House)
by Kurt Gottschalk

One might be reasonably excused for questioning the purpose of a DVD of a live avant garde horn duo. If the music is the point (as it certainly is), what is there to be looked at? It's a fair enough question but considering it in light of Anthony Braxton and Taylor Ho Bynum's *Duo (Amherst) 2010* can shed some light on the music - especially for those unable to see the enigmatic, sometimes impenetrable and nevertheless genius Braxton in concert. And to be sure Amherst doesn't do much to step up the concert experience. The presence of multiple cameras for this shoot in a University of Massachusetts auditorium is (along with the occasional split-screen effect) about the biggest extravagance to be found on the DVD, which captures two sets on one night before an audience. The pair plays overlapping and interlocking themes (all compositions from the 300 series for Braxtrainspotters) plus "Grade" and "Shift", which may represent newer Braxton modalities.

It isn't exactly anything that hasn't been heard from Braxton before and a horn conversation without a rhythm section isn't always the most inviting listen, but in a sense that is what the DVD serves to address. What might come off as an obtuse and academic exercise (those perennial Braxton pigeonholes) is revealed as a thoughtful exchange with the benefit of being an eyewitness. To say it is a conversation would be to employ one of the most tired of jazz clichés, but what's interesting to behold here is that Braxton and Bynum actually swing. The music may be intellectually challenging, but the players are physically engaged, rocking back and forth, which makes the experience warmer.

The DVD (with audio download) is released on the New Braxton House imprint, which has been so prolific over the last few years that it's hard to call it essential. The sound is good, the lighting is adequate and the playing fantastic. Most likely the disc will appeal to Braxton completists (there must be some out there), but it should also be recommended to people trying to find their way through Braxton's difficult but ultimately rewarding work.

For more information, visit tricentricfoundation.org. Braxton is at Allen Room Jan. 13th as part of the 2014 NEA Jazz Masters Award Ceremony and Concert. See Calendar.

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The King Jazz Records Story
Sidney Bechet/Mezz Mezzrow
(Storyville)
by Stuart Broomer

NYCIR BEST
OF 2013

Clarinetist Milton “Mezz” Mezzrow, born in Chicago in 1899 to Russian Jewish parents, was an archetypal hipster, transgressing racial and drug taboos decades before it became fashionable. Imprisoned in 1939 for distributing marijuana, he self-identified as Black to be placed with Black prisoners. Registering for the draft, he declared he was “Negro” and elsewhere identified himself as a “voluntary Negro”.

He was also one of the first whites to see jazz as not just a form of entertainment, but as an art with profound connections to African-American life. For Mezzrow it became a kind of moral order and the driving principle of his life, as explored in his famous autobiography, *Really the Blues* (1946), written with Bernard Wolfe, a foundation text of Beat literature and one of the most durable books ever written about jazz, however exaggerated its narrative. Today

Mezzrow is better known for his book than his music.

Just as he was working on *Really the Blues*, Mezzrow was launching one of the earliest musician-run record labels, King Jazz, with two partners. The label operated from 1945-47, recording the kind of New Orleans music to which Mezzrow was so devoted. If early jazz drew its repertoire from ragtime, hymns, blues, marches, dances and even opera, for Mezzrow only one of those sources seemed to matter: the blues. The music here is almost all blues-based, whether it’s by bands co-led by Mezzrow and soprano saxophonist/clarinetist Sidney Bechet or by pianist Sammy Price playing solo.

The Mezzrow presence is everything here. A taped interview in which he discussed the label in detail is interspersed through the recordings, so you’re constantly getting his special perspective. Mezzrow on clarinet and Bechet on clarinet or soprano saxophone play classic New Orleans blues, often on traditional themes, the two horns engaged in almost constant dialogue over some great rhythm sections, including bassists Wellman Braud and “Pops” Foster and drummers Kaiser Marshall and Baby Dodds.

The music feels like a singular outpouring (there are multiple takes of some tunes) and what might be a certain sameness (at one point Mezzrow even discusses the sameness and encourages close listening) actually seems like a virtue. The idiom is a covenant for Mezzrow and it brings out something special in Bechet, who could be an aggressively virtuosic improviser virtually running over bands. Here he seems to be communing with the less adroit Mezzrow. It’s clearly a matter of respect and friendship and it imbues the music with a selfless

quality, a language unto itself.

Mezzrow’s abilities as a musician were often disparaged, but one might wonder to what extent that reflected the views of those hoping to make jazz respectable, for whom “Mezz” (the name even became a slang term for marijuana in the ‘30s) was a considerable embarrassment.

Some of the greatest music here is by the 1945 Mezzrow-Bechet Septet, an allstar band with trumpeter Oran “Hot Lips” Page, a veteran with as much fire and blues as Bechet himself, New Orleans guitarist Danny Barker and drummer Big Sid Catlett. In this company, Mezzrow is largely superfluous as a musician, but he could assemble great bands, even when he was just playing along.

The King Jazz Records Story is a fascinating social document. When Mezzrow talks on the first disc about recording Sammy Price, he explains that Price was starting to add modern harmonies to the blues and that he, Mezzrow, “wanted the blues without any adulteration.” The whiff of the plantation is also apparent in the composer credits: Mezzrow is composer or co-composer on virtually every track on the CD, including Price’s improvised solos, various blues jams and some traditional New Orleans tunes. Sometimes the distinctive Mezzrow touch just comes in the titling, whether it’s the long “Revolutionary Blues” or the two-part “The Blues and Freud”.

This material first appeared on five single CDs in 1994 and it’s now been put in chronological order. The sound is excellent and the notes by Chris Albertson first-rate. It’s fascinating material both for its musical quality and historical interest.

For more information, visit storyvillerecords.com

dizzy's club *Coca-Cola*

JAN 1 closed for holiday

JAN 2-5

kenny werner quintet

JAN 6-7

wessell “warmdaddy”
anderson sextet

JAN 8

jessica jones quartet

JAN 9-12

the cookers

JAN 13

ladies sing the blues
with catherine russell, brianna thomas, and
charenee wade

JAN 14

jazz at lincoln center youth
orchestra

JAN 15-16

herlin riley

JAN 17-18

salute to cedar walton

JAN 19

tim hagans quintet

JAN 20

the milton suggs philosophy
a celebration of dr. king

JAN 21-23

vincent gardner sextet

JAN 24-26

benny golson quartet

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simona premazzi

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(INTERVIEW CONTINUED FROM PAGE 6)

looked at each other and said, "Hey, man, why don't we get together and play, the three of us?" And so we decided we would do that up at Steven's apartment on 110th Street. Actually, Steven and Marcus, at that time, lived in the same building. So it was super convenient.

So we went up there, Steven would make a big bunch of food, we set up and we're in this beautiful, big West Side apartment and we played. And we had the good sense to have a little cassette machine rolling, to just sort of capture the room sound and we played for about an hour and we were improvising, just completely free. And when we sat down to eat, we played the tape back and about 50 percent of the time, we couldn't tell who was who on the tape. So the sounds would mix and blend and without intending it - there was no decision or anything about this - we realized that we had one of the most beautiful chamber-type bands. Like a real, if there was such a thing, modern chamber group. It crossed every boundary without any effort at all. We could seamlessly include any of our influences, so it was simultaneously a band that could be a jazz band, or it could be a little blues or a funk band, or a roots band, or a classical thing, only it would do this from second to second. It was something you could never figure out how to make happen if it didn't happen naturally.

What that really is an example of is all of us were brought up as improvisers in the free thing. Spontaneous composition. And that means you have to know a lot of music. You have to really be familiar with a lot of music, firsthand, because you need to pull on every possible thing to make whatever you're making. So that's how it formed. We played a couple more times and we decided to get a little gig down at this really strange bar on Houston Street called Spiral, which was a bizarre little place but they gave us a gig. And then it went on from there. I know that it caught [producer] Hal Willner's ear and he got very interested in it and he gave us some opportunities to play that were really quite fascinating. We did the stuff with Nick Cave and we did the stuff for Robert Altman's *Short Cuts*. Then we made a record for the Knit, which we recorded at the Knit during the day and then in the evenings we were playing, I think, three nights with [Marc] Ribot's group, Shrek. And at that point, of course, we added drums. We added Ben Perowsky playing drums, which was great.

TNYCJR: Talk about the shift towards teaching.

DT: A couple of years after I had made the decision to [stop performing regularly], my wife and I were living up here in New England and [Slow Poke bassist] Tony Scherr connected me up to a job at Berklee. Berklee had just hired [guitarist David] Fiuczynski and they were looking around for one other, kind of, not your average-dude type. They were sorta looking at expanding the department to include some different things that they didn't have yet and I was the next guy. And that's been my life, actually. That's what I do now. I'm a professor; I'm a teacher. And I love it. It's amazing. I get to work with some of the most amazing young musicians and we really go down the wormhole. [laughs]

Like, the art of learning how to play music, particularly where you control and manipulate your instrument to do things way beyond the basic, the normal. And, when you play music, you control the structure of the music. To improvise is to build the form while actually playing with the form. In other words, it's not a prewritten thing, necessarily, that you're just playing around with or playing through and making little adjustments. [It's] the equivalent of paving the road while driving on it. So you wanna go over there? We just turn and start paving over there.

To be able to do that, you're not just a player anymore, you're an orchestrator, you're an arranger and

you're a composer and it's all in real time and there's no eraser. And man, nobody can do this out of the box. Nobody goes, "Oh, yeah, that sounds easy." A lot of training goes into that and I've developed a lot of strategies that I'm training people from the standpoint of not being able to do that to where they can do it really well. And that's what I do. And my venue, now, is a university. And that's my gig now. All this other stuff is tangential, actually. [laughs]. ♦

For more information, visit berklee.edu/people/david-tronzo. Tronzo is at SubCulture Jan. 18th as part of Alt-Guitar Summit. See Calendar.

Recommended Listening:

- David Tronzo - *Roots* (Knitting Factory, 1988-92)
- Spanish Fly - *Fly By Night* (Accurate, 1994-95)
- Slow Poke - *Redemption* (Intuition, 1998)
- David Tronzo/JA Granelli/Peter Epstein - *Crunch* (Love Slave, 1999)
- Ned Rothenberg/Tony Buck/Stomu Takeishi - *The Fell Clutch* (with Tronzo) (Animul, 2005)
- Jerry Granelli V16 - *Vancouver '08* (Songlines, 2008)

(LABEL CONTINUED FROM PAGE 12)

musical cooperatives, which is no accident either. "The collectives are great through the ways in which they share resources and marketing. Mutual self-help is, once again, the way forward," he adds. Explains Challenger: "Being a member of The Loop Collective is a way to further our music and promote the new things that happen every week in London. Babel essentially does exactly the same with a different business model. However, as all good arts organizations and activists find, our paths cross. Depending on the project it suits Loop Artists to record for Babel and vice versa. It also suits Loop that Babel is seen to be an active part of the Collective's output."

Weindling ensures that "recordings come to the notice of the world in an efficient and effective way; nowadays marketing is more than ever a worldwide activity." Besides overseas distribution, Babel has created a number of CD compilations for various publications. Two Babel CDs were nominated for the Mercury, a major British popular music prize as well.

"But, as ever in jazz, the best way that people get to hear about albums is through the performance by musicians," he cautions. "So we regard the releases working proactive with the marketing of musicians and their music." Adds Hawkins: "Oliver is proud of his releases. He takes copies wherever he goes; he gives people copies; he's forever telling people about the things he's done; he enthuses about his catalogue; he enthuses about what he might do in the future."

Right now all Babel releases are available on CD and as downloads; a few are also sold on vinyl. "We do more and more downloads, but ignore CDs at your peril," warns Weindling. "CD sales may be declining but have still got a while to go." Although there are no plans for special releases related to Babel's 20th anniversary, plenty of new CDs will appear, including a couple not even 100% London-based. One features Britons Kit Downes and James Allsopp plus Sylvain Darrifourcq, Adrien Dennefeld from France; another a duo of Scottish saxophonist Raymond MacDonald with American pianist Marilyn Crispell.

"If a label is to exist in the present climate, it needs to justify its position," declares Weindling. After 130 well-received releases, it's apparent that Babel has done so. ♦

For more information, visit babellabel.co.uk. Oliver Weindling will participate in "The New Paradigm for Record Labels" panel at the Jazz Connect Conference Jan. 9th. Visit jazz-connect.com for more information.

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Wednesday, January 1

- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 8:30, 10:30 pm \$25
- ★Henry Butler with Steven Bernstein and The Hot 9 with Curtis Fowlkes, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Charlie Burnham, Matt Munisteri, Brad Jones, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$30
- ★Thurston Moore, Gene Moore, Marc Edwards, Daniel Carter, Gene Janas
The Stone 8, 10 pm \$15
- ★Eric Alexander Sextet with Vincent Herring, Jeremy Pelt, Harold Mabern, John Webber, Louis Hayes
Smoke 7, 9, 10:30 pm \$45
- ★Valery Ponomarev "Our Father Who Art Blakey" Big Band
Zinc Bar 8 pm
- ★Dena DeRose Trio with Martin Wind, Matt Wilson and guest Gary Smulyan
Smalls 9:30 pm \$20
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- ★The Birdland Big Band directed by Tommy Igoe
Birdland 8:30, 11 pm \$40-50
- ★Kat Gang Quartet with Matthew Fries, Phil Palombi, Tim Bulkley
An Beal Bocht Café 8, 9:30 pm \$15
- ★Itai Kriss and Gato Gordo
Fat Cat 9 pm
- ★Randy Napoleon
Measure 8 pm
- ★Super Jam Session
Somethin' Jazz Club 7 pm
- ★SPOKE
Silvana 8 pm
- ★Louis Armstrong Tribute: "Hot Lips" Joey Morant and Catfish Stew
Lucille's at BB King's Blues Bar 1:30 pm \$25
- ★Michika Fukumori Trio; Tom Talitsch Quartet
The Garage 12, 6 pm

Thursday, January 2

- ★Kenny Werner Quintet with Randy Brecker, David Sanchez, Scott Colley, Ari Hoenig
Dizzy's Club 7:30, 9:30 pm \$35
- ★Marcus Strickland Quartet
Smoke 7, 9, 10:30 pm \$38
- ★Thurston Moore, Samara Lubelski, Nate Wooley; Thurston Moore, Daniel Carter, Samara Lubelski, Nate Wooley, Ryan Sawyer
The Stone 8, 10 pm \$15
- ★Samuel Blaser Consort in Motion with Ravi Coltrane, Russ Lossing, Drew Gress, Gerald Cleaver; SPOKE Plus Brass: Andy Hunter, Justin Wood, Dan Loomis, Jared Schongig, Alex Sipiagin, Jonathan Powell, John Clark, Ryan Keberle, Ben Stapp
ShapeShifter Lab 8:15, 9:30 pm \$10-15
- ★Dan Weiss/Miles Okazaki
Cornelia Street Café 8:30 pm \$10
- ★John Marshall Quartet with Tardo Hammer, Clovis Nicolas, Jimmy Wormworth
Little Branch 10:30 pm
- ★Carl Bartlett Jr. Quartet with Yoichi Uzeki, Dylan Shamat, Dwayne Cook Broadnax
Jazz at Kitano 8, 10 pm \$15
- ★Ze Luis Quartet
Lucille's at BB King's Blues Bar 7, 9, 11 pm \$10
- ★Gregorio Uribe Big Band
Zinc Bar 9, 10:30 pm
- ★Amy Cervini with Matt Aronoff, Matt Wilson
55Bar 7 pm
- ★Jacam Manricks Trio with Gianluca Renzi, Ross Pederson
Bar Next Door 8:30, 10:30 pm \$12
- ★Albert Marques, Walter Stinson, Zack O'Farrell
Caffé Vivaldi 9 pm
- ★Ilya Lushtak; Saul Rubin Zebtlet
Fat Cat 7, 9 pm
- ★Kate Cosco Trio
Cleopatra's Needle 7 pm
- ★Yongmun Lee Quintet with Daan Kleijin, Jeff Dingler, JC Lim
Somethin' Jazz Club 9 pm \$12
- ★Paul Francis Trio
The Garage 7 pm
- ★Tim Bason Band
Silvana 8 pm
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 8:30, 10:30 pm \$25
- ★Henry Butler with Steven Bernstein and The Hot 9 with Curtis Fowlkes, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Charlie Burnham, Matt Munisteri, Brad Jones, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$30
- ★Dena DeRose Trio with Martin Wind, Matt Wilson and guest Jeremy Pelt; Carlos Abadie Quintet
Smalls 9:30 pm 12 am \$20
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- ★The Birdland Big Band directed by Tommy Igoe
Birdland 8:30, 11 pm \$40-50
- ★Randy Napoleon
Measure 8 pm
- ★Sunfree
Shrine 6 pm

Friday, January 3

- ★Harry Allen Quartet with Rossano Sportiello, Joel Forbes, Kevin Kanner
Jazz at Kitano 8, 10 pm \$30
- ★Richie Vitale Quintet; John Marshall Quintet with Grant Stewart, Tardo Hammer, Clovis Nicolas, Jimmy Wormworth; Anthony Wonsay Trio
Smalls 7:30, 10:30 pm 1 am \$20
- ★Thurston Moore/Steve Shelley; Thurston Moore, Okkyung Lee, Steve Shelley
The Stone 8, 10 pm \$15
- ★Miles Okazaki Trio with Ben Wolfe, Tony Moreno
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Shai Maestro Trio with Jorge Roeder, Ziv Ravitz; Fabian Almazan Group
ShapeShifter Lab 8:15, 9:30 pm \$15
- ★Jared Gold/Dave Gibson Band
Fat Cat 10:30 pm
- ★The Hot Jazz Gang: Antoine Drye, Michael Hashim, Alex Goodman, Trifon and Dimitar Dimitrov
Lucille's at BB King's Blues Bar 1, 7, 9 pm \$20
- ★Devin Bing and The Secret Service
Metropolitan Room 9:30 pm \$20
- ★Festajation: Christelle Durandy, Eric Kurimski, Mike Eckroth, Yonadav Halevy, Keita Ogawa, Edward Perez
Terraza 7 10:30 pm
- ★Masami Ishikawa Organ Trio
Cleopatra's Needle 8 pm
- ★JWA Big Band: Saul Richardson, Jack Stoneham, James Sewell, Matt Vecanski, Danika Smith, Rebecca Scolnik, Zac Chambers, Will Foster, Joe Lisk, Jack Purdon, Daniel Pfeiffer, Claire Graham-White, Joel Smith, Imogen Hubber, Nick Barnard, Luke Andresen, Roshan Kumarage, Nick Ujhazy, Casey Allan, Dave Quinn
Somethin' Jazz Club 7 pm \$12
- ★Al Marino Quintet; Peter Valera Jump Blues Band
The Garage 6, 10:30 pm
- ★Kenny Werner Quintet with Randy Brecker, David Sanchez, Scott Colley, Ari Hoenig
Dizzy's Club 7:30, 9:30 pm \$35
- ★Marcus Strickland Quartet
Smoke 7, 9, 10:30 pm \$38
- ★Dan Weiss/Samarth Nagarkar
Cornelia Street Café 9, 10:30 pm \$15
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 8:30, 10:30 pm \$25
- ★Henry Butler with Steven Bernstein and The Hot 9 with Curtis Fowlkes, Doug Wieselman, Peter Apfelbaum, Erik Lawrence, Charlie Burnham, Matt Munisteri, Brad Jones, Donald Edwards
Jazz Standard 7:30, 9:30, 11:30 pm \$35
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- ★The Birdland Big Band directed by Tommy Igoe
Birdland 8:30, 11 pm \$40-50
- ★Randy Napoleon
Measure 8 pm
- ★Yoshiki Miura Group
Shrine 6 pm
- ★Charlie Caldarola Trio
Silvana 6 pm

Saturday, January 4

- ★Frank Wess Memorial with Jimmy Heath; Kenny Barron; Jimmy Owens; Jerry Dodgion
Joy Of Sax, Michael Weiss
Saint Peter's 6:30 pm

- ★Wayne Escoffery Quartet with David Kikoski, Gerald Cannon, Lewis Nash
Smoke 7, 9, 10:30 pm \$38
- ★Caught on Tape: Thurston Moore, Lee Renaldo, John Moloney; Thurston Moore, Gene Moore, Daniel Carter, John Moloney
The Stone 8, 10 pm \$15
- ★Gene Bertoncini, Clay Jenkins, Ike Sturm
Jazz at Kitano 8, 10 pm \$30
- ★Mary Halvorson Quintet with Jonathan Finlayson, Jon Irabagon, John Hébert, Ches Smith
BAMCafé 9 pm
- ★Yoni Kretzmer 2Bass Quartet with Sean Conly, Reuben Radding, Mike Pride and guest Assif Tsahar; Max Johnson Trio with Kirk Knuffke, Ziv Ravitz
Ibeam Brooklyn 8:30, 10 pm \$10
- ★Misha Piatigorsky Trio with Danton Boller, Rudy Royston
Zinc Bar 7:30 pm
- ★Trio Imagination: Jorge Sylvester, Jeff Carney, Kenny Grobowski
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Olivia Foschi Quartet
Metropolitan Room 9:30 pm \$20
- ★Diego Obregon and Grupo Chonta with Franco Pinna, Alejandro Florez, Edgar Gomez, Justin Wood, Nestor Gomez
Terraza 7 10:30 pm
- ★Kayo Hiraki Trio
Cleopatra's Needle 8 pm
- ★Bobby Katz/Brian Aronow Tenor Madness with Matt Malanowski, Jonathan Toscano, David Jimenez
Somethin' Jazz Club 7 pm \$12
- ★Akihiro Yamamoto Trio
Tomi Jazz 8 pm \$10
- ★The Jazzfakers; Pulcinella; Amy Mills; Show & Smell
Launch Pad Gallery 8 pm
- ★Seong-Min
Shrine 7 pm
- ★Steve Picataggio Band
Silvana 7 pm
- ★Dan Block Group; John Marshall Quintet with Grant Stewart, Tardo Hammer, Clovis Nicolas, Jimmy Wormworth; Philip Harper
Smalls 7:30, 10:30 pm 1 am \$20
- ★Kenny Werner Quintet with Randy Brecker, David Sanchez, Scott Colley, Ari Hoenig
Dizzy's Club 7:30, 9:30 pm \$40
- ★Dan Weiss Trio with Jacob Sacks, Thomas Morgan
Cornelia Street Café 9, 10:30 pm \$15
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 8:30, 10:30 pm \$25
- ★Henry Butler with Steven Bernstein and The Hot 9 with Curtis Fowlkes, Doug Wieselman, Michael Blake, Erik Lawrence, Charlie Burnham, Matt Munisteri, Brad Jones, Donald Edwards
Jazz Standard 7:30, 9:30, 11:30 pm \$35
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- ★The Birdland Big Band directed by Tommy Igoe
Birdland 8:30, 11 pm \$40-50
- ★Randy Napoleon
Measure 8 pm
- ★Larry Newcomb Quartet; Virginia Mayhew Quartet
The Garage 12, 10:30 pm

Sunday, January 5

- ★Thurston Moore/Tom Sargal; Thurston Moore and White Out: Tom Sargal/Lin Culbertson
The Stone 8, 10 pm \$15
- ★Wayne Escoffery Quartet with David Kikoski, Gerald Cannon, Lewis Nash
Smoke 7, 9, 10:30 pm \$38
- ★Michael Atlas 4tet with Aruán Ortiz, John Hébert, Nasheet Waits
Cornelia Street Café 8:30 pm \$10
- ★Samuel Blaser, Max Johnson, Jeff Davis; Darius Jones/Sean Conly; Assif Tsahar and guests
Legion Bar 8, 9:30, 10:30 pm \$10-14
- ★Rebecca Quinn Robertson; Leslie Harrison; Johnny O'Neal Trio with Paul Sikivie, Charles Goold; Bruce Harris Quintet
Smalls 4:30, 7:30, 10 pm 12 am \$20
- ★Arthur Kell Quartet; Shades of Brazil: Benji Kaplan with Anne Drummond, Ze Mauricio
ShapeShifter Lab 8, 9:30 pm \$10
- ★Fat Cat Big Band
Fat Cat 8:30 pm
- ★Antonio Ciacca solo
Measure 8 pm
- ★Dances of the World Ensemble: Diana Wayburn, Bert Hill, Adam Matthes, Spencer Hale, Andy O'Neill; Mika Samba Jazz Trio with Eduardo Belo, Rafael Barata
Somethin' Jazz Club 5, 7 pm \$10-12
- ★Shrine Big Band
Shrine 9 pm
- ★Pravin Thompson; Carolyn Leonhart
Silvana 6, 8 pm
- ★Kenny Werner Quintet with Randy Brecker, David Sanchez, Scott Colley, Ari Hoenig
Dizzy's Club 7:30, 9:30 pm \$40
- ★The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 8:30, 10:30 pm \$25
- ★Henry Butler with Steven Bernstein and The Hot 9 with Curtis Fowlkes, Doug Wieselman, Michael Blake, Erik Lawrence, Charlie Burnham, Matt Munisteri, Brad Jones, Donald Edwards
Jazz Standard 7:30, 9:30 pm \$30
- ★Chris Botti with Leonardo Amuedo, Geoffrey Keezer, Andy Ezrin, Richie Goods, Billy Kilson, Sy Smith, Serena McKinney
Blue Note 8, 10:30 pm \$75
- ★The Birdland Big Band directed by Tommy Igoe
Birdland 9, 11 pm \$40-50
- ★Big Ultra: John Engle/Gary Poulson
Downtown Music Gallery 6 pm
- ★Ike Sturm and Evergreen
Saint Peter's 5 pm
- ★Joanne Brackeen and guests
Blue Note 11:30 am 1:30 pm \$29.50
- ★Andrea Wolper Trio with Paul Bollenback, Ken Filiano
North Square Lounge 12:30, 2 pm
- ★Joonsam Lee Trio; David Coss Quartet
The Garage 11:30 am 7 pm

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Simon Segers : drums

Monday, January 6

- ★ Kris Davis Infrasound with Ben Goldberg, Oscar Noriega, Andrew Bishop, Joachim Badenhorst, Nate Radley, Gary Versace, Jim Black
Roulette 8 pm \$20
- ★ Wessell "Warmdaddy" Anderson Sextet
Dizzy's Club 7:30, 9:30 pm \$35
- Deborah Davis and A Few Good Men 16th Annual Leukemia and Lymphoma Benefit
Blue Note 8, 10:30 pm \$25
- David Amram and Co, with Kevin Twigg, Rene Hart, Adam Amram
Cornelia Street Café 8:30 pm \$10
- ★ Jochen Rueckert Quartet with Mark Turner, Lage Lund, Orlando Le Fleming; Ari Hoenig Quintet with Eden Ladin, Tivon Pennicott, Gilad Hekselman, Orlando Le Fleming; Spencer Murphy
Smalls 7:30, 10 pm 12:30 am \$20
Brooklyn Bowl 8 pm \$10
- Pedrito Martinez Group
- Matt Baker Tribute to Oscar Peterson
Birdland 7 pm \$25
- Tony Hewitt; Jay Rodriguez/Victor Jones In The Spirit of Gil
Zinc Bar 7, 9, 11 pm
- Seung-Hee Trio with David Cook, Sergio Keakowski
Bar Next Door 8:30, 10:30 pm \$12
Measure 8 pm
- The Anderson Twins Quintet
- Anthony Cekay Organ Trio with Ben Paterson, Christian Coleman
LIC Bar 7:30 pm
- Common Quartet: Nitzan Gavriel, Pablo Menares, Alex Wyatt, Seth Trachy and guest Steve Cardenas
- Chris Norton
- Yoham Ortiz; Carol Sudhalter Quartet with Patrick Poladian, Rick Palley, Art Lillard; Ben Eunson Group with Tamir Shmerling, Diego Joaquin Ramirez
Somethin' Jazz Club 7, 9, 11 pm \$10-12
Tomi Jazz 8 pm \$10
The Garage 7 pm
Shrine 8 pm
Silvana 7 pm
- Yoshiyuki Miura Trio
- Howard Williams Jazz Orchestra
- Yurie & Charlie
- Richard Emery

Tuesday, January 7

- ★ Winter Jazzfest 10 Kickoff Celebration: Bobby Previte's Terminals with Nels Cline, John Medeski and So Percussion; Helado Negro
Le Poisson Rouge 8 pm \$10
- ★ Bucky Pizzarelli 88th Birthday Bash Celebration with Gene Bertocini, Frank Vignola, Ed Laub
The Cutting Room 8 pm \$25
- ★ Rudresh Mahanthappa's Bird Project with Matt Mitchell, François Moutin, Rudy Royston
The Stone 8, 10 pm \$15
- ★ Christian McBride Big Band
Village Vanguard 8:30, 10:30 pm \$25
- ★ Rebirth Brass Band
Blue Note 8, 10:30 pm \$35
- Jack Jeffers and the New York Classics
Zinc Bar 8, 10 pm
Idium 8, 10 pm \$30-45
- Janis Siegel
- Lauren Kinhan with Donny McCaslin, Andy Ezrin, David Finck, Ben Wittman and guests
Birdland 8:30, 11 pm \$30
- Nate Smith and Kinfolk with Jaleel Shaw, Jeremy Most, Kris Bowers, Fima Ephron, Amma Whatt
Jazz Standard 7:30, 9:30 pm \$20
- ★ Wessell "Warmdaddy" Anderson Sextet
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Sifter: Kirk Knuffke, Mary Halvorson, Matt Wilson; Samuel Blaser Consort in Motion with Russ Lossing, Masa Kamaguchi, Billy Mintz
Korzo 9, 10:30 pm

- Jorge Sylvester Ace Collective NYC Baha'i Center 8, 9:30 pm \$15
- Andrew Drury's Content Provider with Briggan Krauss, Ingrid Laubrock, Brandon Seabrook; Daniel Blake's You Try, I'll Run with Leo Genovese, Justin Purtill, Jeff Williams
Intar 8 pm \$10
Terraza 7 9:30 pm
- Juan Carlos Formell Trio
Cornelia Street Café 8:30 pm \$10
- Gavin Ahearn/Christian Coleman Band with Jon Irabagon, Sam Minaie
Bill Manning
Bar Next Door 8:30, 10:30 pm \$12
Barbes 7 pm \$10
- Ben Holmes/Patrick Farrell Duo
- Spike Wilner Trio with Yotam Silberstein, Paul Gill; Smalls Legacy Band: Josh Evans, Stacy Dillard, Frank Lacy, Theo Hill, Rashaan Carter, Kush Abadey; Kyle Poole and Friends
Smalls 7:30, 10:30 pm 1 am \$20
Jazz at Kitano 8 pm
- Chris Ziemba solo
- The Short Line Project: David Bertrand, Julia Chen, Ofer Gazit, Carter Bales
Somethin' Jazz Club 9 pm \$10
Tomi Jazz 8 pm \$10
The Garage 7 pm
Silvana 8 pm
Measure 8 pm
- Jeff Richardi Quartet
- Adam Rongo Trio
- Michael Eaton Quartet
- The Anderson Twins Quintet

Wednesday, January 8

- ★ Winter Jazzfest 10 - Blue Note 75: Robert Glasper and Jason Moran with guests Ravi Coltrane, Bilal, Alan Hampton, Eric Harland
Town Hall 8 pm \$27-47
- Kurt Rosenwinkel New Quartet with Aaron Parks, Eric Revis, Kendrick Scott
Jazz Standard 7:30, 9:30 pm \$25
- ★ Julian Lage/Nels Cline; Tyler Blanton Electric Trio with Sam Minaie, Ari Hoenig
Rockwood Music Hall 8, 11 pm \$20
Fat Cat 9 pm
- ★ Harold Mabern Trio
- Billy Drummond's Freedom of Ideas with Jaleel Shaw, Adam Birnbaum, Dezron Douglas; Francisco Mora-Catlett's Afro-HORN
Zinc Bar 9, 10:30 pm 12 am
Barbes 8 pm \$10
- ★ Michaël Attias/Mary Halvorson
- Yoichi Kobayashi Trio with Toru Dodo, Motoi Kanomori and guests
Smoke 7, 9, 10:30 pm
Dizzy's Club 7:30, 9:30 pm \$30
- Jessica Jones Quintet
- Beegie Adair Trio with guest Monica Ramey
Birdland 8:30, 11 pm \$30
- Leo Genovese Trio with Justin Purtill, Francisco Mela
Jazz at Kitano 8, 10 pm \$15
- Mino Cinelu with Jamshied Sharifi, Tony Grey, Ben Stapp
ShapeShifter Lab 8 pm \$10
- Queens Jazz OverGround Jam Session: Hashem Assadullahi, Amanda Monaco, Sam Trapchak, Brian Woodruff
Flushing Town Hall 7 pm \$10
- Marianne Solivan Quartet with Xavier Davis, David Wong, Montez Coleman; Wayne Tucker Group
Smalls 9:30 pm 12 am \$20
- Kevin Hays New Day Trio with Rob Jost, Greg Joseph
55Bar 7 pm
- 1IN2: Jesse Elder, Blanca Cecilia Gonzalez, Petr Salidar
Cornelia Street Café 8:30 pm \$10
- Paul Kogut Trio with Drew Gress, Vinnie Sperrazza
Ibeam Brooklyn 8:30 pm \$10
- Household Tales: William Lea, David Redbranch, Elise Reynard, Sean Ali, Tim Shortle
Spike Hill 8 pm
Terraza 7 9:30 pm
Tomi Jazz 8 pm \$10
The Garage 7 pm
- Juan Felipe Mayorga Trio
- Sumie Kaneko Duo
- Yvonnick Prene Quartet

- Eric Plaks Trio; Dylan Maida Project
Silvana 6, 9 pm
- ★ Rudresh Mahanthappa's Bird Project with Matt Mitchell, François Moutin, Rudy Royston
- ★ Christian McBride Big Band
The Stone 8, 10 pm \$15
- ★ Rebirth Brass Band
Village Vanguard 8:30, 10:30 pm \$25
- Janis Siegel
Blue Note 8, 10:30 pm \$35
- The Anderson Twins Quintet
Idium 8, 10 pm \$30-45
- Daryl Sherman
Measure 8 pm
Saint Peter's 1 pm \$10

Thursday, January 9

- ★ Winter Jazzfest 10: Wallace Roney Orchestra; Revive Big Band with guests Bilal, Dr. Lonnie Smith
Le Poisson Rouge 7 pm \$18
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Cécile McLorin Salvant
Lycée Français de New York 7 pm \$30
- ★ Frank Kimbrough Trio with Masa Kamaguchi, Jeff Hirshfield
Greenwich House Music School 8 pm \$15
- ★ The Claudia Quintet: John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Drew Gress
Cornelia Street Café 8:30 pm \$10
- ★ Sun Ra: Burnt Sugar Arkestra
Joe's Pub 9:30 pm \$20
- ★ Bill O'Connell and The Latin Jazz All-Stars with Conrad Herwig, Steve Slagle, Luques Curtis, Richie Morales, Roman Diaz; Mino Cinelu World Jazz Ensemble
Zinc Bar 8, 9:45, 11 pm
- TK Blue
Ginny's Supper Club 8:30 pm \$15
- Amina Figarova Reunion Band with Jaleel Shaw, Wayne Escoffery, Freddie Hendrix, Derek Nievergelt, Johnathan Blake
The Jazz Gallery 9, 10:30 pm \$15
- ★ Tivon Pennicott Sound Quartet with Mike Battaglia, Spencer Murphy, Kenneth Salters; John Raymond Quartet with Gilad Hekselman, Aidan Carroll, Austin Walker; Ryan Keberle's Catharsis with Mike Rodriguez, Jorge Roeder, Clarence Penn and guest Camila Meza
ShapeShifter Lab 7, 8:15, 9:30 pm
Birdland 8:30, 11 pm \$30
- Sara Gazarek
- Uri Sharlin's DogCat Ensemble with Kyle Sanna, Jordan Scannella, Rich Stein
Barbes 8 pm \$10
- Ben Paterson Trio with Neal Miner, Charles Gould
Jazz at Kitano 8, 10 pm \$15
- Matt Panayides Trio with Thomson Kneeland, Mark Ferber
Bar Next Door 8:30, 10:30 pm \$12
Klavierhaus 8 pm
- Scot Albertson/Dan Furman
Fat Cat 10 pm
- Greg Glassman Quintet
- Masami Ishikawa Organ Trio
Cleopatra's Needle 7 pm
- Persons of Interest: Eric Wollman, Jim Donica, Peter Grant; Kenia with Marty Ashby, Tony DePaolis, Tom Wendt, Lucas Ashby
Somethin' Jazz Club 7, 9 pm \$10-12
Tomi Jazz 9 pm \$10
- Misa Ogasawara
The Garage 7 pm
- Kurt Rosenwinkel New Quartet with Aaron Parks, Eric Revis, Kendrick Scott
Jazz Standard 7:30, 9:30 pm \$25
- Marianne Solivan Quartet with Xavier Davis, David Wong, Montez Coleman; Nick Hampton Band
Smalls 9:30 pm 12 am \$20
- ★ Rudresh Mahanthappa's Bird Project with Matt Mitchell, François Moutin, Rudy Royston
The Stone 8, 10 pm \$15
- ★ Christian McBride Big Band
Village Vanguard 8:30, 10:30 pm \$25
- ★ Rebirth Brass Band
Blue Note 8, 10:30 pm \$35
- The Anderson Twins Quintet
Measure 8 pm
- Harlem Speaks: Billy Drummond
Jazz Museum in Harlem 6:30 pm
- Sunfree
Shrine 6 pm
- Evan Francis Band
Silvana 6 pm



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Friday, January 10

- ★ Winter Jazzfest: Melissa Aldana & Crash Trio; Keren Ann; Dawn of Midi; Jeff "Tain" Watts/Lionel Loueke; Roy Hargrove Quintet; The Freedom Party
Le Poisson Rouge 6 pm \$35
- ★ Winter Jazzfest: Nat Baldwin/Otto Hauser; Roomful of Teeth; Mary Halvorson Septet; Peter Brötzmann Trio with Jason Adasiewicz, Hamid Drake; Improvised Round Robin Duets
Judson Church 6:15 pm \$35
- ★ Winter Jazzfest: Sharel Cassidy Quintet; Gary Bartz Quartet; Takuya Kuroda; Otis Brown III Group with Jimmy Greene; Kris Bowers Group with Julia Easterlin, Kenneth Whalum III, Adam Agati, Burniss Earl Travis, Jamire Williams; Gizmo with guest Casey Benjamin; Big Yuki
Groove 6:30 pm \$35
- ★ Winter Jazzfest: Ben Wendel Quartet with Gerald Clayton, Joe Sanders, Henry Cole; Ches Smith Trio; Nate Wooley's Seven Storey Mountain with Ben Vida, C. Spencer Yeh, Chris Corsano, Ryan Sawyer, Matt Moran, Chris Dingman, TILT Brass Sextet; Chris Lightcap's Bigmouth with Tony Malaby, Chris Cheek, Craig Taborn, Gerald Cleaver; Ben Goldberg's Unfold Ordinary Mind with Nels Cline, Ellery Eskelin, Rob Sudduth, Ches Smith; Aruan Ortiz Orbiting Quartet
NYU Law School Lounge 6:45 pm \$35
- ★ Winter Jazzfest: Blue Cranes; Matt Ulery's Loom; Jon Irabagon Trio; The Jazz Passengers; Burnt Sugar Arkestra Review with Melvin Van Peebles, Vernon Reid, Rebellum; Ben Holmes Quartet with Curtis Hasselbring, Matt Pavolka, Vinnie Sperrazza; Thiefs
The Bitter End 6:15 pm \$35
- ★ Winter Jazzfest: Antoine Roney Trio with Kojo, Zee Avi; René Marie; Gregoire Maret with Terri Lyne Carrington; 3rd Eye 4tet; Eric McPherson, Nasheet Waits, Abraham Burton, James Hurt; Roman Diaz and Midnight Rumba
Zinc Bar 6:30 pm \$35
- ★ Jazz from Finland: Rakka: Masa Orpana, Tommi Kolunen, Kusti Vuorinen, Ville Rauhala, Janne Tuomi; Black Motor: Sami Sippola, Ville Rauhala, Simo Laihonon; Mikko Innanen/Andrew Cyrille
ShapeShifter Lab 7, 8:15, 9:30 pm
- ★ David Hazeltine Trio
Flushing Town Hall 8 pm \$15
- ★ Ryan Truesdell's Gil Evans Project
SubCulture 7:30, 10 pm \$30-\$35
- ★ Peter Evans solo
Issue Project Room 8 pm \$10
- ★ Rudresh Mahanthappa's Indo-Pak Coalition with Rez Abbasi, Dan Weiss
The Stone 8, 10 pm \$15
- ★ Ray Gallon Trio; Montez Coleman Group; Lawrence Leathers
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Dirty Dozen Brass Band; Red Baraat!
Highline Ballroom 8 pm \$25
- ★ Orrin Evans All-Stars with Sean Jones, JD Allen, Vicente Archer, Bill Stewart
Smoke 7, 9, 10:30 pm \$38
- ★ Mike DiRubbo Quintet with Josh Evans, Brian Charette, Ugona Okegwo, Rudy Royston
Jazz at Kitano 8, 10 pm \$30
- ★ Kurt Elling with Gary Versace, John McLean, Clark Sommers, Bryan Carter
Birdland 8:30, 11 pm \$45
- ★ Russ Lossing, Masa Kamaguchi, Billy Mintz; Billy Mintz Two Bass Band with Ron Horton, John O'Gallagher, Loren Stillman, Adam Kolker, Brian Drye, Samuel Blaser, Masa Kamaguchi, Dave Ambrosio Ibeam Brooklyn 8:30 pm \$10
- ★ Gilad Hekselman with Shai Maestro, Obed Calvaire
The Jazz Gallery 9, 10:30 pm \$20
- ★ Paul Bollenback Trio with Joseph Lepore, Rogério Boccato
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Ed Cherry Quartet
Fat Cat 10:30 pm
- ★ Attention Screen: Robert Reina, Don Fiorino, Chris Jones, Mark Flynn
The Firehouse Space 8 pm \$10
- ★ Aki Yamamoto Trio
Cleopatra's Needle 8 pm
- ★ Kirsten Tegtmeier and ESP with John Magnante, Matthew Vacanti, Bill D'Agostino; Somethin' Vocal with Matt Baker Trio; Sibling: Halley Hiatt, Kyla Moscovich, Eldad Arad, Jason Berman, Justin Carter
Somethin' Jazz Club 7, 9, 11 pm \$10
- ★ Justin Purtil Duo
Tomi Jazz 9 pm \$10
- ★ John Chin Trio; Hot House
The Garage 6, 10:30 pm
- ★ The A's and J's Band; Feedel Band; Joaquin Pozo
Silvana 6, 8, 10 pm
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Dizzy's Club 7:30, 9:30 pm \$40
- ★ The Claudia Quintet: John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Drew Gress
Cornelia Street Café 9, 10:30 pm \$15
- ★ Kurt Rosenwinkel New Quartet with Aaron Parks, Eric Revis, Kendrick Scott
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Christian McBride Big Band
Village Vanguard 8:30, 10:30 pm \$25
- ★ Rebirth Brass Band
Blue Note 8, 10:30 pm 12:30 am \$35
- ★ The Anderson Twins Quintet
Measure 8 pm
- ★ Tessa Souter Trio with Saul Rubin, Lew Soloff
55Bar 6 pm
- ★ Joao Martins Quartet
Shrine 6 pm
- ★ Samuel Blaser Consort in Motion with Russ Lossing, Masa Kawaguchi, Billy Mintz; Linda Oh Sun Pictures with Ben Wendel, Matt Stevens, Ted Poor
Michiko Studios 3:45 pm

Saturday, January 11

- ★ Winter Jazzfest: TILLERY: Rebecca Martin, Gretchen Parlato, Becca Stevens; Rudy Royston 303; Mother Falcon; Gretchen Parlato; Big Chief Donald Harrison and Congo Square Nation; Jacob Fred Jazz Odyssey; Hypnotic Brass Ensemble
Le Poisson Rouge 6 pm \$35
- ★ Winter Jazzfest: Sylvie Courvoisier/Mark Feldman; Henry Threadgill's "Ensemble Double-Up" In Remembrance of Lawrence Butch Morris with Jason Moran, David Virelles, Roman Filiu, Curtis MacDonald, Christopher Hoffman, Jose Davila, Craig Weinrib; Marc Ribot's Ceramic Dog with Shahzad Ismaili, Ches Smith and guest Mary Halvorson; Matthew Shipp Trio with Michael Bisio, Whit Dickey
Judson Church 7 pm \$35
- ★ Winter Jazzfest - Okeh Records Showcase: James Brandon Lewis; Theo Croker; Jeff Ballard Trio; Nir Felder; Sonni; Craig Handy; Okeh Records Jam
Groove 6:30 pm \$35
- ★ Winter Jazzfest: Miles Okazaki Quartet; Endangered Blood: Chris Speed, Oscar Noriega, Trevor Dunn, Jim Black; Mostly Other People Do the Killing: Peter Evans, Jon Irabagon, Moppa Elliott, Kevin Shea; EYEBONE: Nels Cline/Jim Black; Elliott Sharp's Orchestra Carbon with Danny Tunick, Jenny Lin, Terry Greene, Steve Swell, Reuben Radding, Judith Insell, Jessica Pavone; Chris Morrissey Quartet
NYU Law School Lounge 6:45 pm \$35
- ★ Winter Jazzfest: Michele Rosewoman's New Yor-Uba with Alex Norris, Immanuel Wilkins, Stacy Dillard, Vincent Gardner, Joe Exley, Gregg August, Tyshawn Sorey, Roman Diaz, Nicky Laboy, Gene Golden, Nina Rodriguez; Howard Johnson and Gravity; Angelika Niescier, Raul Midon; Meklit; Jamie Baum Septet +; Trees in Tongues: Samita Sinha, Grey McMurray, Sunny Jain
The Bitter End 6:15 pm \$35
- ★ Winter Jazzfest: Ted Poor Quartet; Morgan James; Don Byron's Six Musician Group; Trio Feral; Lakecia Benjamin and Soul Squad; Marc Cary Focus Trio
Zinc Bar 6:30 pm \$35
- ★ Winter Jazzfest: Darcy James Argue's Secret Society with Aaron Irvin, Ben Kono, Jason Rigby, Jon Irabagon, Josh Sinton, Seneca Black, Tom Goehring, Matt Holman, Nadje Noordhuis, Ingrid Jensen, Mike Fahie, Ryan Keberle, Jacob Garchik, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wikan; Ralph Alessi Baida Quartet with Jason Moran, Drew Gress, Nasheet Waits; Open Loose: Mark Helias, Tony Malaby, Tom Rainey; Tim Berne Snakeoil with Oscar Noriega, Matt Mitchell, Ches Smith; Tony Malaby's Tamarindo with William Parker, Nasheet Waits; Erik Friedlander's Bonebridge with Doug Wamble, Trevor Dunn, Michael Sarin; ABRAXAS
SubCulture 6 pm \$35
- ★ Winter Jazzfest: Mark Guiliana's Beat Music with Chris Morrissey, Jason Lindner, Steve Wall; Slavic Soul Party! plays *The Far East Suite*; Billy Martin's Wicked Knee with Curtis Fowlkes, Marcus Rojas, Steven Bernstein; No BS! Brass
Bowery Electric 6:30 pm \$35
- ★ Winter Jazzfest: NEXT Collective
Blue Note 12:30 am \$35
- ★ Jazz from Finland: Mikko Innanen/Andrew Cyrille; Rakka: Masa Orpana, Tommi Kolunen, Kusti Vuorinen, Ville Rauhala, Janne Tuomi; Black Motor: Sami Sippola, Ville Rauhala, Simo Laihonon
Nublu 9, 10, 11 pm

- ★ Ted Nash Quartet with Frank Kimbrough, Paul Sikivie, Matt Wilson
Jazz at Kitano 8, 10 pm \$15
- ★ Refuge Trio: John Hollenbeck, Theo Bleckmann, Gary Versace
Cornelia Street Café 9, 10:30 pm \$15
- ★ Super O'Farrill Bros: Adam and Zack O'Farrill, Patrick Bartley, Maxo, Travis Reuter, Walter Stinson; Miguel Zenón Quartet with Luis Perdomo, Henry Cole
The Jazz Gallery 9, 11 pm \$20
- ★ John Pizzarelli Quartet with guest Jane Monheit
Blue Note 8, 10:30 pm \$35
- ★ Philip Harper
Sistas' Place 9, 10:30 pm \$20
- ★ Duane Eubanks
Fat Cat 10:30 pm
- ★ Matt Lavelle and The 12 Houses with Ras Miguel, Nicole Davis, Tim Stocker, Ras Moshe, Charles Waters, Lee Odom, Mary Chemey, Cheryl Tirpak, Gil Selinger, Francois Grillot, Chris Forbes, John Pietaro, Ryan Sawyer, Anders Nilsson
The Firehouse Space 8 pm \$10
- ★ Jerome Sabbagh Trio with Doug Weiss, Billy Drummond
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Paulo Stagnaro Group with Marcos Lopez, Alex Ayala, Dayramir Gonzalez Vicet, Jeremy De Jesús
Terraza 7 10:30 pm
- ★ Dawoud Kringle and Renegade Sufi with Holly Cordero, Jimmy Lopez
Spectrum 9 pm \$10
- ★ Satchmo Mannan Group with Alvin Ellington Flythe, Brian McKenzie, Satchee, Yayoi Ikawa, Vinnie Ruggiere, Ralph Hamperian, David Gilmore, Makiko, Teru Davis, Yurie Fukayawa, Darrell Smith
Cleopatra's Needle 8 pm
- ★ Bob Bennett Quintet with Eric Burns, Erica Seguire, Charlie Dougherty, Gusten Rudolph; Jidam Kang Group with Lena Hovanesian, Mina Yu, Jude Cuchifrito Kim, Jesse Maynard; Elizabeth Shepherd with Ross Maccinyre, Colin Kingsmore; Nicholas Biello 4tet
Somethin' Jazz Club 5, 7, 9, 11 pm \$10-12
- ★ Caroline Davis Trio
Tomi Jazz 8 pm \$10
- ★ Jocelyn Shannon Quintet; Swing Brosse System
Silvana 6, 8 pm
- ★ Rudresh Mahanthappa's Indo-Pak Coalition with Rez Abbasi, Dan Weiss
The Stone 8, 10 pm \$15
- ★ Chris Byars Sextet; Montez Coleman Group; Eric Wyatt Group with Benito Gonzalez, Eric Wheeler, Shinnosuke Takahashi
Smalls 7:30, 10:30 pm 1 am \$20
- ★ Orrin Evans All-Stars with Sean Jones, JD Allen, Vicente Archer, Bill Stewart
Smoke 7, 9, 10:30 pm \$38
- ★ The Cookers: Billy Harper, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Kurt Rosenwinkel New Quartet with Aaron Parks, Eric Revis, Kendrick Scott
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Christian McBride Big Band
Village Vanguard 8:30, 10:30 pm \$25
- ★ Kurt Elling PassionWorld with Gerald Clayton, John McLean, Clark Sommers, Bryan Carter and guest Regina Carter
Birdland 8:30, 11 pm \$45
- ★ Billy Mintz solo; Billy Mintz Two Bass Band with Ron Horton, John O'Gallagher, Loren Stillman, Adam Kolker, Brian Drye, Samuel Blaser, Masa Kamaguchi, Dave Ambrosio
Ibeam Brooklyn 8:30 pm \$10
- ★ The Anderson Twins Quintet
Measure 8 pm
- ★ Cyrille Aimée
Birdland 6 pm \$30
- ★ Amy Cervini and Jazz Country with Jesse Lewis, Matt Aronoff
55Bar 6 pm
- ★ Daniela Schaechter Trio; Alex Hoffman Quartet; Akiko Tsuruga Trio
The Garage 12, 6, 10:30 pm

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Sunday, January 12

- Stanley Clarke Trio with The Harlem String Quartet; Bettye LaVette
Highline Ballroom 8 pm \$25-45
- Sean Jones; Regina Carter Quintet with Will Holshouser, Marvin Sewell, Chris Lightcap, Alvester Garnett
Birdland 6:30, 7:30 pm \$30
- Keystone Korner Nights: Igor Butman and the Moscow Jazz Orchestra with guest Allan Harris; Cécile McLorin Salvant with Aaron Diehl Trio
Le Poisson Rouge 7, 10 pm \$35-45
- Ben Sidran with Alexis Cuadrado, Leo Sidran
Barbès 7 pm \$10
- Tomas Fujiwara & The Hook Up with Jonathan Finlayson, Brian Settles, Mary Halvorson, Michael Formanek
Cornelia Street Café 8:30 pm \$10
- Darius Jones Group; The Red Triangle: James Ilgenfritz, Chuck Bettis, Nonoko Yoshida
Legion Bar 8, 9:30 pm \$10-14
- Peter and Will Anderson Octet with Joe McDonough, Frank Basile, Jeb Patton, Clovis Nicolas, Phil Stewart; Ehud Asherie Trio; Johnny O'Neal Trio with Paul Sikivie, Charles Goold; Joe Magnarelli Quartet with Anthony Wonsey, Mike Kam, Jason Brown
Smalls 4:30, 7:30, 10 pm 12 am \$20
- Najib Shaheen and Friends; Nashaz: Kenny Warren, Nathan Herrera, Apostolos Sideris, George Mel, Vin Scialla
ShapeShifter Lab 8:15, 9:30 pm \$15
- Jörn Swart with Chad Lefkowitz-Brown, Scott Colberg, Dan Pugach
Spectrum 7 pm \$10
- Ray Gallon solo
Measure 8 pm
- Pescalito Neostalgia Trio with Luiz Simaz, Leco Reis; Leland Baker Quintet with Carson Wahl, Taber Gable, Alex Tremblay, Mike Dick; Acoustic Quartet: Costas Baltazanis, Manu Koch, Panayiotis Andreou, Engin Kaan Gunaydin
Somethin' Jazz Club 5, 7, 9 pm \$10-12
- John Pizzarelli Quartet with guest Jane Monheit
Blue Note 8, 10:30 pm \$35
- Rudresh Mahanthappa's Indo-Pak Coalition with Rez Abbasi, Dan Weiss
The Stone 8, 10 pm \$15
- The Cookers: Billy Harper, Eddie Henderson, David Weiss, George Cables, Cecil McBee, Billy Hart
Dizzy's Club 7:30, 9:30 pm \$35
- Kurt Rosenwinkel New Quartet with Aaron Parks, Eric Revis, Kendrick Scott
Jazz Standard 7:30, 9:30 pm \$25
- Christian McBride Big Band
Village Vanguard 8:30, 10:30 pm \$25
- Marty Ehrlich Quartet with James Weidman, Brad Jones, Pheeroan akLaff
Middle Collegiate Church 6 pm
Downtown Music Gallery 6 pm
- Tatsuya Nakatani solo
Saint Peter's 5 pm
- Don Byron New Gospel Quintet
Abyssinian Baptist Church 4 pm \$20
- Wycliffe Gordon and Friends
Grace Kelly Quintet
Blue Note 11:30 am 1:30 pm \$29.50
- Roz Corral Trio with Freddie Bryant, Orlando Le Fleming
North Square Lounge 12:30, 2 pm
- Lou Caputo Quartet; David Coss Quartet
The Garage 11:30 am 7 pm

Monday, January 13

- 2014 NEA Jazz Masters Awards Ceremony and Concert with Anthony Braxton, Richard Davis, Keith Jarrett and Jimmy Heath, Dave Liebman, Jimmy Owens, Kenny Barron, Amina Figarova, Russell Hall, Bruce Harris, Yasushi Nakamura, Chris Pattishall, Mark Whitfield, Jr., Warren Wolf
Allen Room 7:30 pm
- Cassandra Wilson's Blue Light to a New Dawn with Brandon Ross, Lonnie Plaxico, Charlie Burnham, Gregoire Maret, John Davis, Jon Cowherd
Highline Ballroom 8 pm \$40-55
- Monty Alexander Harlem-Kingston Express 2; Caterina Zapponi with Bucky and Martin Pizzarelli, Frank Vignola
Blue Note 8, 10:30 pm \$35
- Ladies Sing The Blues: Catherine Russell, Charenee Wade, Brianna Thomas
Dizzy's Club 7:30, 9:30 pm \$40
- Diane Schuur with Alan Broadbent, Ben Wolfe, Ulysses Owens Jr., Roni Ben-Hur, Joel Frahm
Birdland 7 pm \$30
- Will Calhoun Trio with Marc Cary, Charrett Moffett
Idium 8, 10 pm \$30
- Julian Lage/Chris Eldridge
Rockwood Music Hall 8 pm \$20
- Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Kiran Ahluwalia with Rez Abbasi, Will Holshouser, Mamadou Ba, Sameer Gupta; Matt Munisteri/Danton Boller
Cornelia Street Café 8:15, 9:15, 10:30 pm \$10
- Torben Waldorff Quartet Wah-Wah with Gary Versace, Matt Clohesy, Jon Wilkan
ShapeShifter Lab 9:30 pm \$8
- Rocco J. Iacovone Composers Workshop with guest John Pietaro
Piano's Upstairs Lounge 7:30 pm
- Tongues In Trees: Grey McMurray, Sunny Jain, Samita Sinha
Spectrum 7:30 pm \$10
- Ned Goold Quartet
Fat Cat 9 pm
- Mika Hary Trio with Shai Maestro, Ziv Ravitz
Bar Next Door 8:30, 10:30 pm \$12
- Michelle Walker
Zinc Bar 7 pm
- Ariane M. Reinhart
Metropolitan Room 7 pm \$20
- Antonio Ciacca Trio
Measure 8 pm
- Molly Ryan
Le Cirque Café 8 pm
- Michael Eaton with Enrique Haneine, Scott Colberg, Shareef Taher; Stephan Kammerer, Will Woodard, George Mel
Somethin' Jazz Club 7, 9 pm \$10
- Kathryn Allyn Duo
Tomi Jazz 8 pm \$10
- Eyal Viner Big Band with Brianna Thomas, Andrew Gould, Eitan Goffman, Lucas Pino, Jonah Parzen-Johnson, Cameron Johnson, Matt Jodrell, John Mosca, Nick Finzer, Guy Mintus, Tal Ronen, Joe Strasser
The Garage 7 pm

Tuesday, January 14

- Compulsion - The Music of Andrew Hill: Jaleel Shaw, Greg Osby, Donny McCaslin, Jeremy Pelt, Marty Ehrlich, Ben Allison, Matt Wilson, Billy Drummond
Jazz Standard 7:30, 9:30 pm \$20
- Christian McBride Trio with Christian Sands, Ulysses Owens
Village Vanguard 8:30, 10:30 pm \$25
- Kris Davis Capricorn Climber with Mat Maneri, Ingrid Laubrock, Trevor Dunn, Tom Rainey
Cornelia Street Café 8:30 pm \$10
- George Schuller's Circle Wide with Jason Rigby, Brad Shepik, Tom Beckham, Dave Ambrosio
ShapeShifter Lab 9:30 pm \$10
- Steve Lehman Octet with Jonathan Finlayson, Mark Shim, Tim Albright, Chris Dingman, Jose Davila, Drew Gress, Tyshawn Sorey
The Stone 8, 9:30 pm \$15
- Sean Wayland Trio with Ben Eunsong, Joe Strasser
Bar Next Door 8:30, 10:30 pm \$12
- Sophie Demeer/Dominic Duval Ensemble
Spectrum 7 pm \$10
- Peter Brainan
Fat Cat 10:30 pm
- Trismegistus: Joe Moffett, Ben Gerstein, Sean Ali, Devin Gray
CoCo 66 10 pm
- Liz Wagoner; Nora Ritchie/Alex Clough
Somethin' Jazz Club 7, 9 pm \$10-15
- Jazz at Lincoln Center Youth Orchestra
Dizzy's Club 7:30, 9:30 pm \$25
- Diane Schuur with Roni Ben-Hur, Ben Wolfe, Willie Jones III
Birdland 8:30, 11 pm \$45
- Nick Moran Group with Brad Whiteley, Kenny Sexton, Diego Voglino
NYC Baha'i Center 8, 9:30 pm \$15
- Lucas Pino No Net Nonet; Kyle Poole and Friends
Smalls 10:30 pm 1 am \$20
- Chris Ziemba solo
Jazz at Kitano 8 pm
- John Malino Duo
Tomi Jazz 8 pm \$10
- Ray Blue Trio
The Garage 7 pm
- Rubui Choi; Ekah Hyunjoong Kim
Silvana 8, 9 pm
- Antonio Ciacca Trio
Measure 8 pm

Wednesday, January 15

- Herlin Riley
Dizzy's Club 7:30, 9:30 pm \$35
- Darrell Grant's The Territory with Steve Wilson, Joe Locke, Clark Sommers, Brian Blade and guests Marilyn Keller, Charles Pillow, Terell Stafford, Dorothy Lawson
Jazz Standard 7:30, 9:30 pm \$20
- Kevin Hays Quartet with Chris Potter, Ben Street; Willem Delisfort Group with Marquis Hill, Christopher McBride, Jonathan Michel, Anwar Marshall, Sarah Elizabeth Charles
Smalls 9:30 pm 12 am \$20
- Robin Verheyen/Marc Copland
Cornelia Street Café 6:30 pm \$10
- Chris Massey Nue Jazz Project with Benry Benack III, Adam Larson, Willem Delisfort, Chris Talio
Smoke 7, 9, 10:30 pm
- Tammy Scheffer Quintet with John O'Gallagher, Dan Pratt, Chris Ziemba, Daniel Foose, Ronen Itzik
Jazz at Kitano 8, 10 pm \$15
- Julian Lage/Chris Eldridge
Rockwood Music Hall 8 pm \$20
- Don Hahn
Fat Cat 9 pm
- Adam Hopkins' Haverchuck with Nathaniel Morgan, Eric Trudel, Josh Sinton, Jonathan Goldberger, Devin Gray
Barbès 8 pm \$10
- Rare Monk #2: Michael Attias, Nicolas Letman-Burtinovic, Igal Foni
Bar Chord 9 pm
- Chris Kelsey and What I Say with Jack DeSalvo, Rolf Sturm, Tom Zlabinger, Den Sharp
ShapeShifter Lab 9:30 pm \$12
- Alignment: Andrew Pereira, Vaughn Stoffey, Alexander Perry, Matthew Keppler, Michael Winnicki
Somethin' Jazz Club 9 pm \$12
- Anderson Brothers
The Garage 7 pm
- Christian McBride Trio with Christian Sands, Ulysses Owens
Village Vanguard 8:30, 10:30 pm \$25
- Steve Lehman Octet with Jonathan Finlayson, Mark Shim, Tim Albright, Chris Dingman, Jose Davila, Drew Gress, Tyshawn Sorey
The Stone 8, 9:30 pm \$15
- Diane Schuur with Roni Ben-Hur, Ben Wolfe, Willie Jones III
Birdland 8:30, 11 pm \$45
- Antonio Ciacca Trio
Measure 8 pm
- The A's and J's Jazz Band
Shrine 6 pm
- Art Lillard's Heavenly Band
Saint Peter's 1 pm \$10

Thursday, January 16

- Cyrus Chestnut Trio with Marika Galea, Neal Smith
Jazz Standard 7:30, 9:30 pm \$25
- Michael Blake Quartet with Frank Kimbrough, Ben Allison, Rudy Royston
Jazz at Kitano 8, 10 pm \$15
- Jim Black Trio with Thomas Morgan, Teddy Klausner and guest Chris Tordini
Ibeam Brooklyn 8:30, 10 pm \$10
- Christian Scott
Blue Note 8, 10:30 pm \$25
- Lisa Hilton Trio with Ben Street, Billy Hart
Weill Recital Hall 8 pm \$30
- Elena Pinderhughes Group with Lucas Pino, Ethan Philbrick, Samora Pinderhughes, Josh Crumbly, Jimmy MacBride
The Jazz Gallery 9, 10:30 pm \$15
- The Three Guitars: Jane Getter, Alex Skolnick, Bruce Arnold
Bar Next Door 8:30, 10:30 pm \$12
- David Weiss' Point of Departure
Fat Cat 10 pm
- John Fumasoli Jones Factor with Ken Giffiore, Bill Harris, Janet Lantz, Don Hayward, Tony Kadleck, Scott Wenholt, Robert Aries, Dave Anderson, Thierry Arpino; Rachel Friedman/Gabriel Gordon
ShapeShifter Lab 8:15, 9:30 pm \$10
- Devin Bing and The Secret Service
Metropolitan Room 7 pm \$20
- Richard Clements Trio
Cleopatra's Needle 7 pm
- Isaiah Barr; Tina Lama Jazz Funk Get with Lukas Pfeil, Yasuno Katsuki, James Boone, Antonello Parisi, Ray Engelbert
Somethin' Jazz Club 7, 9 pm \$10-12
- Scot Albertson/Lee Tomboulion
Tomi Jazz 9 pm \$10
- Rick Stone Trio
The Garage 7 pm
- Sunfree; Uncharted Territory
Shrine 6, 8 pm
- Ric Molina Group
Silvana 8 pm
- Herlin Riley
Dizzy's Club 7:30, 9:30 pm \$35
- Kevin Hays Quartet with Chris Potter, Ben Street; Carlos Abadie Quintet
Smalls 9:30 pm 12 am \$20
- Christian McBride Trio with Christian Sands, Ulysses Owens
Village Vanguard 8:30, 10:30 pm \$25
- Steve Lehman Octet with Jonathan Finlayson, Mark Shim, Tim Albright, Chris Dingman, Jose Davila, Drew Gress, Tyshawn Sorey
The Stone 8, 9:30 pm \$15
- Marianne Solivan
Birdland 6 pm \$25
- Diane Schuur with Roni Ben-Hur, Ben Wolfe, Willie Jones III
Birdland 8:30, 11 pm \$45
- Antonio Ciacca Trio
Measure 8 pm

Friday, January 17

- Reflections on the Bristol Sessions: Bill Frisell with Buddy Miller, Carrie Rodriguez
Allen Room 7, 9:30 pm \$45-55
- Ted Nash, Victor Goines, Jazz at Lincoln Center Orchestra and guests Branford Marsalis, Wendell Pierce Rose Hall 8 pm \$30-120
- Alt-Guitar Summit: Will Bernard and the Pleasure Drones; Miles Okazaki with James Hurt, Sergio Krakowski; Liberty Ellman with Matt Brewer, Damion Reid
SubCulture 8 pm \$25
- Al Foster Birthday Celebration
Smoke 7, 9, 10:30 pm \$38
- Roy Hargrove RH Factor
Highline Ballroom 8 pm \$30
- Onaje Allan Gumbs New Vintage
BAMCafé 9 pm
- Salute to Cedar Walton: Michael Mwenso and Evan Sherman with Russell Hall, Emmet Cohen, Gerald Clayton
Dizzy's Club 7:30, 9:30 pm \$40
- Tardo Hammer with Lee Hudson, Jimmy Wormworth; Ian Hendrickson-Smith Group; Jeremy Manasia Trio
Smalls 7:30, 10:30 pm 1 am \$20
- Douglas Detrick's AnyWhen Ensemble with Hashem Assadullahi, Shirley Hunt, Sara Schoenbeck, Ryan Biesack
Rubin Museum 7 pm \$20
- Adam Caine's Freeway Three with Carol Liebowitz, Claire DeBrunner; Michael McNeill's Passageways with Ken Filiano, Phil Haynes
The Firehouse Space 8 pm \$10
- Gregor Huebner solo
Spectrum 9 pm \$10
- Marko Djordjevic Trio with Peter Slavov, Julian Pollack
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Nicky Schrire/Gerald Clayton Duo
Jazz at Kitano 8, 10 pm \$30
- Ken Slavin
Metropolitan Room 7 pm \$20
- Fungal Bloom: Fung Chern Hwei, Jeremy Harman, Hyuna Park, Jens Ellerhold
ShapeShifter Lab 9:30 pm \$10
- Yaacov Mayman Organ Trio
Cleopatra's Needle 8 pm
- Ladies Day: MJ Territo, Linda Presgrave, Iris Omig; Emily Wolf Project; Joao Martins Quartet with Yongmun Lee, Max Esquivel, Ekah Kim
Somethin' Jazz Club 7, 9, 11 pm \$10-12
- Allegra Levy Duo
Tomi Jazz 9 pm \$10
- Masami Ishikawa Trio; Peter Valera Jump Blues Band
The Garage 6, 10:30 pm
- The Smooth Operator; Sissy Castrogiovanni
Shrine 6, 8 pm
- Sam Waymon Magic Band
Silvana 8 pm
- Cyrus Chestnut Trio with Marika Galea, Neal Smith
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- Jim Black Trio with Thomas Morgan, Teddy Klausner and guest Tim Berne
Ibeam Brooklyn 8:30, 10 pm \$10
- Christian Scott
Blue Note 8, 10:30 pm \$25
- Christian McBride Trio with Christian Sands, Ulysses Owens
Village Vanguard 8:30, 10:30 pm \$25
- Steve Lehman Octet with Jonathan Finlayson, Mark Shim, Tim Albright, Chris Dingman, Jose Davila, Drew Gress, Tyshawn Sorey
The Stone 8, 9:30 pm \$15
- Diane Schuur with Roni Ben-Hur, Ben Wolfe, Willie Jones III
Birdland 8:30, 11 pm \$45
- Antonio Ciacca Trio
Measure 8 pm

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Saturday, January 18

- ★Alt-Guitar Summit: David Tronzo with Stomu Takeishi, Ben Perowsky; Fred Frith/Nels Cline SubCulture 7:30, 10 pm \$25
- ★Michael Bates' Acrobat with Chris Speed, Russ Johnson, Russ Lossing, Dan Weiss Comella Street Café 9, 10:30 pm \$15
- ★Sean Conly's True North with Kris Davis, Tom Rainey Greenwich House Music School 8 pm \$15
- Kyoko Oyobe Quartet with Steve Wilson, Michael O'Brien, Victor Lewis Jazz at Kitano 8, 10 pm \$30
- Misha Piatigorsky Trio with Danton Boller, Rudy Royston Zinc Bar 7:30 pm
- Jon Madof's Zion80 Joe's Pub 9:30 pm \$14
- Carl Bartlett Jr Sistas' Place 9, 10:30 pm \$20
- Ethan Mann Trio with Yosi Waki, Pete Zimmer Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Justin Lees Trio Cleopatra's Needle 8 pm
- Craig Hartley Trio with Carlo De Rosa, Jeremy "Bean" Clemons; Nick Brust/Adam Horowitz Quintet with Matthew Sheens, James Quinlan, Dani Danor; Brett Sandler Trio with Peter Longofono, Adam Pin Somethin' Jazz Club 7, 9, 11 pm \$10-12
- Daniel Bennett Group; Silver Moon Trio Tomi Jazz 8, 11 pm \$10
- Florencia Gonzalez Candombe Project Shrine 8 pm
- Reflections on the Bristol Sessions: Bill Frisell with Buddy Miller, Carrie Rodriguez Allen Room 7, 9:30 pm \$45-55
- Ted Nash, Victor Goines, Jazz at Lincoln Center Orchestra and guests Branford Marsalis, Wendell Pierce Rose Hall 8 pm \$30-120
- ★Al Foster Birthday Celebration Smoke 7, 9, 10:30 pm \$38
- Onaje Allan Gumbs and New Vintage BAMCafé 9 pm
- Salute to Cedar Walton: Michael Mwenso and Evan Sherman with Russell Hall, Emmet Cohen Dizzy's Club 7:30, 9:30 pm \$40
- ★David Schnitter Quartet; Ian Hendrickson-Smith Group; Stacy Dillard, Diallo House, Ismail Lawal Smalls 7:30, 10:30 pm 1 am \$20
- Cyrus Chestnut Trio with Marika Galea, Neal Smith Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★Jim Black Trio with Thomas Morgan, Teddy Klausner Ibeam Brooklyn 8:30, 10 pm \$10
- Christian Scott Blue Note 8, 10:30 pm \$25
- ★Christian McBride Trio with Christian Sands, Ulysses Owens Village Vanguard 8:30, 10:30 pm \$25
- Steve Lehman Octet with Jonathan Finlayson, Mark Shim, Tim Albright, Chris Dingman, Jose Davila, Drew Gress, Tyshawn Sorey The Stone 8, 9:30 pm \$15
- Diane Schuur with Roni Ben-Hur, Ben Wolfe, Willie Jones III Birdland 8:30, 11 pm \$45
- Antonio Ciacca Trio Measure 8 pm
- William Hooker 4tet; Jackson Krall Secret Music Society; Sound River Trio: Mark Hennen, Richard Keene, Jackson Krall; On Ka'a Davis Group; Welf Dorf 4tet; Alex Weiss Quintet; Charles Downs Centipede Piano Magic 6 pm
- Nick Di Maria Group Silvana 6 pm
- Yael Acher Kat Modiano Trio with Yasushi Nakamura, Rogério Boccato Morris Jumel Mansion 2 pm
- Larry Newcomb Quartet; Mark Marino Trio; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm

Sunday, January 19

- ★Alt-Guitar Summit - The Music of Paul Motian: Steve Cardenas/Jacob Sacks; Ben Monder/Bill McHenry; Gilad Hekselman; Brandon Ross/Stomu Takeishi; Vic Juris/Mary Halvorson; Nels Cline/Julian Lage; Joel Harrison/Tyshawn Sorey SubCulture 8 pm \$25
- Tim Hagans Quintet with Ravi Coltrane, Dave Stryker, Jay Anderson, Jukkis Uotila Dizzy's Club 7:30, 9:30 pm \$35
- ★Bucky Pizzarelli/Ed Laub; Johnny O'Neal Trio with Paul Sikivie, Charles Gould Smalls 7:30, 10 pm \$20
- ★Renku: Michaël Attias, John Hébert, Satoshi Takeishi; Yoni Kretzmer, Jason Ajemian, Mike Pride Legion Bar 8, 9:30 pm \$10-14
- Noah Preminger Quartet with Frank Carlberg, Rick Rosato, Colin Stranahan 55Bar 9:30 pm
- Broc Hempel, Sam Trapchak, Christian Coleman with guest Michaël Attias Dominie's Astoria 9 pm
- Ray Gallon solo Measure 8 pm
- Cyrus Chestnut Trio with Marika Galea, Neal Smith Jazz Standard 7:30, 9:30 pm \$25
- Christian Scott Blue Note 8, 10:30 pm \$25
- ★Christian McBride Trio with Christian Sands, Ulysses Owens Village Vanguard 8:30, 10:30 pm \$25
- Steve Lehman Octet with Jonathan Finlayson, Mark Shim, Tim Albright, Chris Dingman, Jose Davila, Drew Gress, Tyshawn Sorey The Stone 8, 9:30 pm \$15
- ★Birdland Jazz Party with Cyrille Aimée Birdland 6 pm \$25
- Aimée Norwich/Ian Cook Downtown Music Gallery 6 pm
- Fabian Almazan, Camila Meza and Choir Saint Peter's 5 pm
- Marc Schwartz Quintet with Adam Horowitz, Ben Bishop, Fumi Tomita Somethin' Jazz Club 5 pm \$10
- ★Joanne Brackeen and guests Blue Note 11:30 am 1:30 pm \$29.50
- Emily Braden Trio with Ron Affif, Noah Jackson North Square Lounge 12:30, 2 pm
- Mayu Saeki Trio; Rob Edwards Quartet The Garage 11:30 am 7 pm

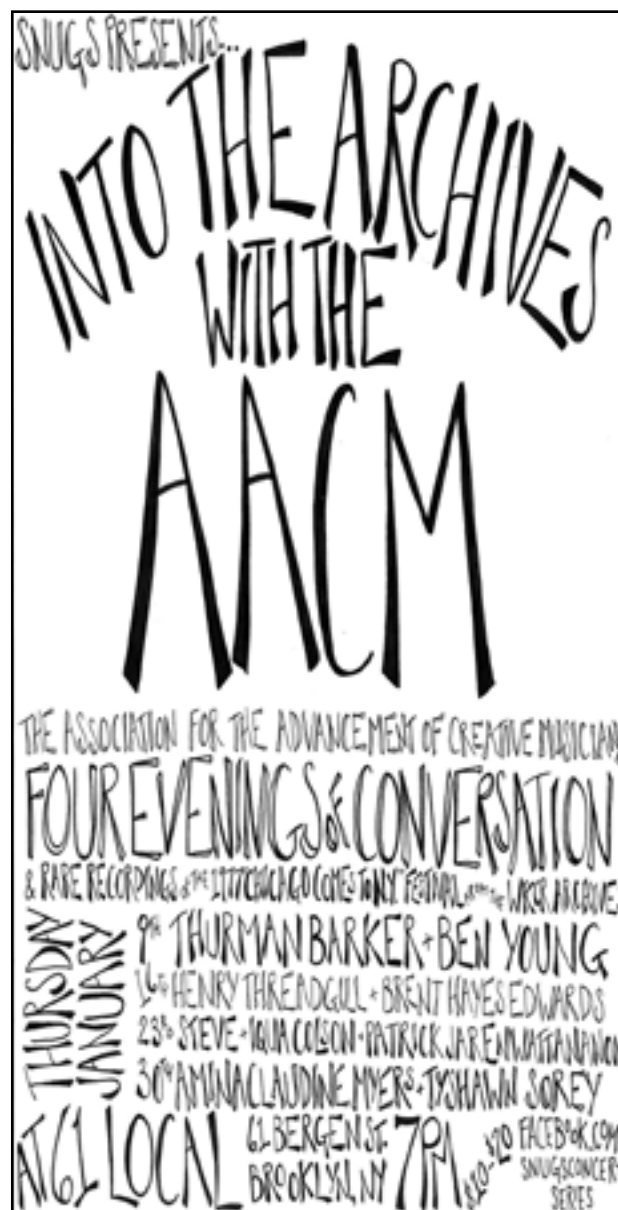
Monday, January 20

- ★Karl Jenkins 70th Birthday Celebration Stern Auditorium at Carnegie Hall 7 pm \$20-100
- ★Remembering Thomas Chapin (1957-1998) - A Film Fundraiser: Mario Pavone, Bob Musso, John Zorn, Ned Rothenberg, Joe Lovano, Marty Ehrlich, Michael Blake, Marcus Rojas, Roy Nathanson, Rudresh Mahanthappa City Winery 8 pm \$25-125
- Ben Williams and Sound Effect Blue Note 8, 10:30 pm \$15
- George Braith Fat Cat 9 pm
- Namaskar: Sameer Gupta, Marc Cary, Arun Ramamurthy, Marika Hughes, Rashaan Carter Comella Street Café 8:30 pm \$10
- ★Mingus Big Band Jazz Standard 7:30, 9:30 pm \$25
- ★The Milton Suggs Philosophy Dizzy's Club 7:30, 9:30 pm \$25
- ★Peter Bernstein solo; Ari Hoenig Quintet with Tivon Pennicott, Shai Maestro, Gilad Hekselman, Orlando Le Fleming; Spencer Murphy Smalls 7:30, 10 pm 12:30 am \$20
- Brett Sroka Sine Qua Non with Carl Maguire Roulette 8 pm \$20
- Matthew Finck/Jonathan Ball Project with Jay Anderson, Adam Nussbaum The Cutting Room 8 pm \$15

- Yotam Silberstein Measure 8 pm
- Lainie Cook Trio with Marvin Horne, Ugonna Okegwo Bar Next Door 8:30, 10:30 pm \$12
- Arlee Leonard Zinc Bar 7 pm
- Life Size: Brian Krock, Frederick Menzies, Olli Hirvonen, Dan Rufolo, Leo Sherman, Philippe Lemm ShapeShifter Lab 9:30 pm \$10
- Matt Baker Le Cirque Café 8 pm
- Howard Williams Jazz Orchestra The Garage 7 pm
- Marvin Dolly Trio; BERNIE Silvana 5, 9 pm

Tuesday, January 21

- ★New York Guitar Festival: Marc Ribot plays *The Docks of New York*; Chris Eldridge plays *Coney Island* Merkin Hall 7:30 pm \$25
- ★Uri Caine plays Gershwin with Ralph Alessi, Chris Speed, Joyce Hammann, Mark Helias, Jim Black, Theo Bleckmann, Barbara Walker; The Goldberg Variations: Ralph Alessi, Chris Speed, Joyce Hammann, John Hébert, Jim Black, Barbara Walker The Stone 8, 10 pm \$15
- Monty Alexander Harlem-Kingston Express 2: Caterina Zapponi with Bucky and Martin Pizzarelli, Frank Vignola Blue Note 8, 10:30 pm \$35
- Nicholas Payton and Action Affirmative with Aaron Parks, Vicente Archer, Bill Stewart Birdland 8:30, 11 pm \$40
- Vincent Gardner Sextet Dizzy's Club 7:30, 9:30 pm \$35
- ★Guillermo Klein Y Los Guachos Village Vanguard 8:30, 10:30 pm \$25
- Freddie Bryant's Dreamscape with Chris Potter, Scott Colley Jazz Standard 7:30, 9:30 pm \$20
- ★Doug Wieselman solo Le Poisson Rouge 10:30 pm \$10
- The Jeremy Pelt Show with Roxy Coss, David Bryant, Chris Smith, Dana Hawkins ShapeShifter Lab 9:30 pm \$10
- ★JJ Johnson 90th Birthday Celebration: Dave Chamberlain and Band of Bones with Charley Gordon, Sara Jacovino, Nate Mayland, Matt McDonald, Mark Patterson, Chris Rinaman, Max Seigel, Dale Turk, Kenny Ascher, Jerry Devore, Mike Campenni, Chembo Cornel, Kat Gang and guests Steve Turre, Robin Eubanks NYC Baha'i Center 8, 9:30 pm \$15
- Bobby Watson with the Juilliard Jazz Orchestra Juilliard School Peter Jay Sharp Theater 8 pm
- Kevin Norton's Breakfast of Champignon(s) with Esther Noh, Angelica Sanchez, James Ilgenfritz Spectrum 9 pm \$10
- Misha Piatigorsky Quintet with Tatum Greenblatt, Tivon Pennicott, Danton Boller, Rudy Royston Zinc Bar 8, 10 pm
- Spike Wilner Trio with Yotam Silberstein, Paul Gill, Smalls Legacy Band: Josh Evans, Stacy Dillard, Frank Lacy, Theo Hill, Rashaan Carter, Kush Abadey; Kyle Poole and Friends Smalls 7:30, 10:30 pm 1 am \$20
- Tyler Blanton Trio with Peter Slavov, Rudy Royston Bar Next Door 8:30, 10:30 pm \$12
- Jocelyn Shannon Group with Nicky Adams, Greg Zwiebel, Tim Lancaster Metropolitan Room 7 pm \$20
- Chris Ziemba solo Jazz at Kitano 8 pm
- Dorian Wallace and The Free Sound Ahn-somble Somethin' Jazz Club 9 pm \$12
- Holly Cordro Tomi Jazz 8 pm \$10
- Rob Edwards Quartet The Garage 7 pm
- Tunk Trio Silvana 9 pm
- Yotam Silberstein Measure 8 pm



Wednesday, January 22

- ★Harold Mabern Trio; Jared Gold Trio
Smalls 9:30 pm 12 am \$20
- ★Mehliana: Brad Mehldau/Mark Guiliana
Highline Ballroom 8 pm \$35
- ★Uri Caine/Tim Berne; Ofakim: Ralph Alessi, Jim Black, Uri Caine
The Stone 8, 10 pm \$15
- ★Jon Irabagon Trio with Mark Helias, Barry Altschul
Cornelia Street Café 8:30 pm \$10
- ★Tim Ries and The East Gipsy Band with Gusztav Balogh, Lajos Sarkozi, Vilmos Olah, Jozsef Balazs, Elemer Balazs, George Orban
Jazz Standard 7:30, 9:30 pm \$20
- ★Fay Victor Ensemble with Anders Nilsson, Ken Filiano
Roulette 8 pm \$20
- ★Ingrid Laubrock Group with Tim Berne, Ben Gerstein, Dan Peck, Tom Rainey
Barbes 8 pm \$10
- ★Roz Corral Quartet with Bruce Barth, Boris Kozlov, Steve Williams
Jazz at Kitano 8, 10 pm \$15
- ★Emmet Cohen Quartet with Brian Lynch, Russell Hall, Rodney Green
Smoke 7, 9, 10:30 pm
Terraza 7 9:30 pm
Metropolitan Room 7 pm \$20
Klavierhaus 8 pm
- ★Victor Prieto Trio
- ★Rosemary Loar
- ★Scot Albertson/Daryl Kojak
- ★Alex Terrier, Chris Carroll, Nicolas Letman-Burtinovic
Bar Chord 9 pm
Caffe Vivaldi 9:30 pm
- ★Joe Alterman
- ★Sandy Taylor Band with Benito Gonzalez, Alex Claffy, Kyle Poole
Somethin' Jazz Club 9 pm \$12
Toni Jazz 8 pm \$10
Le Cirque Café 6:30 pm
The Garage 7 pm
Silvana 8 pm
- ★Monty Alexander Trio with John Clayton, Jeff Hamilton
Blue Note 8, 10:30 pm \$35
- ★Nicholas Payton and Action Affirmative with Aaron Parks, Vicente Archer, Bill Stewart
Birdland 8:30, 11 pm \$40
- ★Vincent Gardner Sextet
- ★Guillermo Klein Y Los Guachos
- ★Yotam Silberstein
- ★Laurel Masse/Tex Arnold
Saint Peter's 1 pm \$10

Thursday, January 23

- ★Marty Ehrlich Trio Exaltation with John Hébert, Nasheet Waits
Greenwich House Music School 8 pm \$15
- ★Jeff "Tain" Watts Family Reunion Band with Lew Soloff, Alex Sipiagin, Kenyatta Beasley, Laura Kahle, Scott Robinson, Jacam Manricks, Ravi Coltrane, Don Byron, Claire Daly, Ku-umba Frank Lacy, Conrad Herwig, Robin Eubanks, Clark Gayton, David Budway, Paul Bollenback, Chris Smith
Jazz Standard 7:30, 9:30 pm \$30
- ★Uri Caine/John Zorn; Dichterliebe: Theo Bleckmann, David Gilmore, Uri Caine, Shulamith Wechter Caine
The Stone 8, 10 pm \$15-20
- ★Tommy Campbell's Tea Trio with Alain Mallet, Richie Goods
Jazz at Kitano 8, 10 pm \$15
- ★Ben Perowsky Quartet; Emmet Cohen Trio with Russell Hall, Evan Sherman
Smalls 10 pm 12:30 am \$20
Brooklyn Bowl 8 pm \$15
- ★Jon Irabagon Quartet with Ralph Alessi, Michael Formanek, Tom Rainey
Cornelia Street Café 8:30 pm \$10


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Jerome Wilson, Cadence Magazine

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- ★The Neu3 Trio: Scott Neumann, Michael Blake, Mark Helias
Bar Next Door 8:30, 10:30 pm \$12
The Jazz Gallery 9, 10:30 pm \$15
- ★Chris Tordini
- ★Chiemi Nakai Latin Jazz Trio with Pedro Giraudo, Francis Benitez, Sketches: Matt Holman, Jeremy Udden, Jarrett Cherner, Martin Nevin, Ziv Ravitz
ShapeShifter Lab 8:15, 9:30 pm \$10-12
- ★Carlo Costa, Joe Moffet, Dan Peck; Yoni Kretzmer Quartet with Eric Plaks, Pascal Niggenkemper, Ebran Elisha
The Firehouse Space 8, 9:30 pm \$10
Measure 8 pm
Cleopatra's Needle 7 pm
- ★Antonio Ciacca Trio
- ★Ray Parker Trio
- ★Pier Luigi Salami Trio with Martin D. Fowler, Shawn Crowder; Eliane Amherd
Somethin' Jazz Club 7, 9 pm \$10
- ★Marsha Heydt and the Project of Love
The Garage 7 pm
- ★Monty Alexander Trio with John Clayton, Jeff Hamilton
Blue Note 8, 10:30 pm \$35
Birdland 6 pm \$25
- ★Robert Silverman Quartet
- ★Nicholas Payton and Action Affirmative with Aaron Parks, Vicente Archer, Bill Stewart
Birdland 8:30, 11 pm \$40
- ★Vincent Gardner Sextet
- ★Guillermo Klein Y Los Guachos
- ★Sunfree
- ★Mike Wilkens Quartet
Dizzy's Club 7:30, 9:30 pm \$35
Village Vanguard 8:30, 10:30 pm \$25
Shrine 6 pm
Silvana 6 pm

Friday, January 24

- ★Benny Golson Quartet
- ★Bobby McFerrin's spirityouall
- ★Vijay Iyer Trio with Stephan Crump, Marcus Gilmore; Billy Childs Chamber Ensemble with Scott Colley, Brian Blade, Ying Quartet
Allen Room 7, 9:30 pm \$45-55
Jazz at Kitano 8, 10 pm \$15
Flushing Town Hall 8 pm \$15
- ★Mark Sherman/Kenny Barron Duo
- ★Alex Blake Quartet
- ★Ralph Lalama and Bop-Juice; Winard Harper Group; Lawrence Leathers
Smalls 7:30, 10:30 pm 1 am \$20
- ★Uri Caine String Theories with the Sirius String Quartet: Chem-Hwei Fung, Gregor Heubner, Ron Lawrence, Jeremy Harman; Uri Caine Trio with John Hébert, Clarence Penn
The Stone 8, 10 pm \$15
- ★Jon Irabagon Trio with Mary Halvorson, Tsyhawn Sorey
Cornelia Street Café 9, 10:30 pm \$15
- ★Michael Bates/Jeff Davis Quintet with Lina Allemano, Chris Speed, Jesse Stacken; The New Old Timers: Petr Cancura, Jeremy Udden, Aryeh Kobrinsky, Vinnie Sperrazza
Ibeam Brooklyn 9, 10:30 pm \$10
- ★Russell Malone Quartet with Rick Germanson, Gerald Cannon, Willie Jones III
Smoke 7, 9, 10:30 pm \$38
- ★Jonathan Saraga Quintet with Caleb Curtis, Jeff Miles, Julian Smith, Peter Kronreif; G.R.A.S.S.: JA Granelli, Nate Shaw, Nick Balaban, Michael Blake, Paul Carlon, Mark Miller, Russ Meissner, Rick Sabo, David Barnes; Matt Savage
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★John Raymond Trio with Gilad Hekselman, Eric Doob
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★West Side 5: Corrine Byrne, Sara Wajnberg, John Shumway, Eric Hughes, David McIntosh
Metropolitan Room 7 pm \$20
- ★Rudi Mvongozzi Trio
- ★Beat Kaestli Vocal Summit; Doug White Quintet with Pat Casey, Chris Casey, Steve Porter, Tido Holtkamp
Somethin' Jazz Club 7, 9 pm \$12
- ★Atsushi Ouchi Duo
- ★Fukushi Tainaka Trio; Kevin Dorn and the BIG 72
The Garage 6, 10:30 pm
- ★Artur Akhmetov Jazz Band; Swing Brosse System
Shrine 6, 9 pm
Silvana 8 pm
- ★Joaquin Pozo
- ★Jeff "Tain" Watts Family Reunion Band with Lew Soloff, Alex Sipiagin, Kenyatta Beasley, Laura Kahle, Scott Robinson, Jacam Manricks, Ravi Coltrane, Don Byron, Claire Daly, Ku-umba Frank Lacy, Conrad Herwig, Robin Eubanks, Clark Gayton, David Budway, Paul Bollenback, Chris Smith
Jazz Standard 7:30, 9:30 pm \$35
Brooklyn Bowl 8 pm \$15
- ★Karl Denson's Tiny Universe
- ★Antonio Ciacca Trio
- ★Monty Alexander Trio with John Clayton, Jeff Hamilton
Blue Note 8, 10:30 pm \$35
Blue Note 12:30 am \$10
- ★EJ Strickland
- ★Nicholas Payton and Action Affirmative with Aaron Parks, Vicente Archer, Bill Stewart
Birdland 8:30, 11 pm \$40
- ★Guillermo Klein Y Los Guachos
Village Vanguard 8:30, 10:30 pm \$25

Saturday, January 25

- ★Monk in Motion - The Next Face of Jazz: Godwin Louis
Tribeca Performing Arts Center 7:30 pm \$25
- ★Misha Piatigorsky Trio with Danton Boller, Rudy Royston
Zinc Bar 7:30 pm
Sistas' Place 9, 10:30 pm \$20
- ★TC III
- ★The Alto Summit: Lummie Spann, Bruce Williams, Justin Robinson with Josh Evans, Willem Delisfort, Ameen Saleem, Chris Beck
Ginny's Supper Club 7:30, 9:30 pm \$15
- ★Joe Giglio Trio with Ratzo Harris, Eric Peters
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Emanuele Tozzi with Jason Vitelli, Bob Borress
Metropolitan Room 9:30 pm \$20
- ★Diana Wayburn, Jeff Newell, Adam Matthes, Dara Hankins, John Murchison, Spencer Hale, Yonatan Avi Oleiski
The Firehouse Space 8 pm \$10
- ★Alan Rosenthal Trio
- ★Brian Kastan Quartet with George Dulin, Yutaka Uchida; Chris Clark Quartet with Jean-Michel Pilc, Sam Minzic, Ross Pederson; Noshir Mody Quintet with Tsuyoshi Niwa, Carmen Staaf, John Lenis, Yutaka Uchida; Alex Rivas/Adam Ramsay Collective with Shawn Whitehorn, Jr, Lluís Capdevila, Curtis Ostle
Somethin' Jazz Club 5, 7, 9, 11 pm \$10
Dizzy's Club 7:30, 9:30 pm \$45
- ★Benny Golson Quartet
- ★Bobby McFerrin's spirityouall
- ★Billy Childs Chamber Ensemble with Scott Colley, Brian Blade, Ying Quartet; Vijay Iyer Trio with Stephan Crump, Marcus Gilmore
Allen Room 7, 9:30 pm \$45-55
- ★Mark Sherman/Kenny Barron Duo
- ★Juini Booth Group; Winard Harper Group; Philip Harper
Smalls 7:30, 10:30 pm 1 am \$20
- ★Uri Caine Chamber Music with the Sirius String Quartet: Chem-Hwei Fung, Gregor Heubner, Ron Lawrence, Jeremy Harman; Uri Caine Chamber Music with Joyce Hammann, Jenny Lin, David Eggar
The Stone 8, 10 pm \$15
- ★Russell Malone Quartet with Rick Germanson, Gerald Cannon, Willie Jones III
Smoke 7, 9, 10:30 pm \$38
- ★Monty Alexander Harlem Kingston Express 2; Ernest Ranglin and Chronixx
Blue Note 8, 10:30 pm \$35
- ★Jeff "Tain" Watts Family Reunion Band with Lew Soloff, Alex Sipiagin, Kenyatta Beasley, Laura Kahle, Scott Robinson, Jacam Manricks, Ravi Coltrane, Don Byron, Claire Daly, Ku-umba Frank Lacy, Conrad Herwig, Clark Gayton, David Budway, Paul Bollenback, Chris Smith
Jazz Standard 7:30, 9:30, 11:30 pm \$35
- ★Karl Denson's Tiny Universe
- ★Antonio Ciacca Trio
- ★Nicholas Payton and Action Affirmative with Aaron Parks, Vicente Archer, Bill Stewart
Birdland 8:30, 11 pm \$40
- ★Guillermo Klein Y Los Guachos
- ★Alex Layne Trio; Champion Fulton Quartet
The Garage 12, 6 pm

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with Vijay Iyer, Stephan Crump,
and Marcus Gilmore

JAN 24 • 9:30PM | JAN 25 • 7PM

billy child's jazz
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with Billy Childs, Scott Colley,
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JAN 24-25 • 8PM

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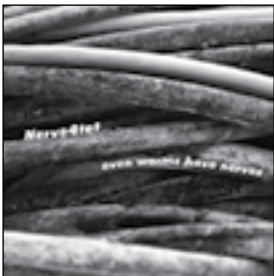
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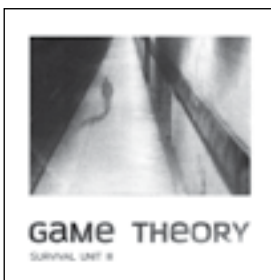
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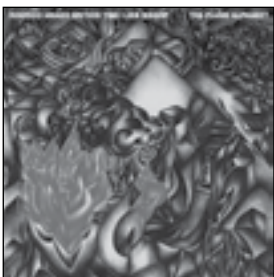
Ken Vandermark/The Resonance Ensemble - Head Above Water /Feet Out Of The Fire



HONORABLE MENTION (2013)
Peter Brotzmann/Masahiko Satoh /Takeo Moriyama - Yatagarasu



Survival Unit III - Game Theory



HONORABLE MENTION (2013)
Rodrigo Amado Motion Trio + Jeb Bishop - The Flame Alphabet



Barry Guy New Orchestra - Mad Dogs



HONORABLE MENTION (2013)
The Engines - Other Violets (w/John Tchicai)



Conference Call - Seven / Live @ Firehouse 12



HONORABLE MENTION (2013)
Jon Irabagon/Hernani Faustino /Gabriel Ferrandini - Absolute Zero



The Sabir Mateen Jubilee Ensemble

Upcoming 2014:
Barry Guy New Orchestra (box set) // DKV Trio (box set) // Mats Gustafsson NU Ensemble (box set) // Ken Vandermark's Resonance Project... and more

Sunday, January 26

- ★Uri Caine/Tyshawn Sorey Duo; Uri Caine plays Mahler with Ralph Alessi, Chris Speed, Joyce Hammann, John Hébert, Jim Black
The Stone 8, 10 pm \$15
- ★Joel Press/Harvey Diamond
The Drawing Room 7 pm \$20
- ★Ingrid Laubrock, Sam Pluta, Nate Wooley; Todd Neufeld, Sean Conly, Joe Hertenstein
Legion Bar 8, 9:30 pm \$10-14
- ★John Merrill Trio; Brianna Thomas; Johnny O'Neal Trio with Paul Sikivie, Charles Gould
Smalls 4:30, 7:30, 10 pm \$20
- ★Walter Thompson's Soundpainting Orchestra
The Firehouse Space 8 pm \$10
- ★Broc Hempel, Sam Trapchak, Christian Coleman with guest Rob Haight
Dominie's Astoria 9 pm
- ★John Daversa Big Band
ShapeShifter Lab 8, 9:30 pm \$10-15
- ★Jon Davis solo
Measure 8 pm
- ★Matt Malanowski/Dave Lobenstein; Renegade Sufi: Dawoud, Holly Cordero, Jimmy Lopez
Somethin' Jazz Club 7, 9 pm \$12
- ★Benny Golson Quartet
Dizzy's Club 7:30, 9:30 pm \$40
- ★Monty Alexander Harlem Kingston Express 2; Ernest Ranglin and Chronixx
Blue Note 8, 10:30 pm \$35
- ★Jeff "Tain" Watts Family Reunion Band with Lew Soloff, Alex Sipiagin, Kenyatta Beasley, Laura Kahle, Scott Robinson, Jacam Manricks, Ravi Coltrane, Don Byron, Claire Daly, Ku-umba Frank Lacy, Conrad Herwig, Clark Gayton, David Budway, Paul Bollenback, Chris Smith
Jazz Standard 7:30, 9:30 pm \$30
- ★Guillermo Klein Y Los Guachos
Village Vanguard 8:30, 10:30 pm \$25
- ★Ras Moshe Music Now with Kyoko Kitamura, Anders Nilsson, Andrew Drury
Downtown Music Gallery 6 pm
- ★Birdland Jazz Party with Cyrille Aimée
Birdland 6 pm \$25
- ★Stan Kilian Quintet
Silvana 6 pm
- ★Deanna Witkowski Trio
Saint Peter's 5 pm
- ★Amy Cervini and Jazz Kids!
55Bar 2 pm \$5
- ★Joanne Brackeen and guests
Blue Note 11:30 am 1:30 pm \$29.50
- ★Roz Corral/Eddie Monteiro Duo
North Square Lounge 12:30, 2 pm
- ★Iris Ormig Quartet; The Anderson Brothers
The Garage 11:30 am 7 pm

Monday, January 27

- ★Mingus Orchestra
Jazz Standard 7:30, 9:30 pm \$25
- ★Dot Time Records Showcase: Greg Diamond; Maria Mendes
Blue Note 8, 10:30 pm \$15
- ★Simona Premazzi's The Lucid Dreamer
Dizzy's Club 7:30, 9:30 pm \$30
- ★Nate Wooley Quintet with Josh Sinton, Matt Moran, Eivind Opsvik, Harris Eisenstadt; Lina Allemanno, John O'Gallagher, Michael Bates, Tom Rainey
Douglass Street Music Collective 8, 9:30 pm \$10
- ★Shai Maestro Trio with Jorge Roeder, Ziv Ravitz; Ari Hoenig Quintet; Spencer Murphy
Smalls 7:30, 10 pm 12:30 am \$20
- ★Richie Vitale Quartet
Measure 8 pm
- ★Michelle Walker Trio with Toru Dodo, Michael O'Brien
Bar Next Door 8:30, 10:30 pm \$12
- ★Ashley Gonzalez
Zinc Bar 7 pm
- ★Joe Alterman
Le Cirque Café 8 pm
- ★Billy White Group with Steve Belvilus
Somethin' Jazz Club 9 pm \$12
- ★Laura Angyal Quartet
Tomi Jazz 8 pm \$10
- ★Kyle Athayde Dance Party
The Garage 7 pm
- ★Seong Min; Lluís Capdevila
Silvana 7, 8 pm
- ★Deanna Witkowski Trio
Saint Peter's 5 pm

Tuesday, January 28

- ★Marc Ribot plays John Zorn and John Cage solo; Francis-Marie Uitti/Marc Ribot
The Stone 8, 10 pm \$15
- ★Maceo Parker
Blue Note 8, 10:30 pm \$35
- ★Joey DeFrancesco Trio
Birdland 8:30, 11 pm \$40
- ★Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore
Village Vanguard 8:30, 10:30 pm \$25
- ★Donny McCaslin Group with Jason Linder, Tim Lefebvre, Mark Guiliana
Jazz Standard 7:30, 9:30 pm \$20
- ★Champion Fulton Quartet with Stephen Fulton, Buster Williams, Mark Johnson
Dizzy's Club 7:30, 9:30 pm \$25
- ★Eyal Vilner Big Band with Brianna Thomas, Andrew Gould, Eitan Goffman, Lucas Pino, Jonah Parzen-Johnson, Cameron Johnson, Matt Jodrell, John Mosca, Nick Finzer, Guy Mintus, Tal Ronen, Joe Strasser
NYC Baha'i Center 8, 9:30 pm \$15
- ★Jerry Weldon Quintet
Measure 8 pm
- ★Spike Wilner Trio with Yotam Silberstein, Paul Gill; Josh Evans Big Band; Kyle Poole and Friends
Smalls 7:30, 10:30 pm 1 am \$20
- ★Jazz Pianism: Dominic Duval, Vincent Loccassion, Chris Covais
Spectrum 9 pm \$10
- ★Geoff Vidal Trio with Aidan Carroll, Jochen Rueckert
Bar Next Door 8:30, 10:30 pm \$12
- ★Itai Kriss and Gato Gordo
Fat Cat 9 pm
- ★Darren Lyons Group with Chad McLoughlin, Chris Clark, Dave Johnsen; Kevin Hays
ShapeShifter Lab 8:15, 9:30 pm
- ★Daniel Carter, Kurt Ralske, Hans Tammen; Mikro Trio: Jen Baker, Stephanie Richards, Sara Schoenbeck
The Backroom 8:30, 10 pm \$10
- ★Chris Ziemba solo
Jazz at Kitano 8 pm
- ★Marc Schwartz Duo
Tomi Jazz 8 pm \$10
- ★Gabe Valle Quartet
The Garage 7 pm
- ★Shawn Patrick Ferguson
Silvana 8 pm

Wednesday, January 29

- ★Jason Moran/Marc Ribot; Francis-Marie Uitti/Marc Ribot
The Stone 8, 10 pm \$15
- ★Albert "Tootie" Heath, Ethan Iverson, Ben Street; Noah Jackson
Smalls 9:30 pm 12 am \$20
- ★Amina Claudine Myers Trio with Jerome Harris, Reggie Nicholson
Dizzy's Club 7:30, 9:30 pm \$30
- ★David Krakauer's The Big Picture with Rob Schwimmer, Sara Caswell, Mark Helias, Sheryl Bailey, John Hadfield
Museum of Jewish Heritage 7:30 pm \$35
- ★Ari Hoenig Quartet with Tivon Pennicott, Eden Ladin, Noam Wiesenburg
Terraza 7 9:30 pm
- ★Mauricio Zottarelli with Oriente Lopez, Klaus Mueller, Itaiguara Brandão; Vitor Gonçalves with Todd Neufeld, Thomas Morgan, Richie Barshay
Cornelia Street Café 8:30, 10 pm \$10
- ★Aaron Comess Quintet with Keith Loftis, Teddy Kumpel, Barney McAll, Richard Hammond
Smoke 7, 9, 10:30 pm
- ★Erika Matsuo Quartet Birthday Bash with Helio Alves, Patrice Blanchard, Keita Ogawa
Jazz at Kitano 8, 10 pm \$15

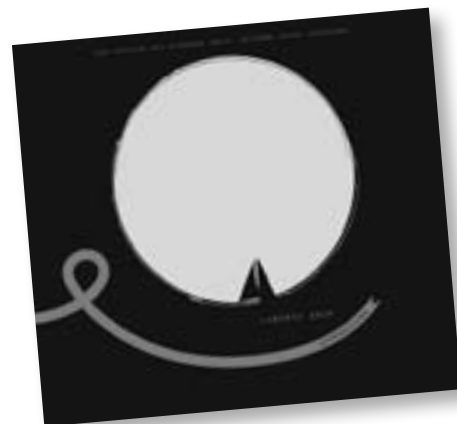
- ★Deric Dickens' The Dickens Campaign with Kirk Knuffke, Jesse Lewis
Barbès 8 pm \$10
- ★Ron Jackson's Burning Gums
Zinc Bar 9, 10:30 pm 12 am
- ★Ryan Berg Quintet
Fat Cat 9 pm
- ★YDY: Yehonatan Cohen, Yoni Mariner, Andre Hocevar; Rubens Salles
Somethin' Jazz Club 7, 9 pm \$10-12
- ★Ben Paterson Organ Trio
The Garage 7 pm
- ★Maceo Parker
Blue Note 8, 10:30 pm \$35
- ★Joey DeFrancesco Trio
Birdland 8:30, 11 pm \$40
- ★Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore
Village Vanguard 8:30, 10:30 pm \$25
- ★Donny McCaslin Group with Jason Linder, Tim Lefebvre, Mark Guiliana
Jazz Standard 7:30, 9:30 pm \$20
- ★Marvin Dolly Trio
Shrine 6 pm
- ★Aaron Weinstein/Matt Baker
Saint Peter's 1 pm \$10

Thursday, January 30

- ★Marc Ribot's Surprise!; Roy Nathanson/Marc Ribot
The Stone 8, 10 pm \$15
- ★Matthew Shipp solo
Roulette 8 pm \$20
- ★John Abercrombie Quartet with Marc Copland, Drew Gress, Joey Baron
Jazz Standard 7:30, 9:30 pm \$25
- ★Matt Wilson Quartet with Jeff Lederer, Kirk Knuffke, Chris Lightcap and guest John Medeski
Dizzy's Club 7:30, 9:30 pm \$35
- ★Lage Lund Trio with Matt Brewer, Clarence Penn
Bar Next Door 8:30, 10:30 pm \$12
- ★Gene Lake Trio with guest Kim Lake
ShapeShifter Lab 8 pm \$10
- ★Carlos Henrique Pereira Trio with Itaiguara Brandão, Mauricio Zottarelli; Sergio Krakowski with Vitor Gonçalves, Todd Neufeld
Cornelia Street Café 8:30, 10 pm \$10
- ★Adam Rongo Quartet with Orrin Evans, Ben Williams, Mark Whitfield Jr.
Jazz at Kitano 8, 10 pm \$15
- ★Devin Bing and The Secret Service
Metropolitan Room 7 pm \$20
- ★Nathaniel Center
The Firehouse Space 8 pm \$10
- ★Tomoko Omura Trio with Yotam Silberstein, Glenn Zaleski; Albert Marques, Walter Stinson, Zack O'Farrill
Caffe Vivaldi 8, 9 pm
- ★Alex Hoffman Quartet
Measure 8 pm
- ★Will Terrill Trio
Cleopatra's Needle 7 pm
- ★Dave Kardas Band with Justin Stadler, Brian Buster, Dean Yalanis; Piotr Pawlak Little Band; Mike Wilkens Quartet with Matt Panayides, Sam Trapchak, Christian Coleman
Somethin' Jazz Club 7, 9, 11 pm \$10-12
- ★Dre Barnes Project
The Garage 7 pm
- ★Albert "Tootie" Heath, Ethan Iverson, Ben Street; Carlos Abadie Quintet
Smalls 9:30 pm 12 am \$20
- ★Maceo Parker
Blue Note 8, 10:30 pm \$35
- ★Jared Gold Organ Trio with Dave Stryker
Birdland 6 pm \$25
- ★Joey DeFrancesco Trio
Birdland 8:30, 11 pm \$40
- ★Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore
Village Vanguard 8:30, 10:30 pm \$25
- ★Jerry Weldon Quintet
Measure 8 pm
- ★Sunfree
Shrine 6 pm
- ★Matt McDonald
Silvana 6 pm

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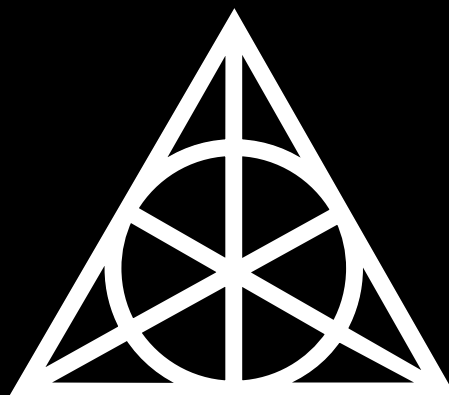
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Friday, January 31

- ★ Marc Ribot's Songs; Marc Ribot Trio with Henry Grimes, Chad Taylor and guest Mary Halvorson The Stone 8, 10 pm \$15
- ★ Renku: Michael Attias, John Hébert, Satoshi Takeishi Greenwich House Music School 8 pm \$15
- Mike LeDonne and FiveLive with Jeremy Pelt, Eric Alexander, John Webber, Joe Farnsworth Smoke 7, 9, 10:30 pm \$38
- Alex Kautz and the Brazilian Collective Trio with Peter Slavov, Helio Alves and guest Magos Herrera; The Brazilian Trio: Helio Alves, Nilson Matta, Duduka Da Fonseca Comelia Street Café 9, 10:30 pm \$15
- ★ Danny Grissett Trio with Ben Williams, Jonathan Barber Smalls 10:30 pm \$20
- Youngjoo Song Quartet Flushing Town Hall 8 pm \$15
- Laurie Krauz and The Daryl Kojak Octet with Sean Conly, Gene Lewin, Michael Blake, Jamie Fox, Margaret Dorn, Emily Bindiger, Kathryn Raio Metropolitan Room 7 pm \$20
- The Broken Reed Saxophone Quartet: Charley Gerard, Jenny Hill, Jacob Teichroew, Dimitri Moderbacher Ibeam Brooklyn 8 pm \$20
- Elisabeth Lohninger BAMCafé 9 pm
- Jon Lundbom and Big Five Chord with Jon Irabagon, Bryan Murray, Moppa Elliott, Dan Monaghan The Firehouse Space 8 pm \$10
- Bram De Looze, Lester St. Louis, Dre Hocevar ShapeShifter Lab 9:30 pm
- Noah Haidu Quintet with Alex Norris, Jon Gordon, Ariel de la Portilla, Steve Johns Jazz at Kitano 8, 10 pm \$30
- Paul Meyers Trio with Adrian Moring, Jon DiFiore Bar Next Door 7:30, 9:30, 11:30 pm \$12
- 7th Annual John Hartford Tribute Night: Deadly Gentlemen, Bill Keith, Michael Daves, Chris Eldridge, Ross Martin, Max Johnson, Jeff Davis Littlefield 8 pm
- Nick Finzer Quartet Measure 8 pm
- Dona Carter Quartet Cleopatra's Needle 8 pm
- Emily Miele with Dan Michael Reyes, John Crites; Somethin' Vocal with Matt Baker Trio; Ark Ovrutski Quartet Somethin' Jazz Club 7, 9, 11 pm \$10-12
- Guy Mintus Trio; Peter Valera Jump Blues Band The Garage 6, 10:30 pm
- Dan White Sextet Shrine 8 pm
- Harrison Young Silvana 8 pm
- ★ John Abercrombie Quartet with Marc Copland, Drew Gress, Joey Baron Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Matt Wilson Quartet with Jeff Lederer, Kirk Knuffke, Chris Lightcap and guest John Medeski Dizzy's Club 7:30, 9:30 pm \$40
- ★ Maceo Parker Blue Note 8, 10:30 pm \$35
- Joey DeFrancesco Trio Birdland 8:30, 11 pm \$40
- ★ Mark Turner Quartet with Avishai Cohen, Joe Martin, Marcus Gilmore Village Vanguard 8:30, 10:30 pm \$25

REGULAR ENGAGEMENTS

MONDAYS

- Ron Affif Trio Zinc Bar 9, 11pm, 12:30, 2 am
- Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$145
- Big Band Night; John Farnsworth Quintet Smoke 7, 9, 10:30 pm
- Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
- Sedric Choukroun and The Brasileros Chez Lola 7:30 pm
- Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
- Emerging Artists Series Bar Next Door 6:30 pm (ALSO TUE-THU)
- Joel Forrester solo Brandy Library 8 pm
- Vince Giordano's Nighthawks Iguana 8 pm (ALSO TUE)
- Grove Street Stompers Arthur's Tavern 7 pm
- Minton's House Band Minton's Playhouse 5, 7:15, 9:30 pm (THRU SAT)
- Stan Rubin All-Stars Charley O's 8:30 pm
- Swingadelic Swing 46 8:30 pm
- Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30
- Diego Voglino Jam Session The Village Lantern 9:30 pm
- Jordan Young Group Bflat 8 pm (ALSO WED 8:30 pm)

TUESDAYS

- Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
- Orrin Evans 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 \$12
- 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
- Martin Kelley, Diallo House, Christian Coleman Cranky's 7 pm (ALSO FRI)
- Mike LeDonne Quartet; Milton Suggs Quartet Smoke 7, 9, 10:30, 11:30 pm
- Ilya Lushtak Quartet Shell's Bistro 7:30 pm
- Mona's Hot Four Jam Session Mona's 11 pm
- Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
- Annie Ross The Metropolitan Room 9:30 pm \$25
- Saul Rubin; Greg Glassman Jam Fat Cat 7 pm 12:30 am
- Slavic Soul Party Barbès 9 pm \$10
- Diego Voglino Jam Session The Fifth Estate 10 pm
- Bill Wurtzel/Jay Leonhart Loi 7 pm

WEDNESDAYS

- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- Sedric Choukroun and the Eccentrics Chez Oskar 7 pm
- Raphael D'Iugoff; Ned Goold Jam Fat Cat 7 pm 12:30 am
- Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- Les Kurtz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 pm
- Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- Greg Lewis Organ Monk with Reggie Woods Sapphire NYC 8 pm
- Ron McClure solo piano McDonald's 12 pm (ALSO SAT)
- David Ostwald's Louis Armstrong Centennial Band Birdland 5:30 pm \$20
- Saul Rubin Vocalist Series Zeb's 8 pm \$10
- Stan Rubin Orchestra Swing 46 8:30 pm
- Brianna Thomas Quartet Smoke 11:30 pm
- Bill Wurtzel/Mike Gari American Folk Art Museum Lincoln Square 2 pm

THURSDAYS

- Michael Blake Bizarre Jazz and Blues Band Bizarre 9 pm
- Sedric Choukroun Brasserie Julien 7:30 pm (ALSO FRI, SAT)
- Gregory Generet Smoke 7, 9, 10:30 pm
- Craig Harris and the Harlem Night Songs Big Band MIST 9, 10:30 pm \$15
- Jazz Jam Session American Legion Post 7:30 pm
- Kazu Trio Cleopatra's Needle 11:30 pm
- Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
- Curtis Lundy Jam Session Shell's Bistro 9 pm
- Metro Room Jazz Jam with guests Metropolitan Room 11 pm \$10
- Bill Wurtzel Trio Domain 9 pm
- Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAYS

- Scot Albertson Parnell's 8 pm (ALSO SAT)
- The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
- Day One Trio Prime and Beyond Restaurant 9 pm (ALSO SAT)
- Lisa DeSpain solo Machiavelli's 8 pm
- Gerry Eastman's Quartet Williamsburg Music Center 10 pm
- Finkel/Kasuga/Tanaka/Solow San Martin Restaurant 12 pm \$10
- Patience Higgins & The Sugar Hill Quartet Smoke 11:45 pm
- Tommy Igoe Birdland Big Band Birdland 5:15 pm \$25
- Sandy Jordan and Friends ABC Chinese Restaurant 8 pm
- Frank Owens Open Mic Zeb's 6:30 pm \$10
- Richard Russo Quartet Capital Grille 6:30 pm
- Bill Saxton and the Harlem Bebop Band Bill's Place 9, 11 pm \$15 (ALSO SAT)
- Joanna Sternberg Trio Cleopatra's Needle 12:30 am
- UOTS Jam Session University of the Streets 11:30 pm \$5 (ALSO SAT)

SATURDAYS

- Avalon Jazz Quartet Matisse 8 pm
- Candy Shop Boys Duane Park 8, 10:30 pm
- Michika Fukumori Trio Cleopatra's Needle 9 pm
- Jay Leonhart Duo Birdland 6 pm \$35
- Curtis Lundy Trio with guests Shell's Bistro 9 pm
- Johnny O'Neal Smoke 11:45 pm
- Skye Jazz Trio Jack 8:30 pm

SUNDAYS

- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 9, 11 pm \$30
- Avalon Jazz Quartet The Lambs Club 11 am
- Birdland Jazz Party with Cyrille Aimée Birdland 6 pm \$25
- Isaac Darch Group Basik Bar 7 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
- Ken Foley/Nick Hempton Quintet Smithfield 8:30 pm
- Joel Forrester solo Grace Gospel Church 11 am
- Nancy Goudinaki's Trio Kellari Taverna 12 pm
- Broc Hempel/Sam Trapchak/Christian Coleman Trio Dominie's Astoria 9 pm
- Annette St. John; Roxy Coss Smoke 11:30 am 11:30 pm
- Bob Kindred Group; Junior Mance Trio Café Loup 12:30, 6:30 pm
- Ras Chemash Lamed Vocal Jam Session University of the Streets 6:45 pm \$10
- Peter Leitch Duo Walker's 8 pm
- Peter Mazza Trio Bar Next Door 8, 10 pm \$12
- Lu Reid Jam Session Shrine 4 pm
- Sara Serpa/André Matos Pão Restaurant 2 pm
- Milton Suggs Cávó 7 pm
- Terry Waldo; Brandon Lewis/Renee Cruz Fat Cat 6 pm 12:30 am
- Brian Woodruff Jam Blackbird's 9 pm

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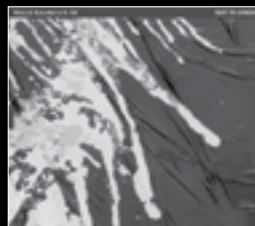
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- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063)
Subway: N, R to 28th Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E.126th Street (212-348-8300)
Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)
- **Jazz Standard** 116 E. 27th between Park and Lexington Avenue
(212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)
- **Joe G's** 244 W. 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Judson Church** 55 Washington Square South
Subway: A, B, C, D, E, F, V to W. 4th Street
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street
(212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Jules Bistro** 60 St Marks Place
(212-477-5560) Subway: 6 to Astor Place [www.julesbistro.com](#)
- **Kellari Taverna** 19 W. 44th Street (212-221-0144)
Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [www.kellari.us](#)
- **Klavierhaus** 211 West 58th Street (212-245-4535)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.klavierhaus.com](#)
- **Knickerbocker Bar and Grill** 33 University Place at 9th Street
(212-228-8490) Subway: N, R to 8th Street-NYU
[www.knickerbockerbarandgrill.com](#)
- **Korzo** 667 5th Avenue, Brooklyn (718-285-9425)
Subway: R to Prospect Avenue [www.korzorestaurant.com](#)
- **LIC Bar** 45-58 Vernon Boulevard
(718-786-5400) Subway: 7 to Vernon-Jackson Boulevard
- **The Lambs Club** 132 W. 44th Street
212-997-5262 Subway: A, C, E, to 42nd Street [www.thelambsclub.com](#)
- **Launch Pad Gallery** 721 Franklin Avenue, Brooklyn
(718-928-7112) Subway: S to Park Place [www.brooklynlaunchpad.org](#)
- **Le Cirque Café** One Beacon Court, 151 East 58th Street (212-644-0202)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.lecirque.com](#)
- **Le Poisson Rouge** 158 Bleecker Street
(212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street
[www.lepoissonrouge.com](#)
- **Legion Bar** 790 Metropolitan Avenue
(718-387-3797) Subway: L to Graham Avenue [www.legionbrooklyn.com](#)
- **Little Branch** 22 7th Avenue South
(212-929-4360) Subway: 1 to Houston Street [www.littlebranch.net](#)
- **Littlefield** 622 Degraw Street
(718-855-3388) Subway: M, R to Union Street [www.littlefieldnyc.com](#)
- **Loi** 208 West 70th Street
(212-875-8600) Subway: 1, 2, 3 to 72nd Street [www.loirestaurant.com](#)
- **Lycée Français De New York** 505 East 75th Street
(212-369-1400) Subway: 6 to 77th Street [www.lfny.org](#)
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street
(212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](#)
- **Machiavelli's** 519 Columbus Avenue
(212-724-2658) Subway: B, C to 86th Street [www.machiavellinyc.com](#)
- **Matisse** 924 Second Avenue
(212-546-9300) Subway: 6 to 51st Street [www.matisse-nyc.com](#)
- **Measure** 400 Fifth Avenue (212-695-4005) Subway: B, D, F, M to 34th Street
[www.langhamplacehotels.com](#)
- **Merkin Concert Hall** 129 W. 67th Street between Broadway and Amsterdam
(212-501-3330) Subway: 1 to 66th Street-Lincoln Center
[www.kaufman-center.org](#)
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440)
Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Michiko Studios** 149 West 46th Street, 3rd Floor
(212-302-4011) Subway: B, D, F, M to 47-50 Streets
[www.michikostudios.com](#)
- **Middle Collegiate Church** 50 E. 7th Street
(212-477-0666) Subway: 6 to Astor Place [www.middlechurch.org](#)
- **Minton's Playhouse** 206 West 118th Street (between St. Nicholas Avenue and Adam Clayton Powell Jr. Blvd) (212-243-2222)
Subway: B, C to 116th Street [www.mintonsharlem.com](#)
- **MIST - My Image Studios** 40 West 116th Street
Subway: 2, 3 to 116th Street
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Morris Jumel Mansion** 65 Jumel Terrace, between 160th & 162nd Streets,
St Nicholas & Edgecombe Avenues Subway: C to 163 Street
- **Museum of Jewish Heritage** 36 Battery Place
(212-968-1800) Subway: 4, 5 to Bowling Green; N, R to Whitehall Street;
J, M, Z to Broad Street [www.mjhnyc.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](#)
- **NYU Law School Lounge** 40 Washington Square South
(212-998-6060) Subway: A, B, C, D, E, F, M to W. 4th Street
[www.law.nyu.edu](#)
- **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.northsquarenyc.com](#)
- **Nublu** 62 Avenue C between 4th and 5th Streets
(212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)
- **Pao Restaurant** 322 Spring Street
(212-334-5464) Subway: C, E to Spring Street [www.paonewyork.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** 350 East 53rd Street #1(212-753-1761)
Subway: E, M to Lexington Avenue/53 Street [www.parnellsny.com](#)
- **Piano Magic** 78 Reade Street
(212-732-8828) Subway: 1, 2, 3, A, C to Chambers Street
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South
(212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)
- **Prime and Beyond Restaurant** 90 East 10th Street
(212-505-0033) Subway: 6 to Astor Place [www.primeandbeyond.com](#)
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F, V to Second Avenue [www.rockwoodmusicall.com](#)
- **Rose Hall** 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 W. 17th Street (212-620-5000)
Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street
(212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **San Martin Restaurant** 143 E. 49 Street between Lexington and Park
Avenues (212-832-0888) Subway: 6 to 51st Street
- **Sapphire NYC** 333 E. 60th Street (212-421-3600)
Subway: 4, 5, 6, N, Q, R to 59th Street [www.nysapphire.com](#)
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza
[www.seedsbrooklyn.org](#)
- **Settepani** 196 Lenox Avenue at 120th Street
(917-492-4806) Subway: 2, 3 to 116th Street [www.settepani.com](#)
- **ShapeShifter Lab** 18 Whitwell Place
(646-820-9452) Subway: R to Union Street [www.shapeshifterlab.com](#)
- **Shell's Bistro** 2150 5th Avenue
(212) 234-5600 Subway: 2, 3 to 135th Street [www.shellsbistro.com](#)
- **Showman's** 375 W. 125th Street at Morningside (212-864-8941)
Subway: A, B, C, D to 125th Street [www.showmansjazz.webs.com](#)
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](#)
- **Silvana** 300 West 116th Street
(646-692-4935) Subway: B, C, to 116th Street
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn
(718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1,2,3,9 to 14th Street [www.smallsjazzclub.com](#)
- **Smithfield** 215 West 28th Street
(212-564-2172) Subway: 1 to 28th Street [www.smithfieldnyc.com](#)
- **Smoke** 2751 Broadway between 105th and 106th Streets
(212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657)
Subway: 6 to 51st Street; E to Lexington Avenue-53rd Street
[www.somethinjazz.com/ny](#)
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street
[www.spectrumnyc.com](#)
- **Spikehill** 184 Bedford Avenue, Brooklyn
Subway: L to Bedford [www.spikehill.com](#)
- **Stern Auditorium at Carnegie Hall** 881 Seventh Avenue (212-247-7800)
Subway: N, Q, R, W to 57th- Seventh Avenue [www.carnegiehall.org](#)
- **The Stone** Avenue C and 2nd Street
Subway: F to Second Avenue [www.thestonenyc.com](#)
- **SubCulture** 45 Bleecker Street (212-533-5470)
Subway: 6 to Bleecker Street [www.subculturenewyork.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Tagine** 537 9th Ave. between 39th and 40th Streets
(212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street
- **Terraza** 7 40-19 Gleane Street
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- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens
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- **Vodou Bar** 95 Halsey Street
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- **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](#)
- **Weill Recital Hall** (at Carnegie Hall) 154 W. 57th Street at Seventh Avenue
(212-247-7800) Subway: N, R to 57th Street [www.carnegiehall.org](#)
- **Williamsburg Music Center** 367 Bedford Avenue
(718-384-1654) Subway: L to Bedford Avenue
- **Zeb's** 223 W. 28th Street
212-695-8081 Subway: 1 to 28th Street [www.zebulonoundandlight.com](#)
- **Zinc Bar** 82 W. 3rd Street (212-477-8337)
Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincbar.com](#)

(JAZZDOR CONTINUED FROM PAGE 13)

two bows on the horizontally resting bass' strings. The CEAAC was also the site of performances by maturing ensembles, the best of which was Marcel et Solange, an Orléans-based cello, saxophone and drums trio.

A quintet at Pôle Sud united Donkey Monkey (keyboardist Eve Risser and percussionist Yuko Oshima) with Journal Intime (trumpeter Sylvain Bardiau, trombonist Matthias Mahler and bass saxophonist Frédéric Gastard). Since the time-keeping function was appropriated by Gastard's sax, the others were free to play around with conventions. The horns drifted from intimations of crime show themes to brassy fanfares over rudimentary punk-rock-style bashing. Exhilarating in the moment, the feeling that some parts didn't mesh arose after the concert. Similar disengagement was present in an Offenburg double bill. French clarinetist Louis Sclavis' Atlas Trio of guitarist Gilles Coronado and keyboardist Benjamin Moussay was joined by Iranian percussionist Keyvan Chemirani while German pianist Joachim Kühn and Catalan drummer Ramon Lopez performed with Moroccan string player Majid Bekkas. Sclavis appeared to be struggling with two parallel concepts, Chemirani's Middle-Eastern scales never seeming to jibe with the herky-jerky currents from Moussay and Coronado. Kühn's waterfalls of glissandi and chord extensions encouraged Lopez to put aside his percussion fluency for showy banging and the identical-sounding, primitive thumb pops Bekkas brought to every tune couldn't replace double-bass techniques; plus his vocal numbers were out-of-place.

Accomplished tenor saxophonist Michael Alizon was given the unenviable task of emulating John Coltrane during organist Bernard Struber's adaptation

of *A Love Supreme*. Appropriately presented Sunday afternoon at the quay-side Église Saint-Jean, the performance included a 12-person vocal choir. Intermixing his own material alongside the masterpiece, Struber's suite-like take was audacious and stirring, if a bit pedestrian. Despite some soaring theme variations from the horns, the choir was too stiff to pick up the composition's blues-gospel implications and stumbled over some English words.

These musical snapshots were only some of the 33 concerts that made up this year's Festival Jazzdor. Having the courage to present daring experiments without guarantees demonstrates how and why the festival has endured and grown over 28 years. ♦

For more information, visit jazzdor.com

(KRAKOW CONTINUED FROM PAGE 13)

Kurzmann effectively played X factor, starting with his radically different solo set. His fragile but inviting poetic vocals recalled Scottish folk singer Bert Jansch (of Pentangle fame) while his laptop offered sounds ranging from roller coasters, typewriters, moth zappers, sawing, construction site drilling, door buzzers, engines revving and a barge air horn, all presented at a lower decibel level, inviting listeners to reconsider them as music. Kurzmann's 40-minute duo set with Vandermark was a festival high-point, the latter's circular breathing patterns adding an effective dimension while the former rounded out the popping pads and noteless breaths, clouding the line between every sound. The moving lyrics from Joe McPhee's poem "A Song for Beggars", sung by Kurzmann, added further reflective musical statement.

The festival's crowning achievement was, of course, its culminating concert. Vandermark's massive 65-minute composition "Double Arc" was a multi-textural piece intricately arranged and segmented into several distinct sections. Immediately introducing the new electroacoustic element, Kurzmann's five-minute opening was unaccompanied and continued un-phased with the introduction and involvement of each instrumentalist. The electronics intentionally offered an element of friction, going against the ensemble's tide one moment before Kurzmann would sit out for extended periods as if controlling a dam's floodgates. The final six minutes was a cacophonous, energetic, free jazz blowout, taking out the ambitious composition without apology or letdown. The five-minute encore, Vandermark's "Erased de Kooning Burned" - a concoction of Gil Mellé, Mingus and Globe Unity Orchestra influences - featured the reed section of clarinets and alto (Rempis) with scraped cymbals again blurring the lines between electric and acoustic. Dare we hope a(nother) boxed set might be on its way?! ♦

For more information, visit kjj-festival.pl

(WE JAZZ CONTINUED FROM PAGE 13)

Latin-tinged melodies, highlighting the lustrous sound and bubbling variations of his own flugelhorn.


In the large Savoy Theater on the last night, veteran Polish trumpeter Tomas Stanko played to his usual exalted standards, alternately pensive and joyous with his European Quintet staffed with younger Danish and Finnish musicians; the Timo Lassy Band channeled the composite spirit of late-'50s/early '60s Blue Note tenor saxophonists, both famous and obscure, synthesizing suggestions of Ike Quebec, Stanley Turrentine and Don Wilkerson. More remarkable still, Lassy has all the rhythmic inventiveness and soulful grit of the originals, propelled by the funky rhythm section that he's held together for several years. The percussionists from the

3-D room - Mäkynen and Assefa - aren't just traveling the spaceways: here they're time travelers as well.

Mid-week, the Lassy group also appeared at the Dubrovnik Lounge with expatriate American singer Joyce Elaine Yuille, who had the enthusiastic crowd chanting along on Horace Silver's "Filthy McNasty". The same night also featured a set by Amsterdam's DJ Maestro, whose club work is celebrated in the numerous Blue Note compilation LPs that he has produced. Other musicians also stood out in more than one performance. Tenor saxophonist Jussi Kannaste, head of jazz studies at Helsinki's Sibelius Academy, played with both the NYConnection as well as in KVR, a trio with guitarist Teemu Viinikainen and drummer Joonas Riippa, creating dense collective flights of postbop invention in the midst of a Jazz Brunch at the Silanon restaurant, with Kannaste spinning continuous lines of melody with an ever-shifting nuanced sound and the suggestion of regional folk underpinnings.

Another repeat performer was Pohjola, as guest with Black Motor in a performance of music by the late Finnish drummer/composer Edward Vesala, whose music carries all the emotional richness and longing of the Finnish folk traditions. Playing continuously together since 2005, the trio combines drummer Simo Laihonon's subtle, ever-present propulsion and orchestral color, bassist Ville Rauhala's strong counter melodies and whale song solos and tenor saxophonist Sami Sippola's keening lyricism and plaintive multiphonics. In its original take on Vesala's music, Black Motor and Pohjola both invoked and developed the potential for profound, original music in Finnish jazz, a necessary complement to We Jazz' passion for novelty.

For more information, visit wejazz.fi



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January 1
†Al McKibbin 1919-2005
†Milt Jackson 1923-99
†Helmut Brandt 1931-2001
Sonny Greenwich b.1936
†Susannah McCorkle 1946-2001
Chris Potter b.1970
James Shipp b.1980

January 2
†Nick Fatool 1915-2000
†Arthur Prysock 1929-97
Noah Jarrett b.1978

January 3
†Preston Jackson 1902-83
†Herbie Nichols 1919-63
Musa Kalem b.1921
†Geezil (Harolde) Minerve 1922-92
†John Jenkins 1931-93
†Motohiko Hino 1946-1999
James Carter b.1969

January 4
†Frankie Newton 1906-54
†Joe Marsala 1907-78
†Slim Gaillard 1916-91
†Frank Wess 1922-2013
Al Dreare b.1929
John McLaughlin b.1942
Eugene Chadbourne b.1954
Alex Cline b.1956

January 5
†Wild Bill Davison 1906-89
†Lennie Hastings 1927-78
Dizzy Reece b.1931
Chuck Flores b.1935
Myra Melford b.1957

January 6
†Bobby Stark 1906-45
†Keith Christie 1931-80
†Danny Moore 1941-2005
Barry Altschul b.1943
Adam Larson b.1990

January 7
†Henry “Red” Allen 1908-67
†Chano Pozo 1915-48
†Keg Purnell 1915-65
†Sam Woodyard 1925-88
†Kenny Davern 1935-2006
†Eldee Young 1936-2007

January 8
†Wendell Culley 1906-83
†Bobby Tucker 1923-2007
Bill Goodwin b.1942
Thurman Barker b.1948
Marilyn Mazur b.1955
Dan Tepfer b.1982

January 9
†Kenny Clarke 1914-85
†Jimmy Maxwell 1917-2002
†Betty Roche 1920-99
†Roger Guerin 1926-2010
Bucky Pizzarelli b.1926
†Carson Smith 1931-97
Malcolm Cecil b.1937

January 10
†Haywood Henry 1913-94
†Buddy Johnson 1915-77
†Max Roach 1924-2007
†Willie Dennis 1926-65
†Allen Eager 1927-2003
William Parker b.1952
Mike Stern b.1954

January 11
†Wilbur De Paris 1900-73
†Tab Smith 1909-71
†Bob Enevoldsen 1920-2006
†Osie Johnson 1923-66
†Cal Massey 1927-72

January 12
†Irummy Young 1912-84
†Jay McShann 1916-2006
†Guy Lafitte 1927-98
†Ronald Shannon Jackson 1940-2013

Ernst Bier b.1951
Jane Ira Bloom b.1955
Ivo Perelman b.1961
Ingrid Jensen b.1966
Gene Lake b.1966

January 13
†Quentin Butter Jackson 1909-76
†Otis Johnson 1910-94
†Melba Liston 1926-99
†Joe Pass 1929-95
Bill Easley b.1946
Eero Koivistoinen b.1946

January 14
†Jimmy Crawford 1910-80
†Billy Butterfield 1917-88
†Joe Muranyi 1928-2012
Kenny Wheeler b.1930
Grady Tate b.1932

January 15
†Gene Krupa 1909-73
†Artie Shapiro 1916-2003
†Bob Maize 1945-2004
Baikida Carroll b.1947

January 16
†Irving Mills 1884-1985
Aldo Romano b.1941

January 17
†Big Sid Catlett 1910-51
†George Handy 1920-97
†Cedar Walton 1934-2013
†Ted Dunbar 1937-98
Billy Harper b.1943
Pheeroan akLaff b.1955

January 18
Don Thompson b.1940
Al Foster b.1944
Steve Grossman b.1951
Clark Gayton b.1963
Dominic Lash b.1980

January 19
†JrJ Monterose 1927-93
Horace Parlan b.1931
Hod O’Brien b.1936
Phil Wilson b.1937
†Sam T. Brown 1939-77
Joe Magnarelli b.1960

January 20
Jimmy Cobb b.1929
Valery Ponomarev b.1943
†Chuck Domanico 1944-2002
Andy Sheppard b.1957
Jeff “Tain” Watts b.1960
Tatsuya Nakatani b.1970

January 21
Steve Potts b.1945
Lou Grassi b.1947
Kevin Norton b.1956
Jason Moran b.1975

January 22
†Juan Tizol 1900-84
†Teddy McRae 1908-99
†JJ Johnson 1924-2001
†Teddy Smith 1932-79
†Jean-Louis Viale 1933-84
Alan Silva b.1939
Eberhard Weber b.1940
Maarten Altena b.1943
Michael Urbaniak b.1943

January 23
†Benny Waters 1902-98
†Django Reinhardt 1910-53
†Teddy Napoleon 1914-64
†Scoops Carry 1915-70
†Ray Abrams 1920-92
†Marty Paich 1925-95
†Curtis Counce 1926-63
Harold Ousley b.1929
Gary Burton b.1943
Andre Hayward b.1973

January 24
†Avery Parrish 1917-59
†Jimmy Forrest 1920-80
†Joe Albany 1924-88
Lennie McBrowne b.1933
†Bobby Scott 1937-90
†Julius Hemphill 1938-95
Marcus Printup b.1967
Duane Eubanks b.1969

January 25
†Wellman Braud 1891-1966
†Truck Parham 1913-2002
†Floyd Smith 1917-82
Barbara Carroll b.1925
†Antonio Carlos Jobim 1927-95
Alexis Cuadrado b.1971

January 26
†Stephane Grappelli 1908-97
Alice Babs b.1924
Dick Nash b.1928
Benny Golson b.1929
Aki Takase b.1948

January 27
†Oran “Hot Lips” Page 1908-54
Jimmie Smith b.1938
Bobby Hutcherson b.1941

January 28
†Ronnie Scott 1927-96
Buddy Terry b.1941
Bob Moses b.1948
Kent Kessler b.1957
Lorenzo Sanguedolce b.1975

January 29
†Arnold Ross 1921-2000
†Ed Shaughnessy 1929-2013
†Frank Assunto 1932-74
†Derek Bailey 1932-2005
†Jeff Clyne 1937-2010
†Jeanne Lee 1939-2000

January 30
†Roy Eldridge 1911-89
†Bernie Leighton 1921-94
†Ahmed Abdul Malik 1927-93
†Tubby Hayes 1935-73
†Tony Levin 1940-2011
Ralph Lalama b.1951

January 31
†Bobby Hackett 1915-76
Garnett Brown b.1936
Frank Ricotti b.1949
Per Zanussi b.1977



Paul Koelman

MAARTEN ALTENA January 22nd, 1943

The Dutch bassist came up during the explosion of avant garde music in his own country and Europe at large in the mid ‘60s. Early on he worked with countrymen like Theo Loevendie’ and Willem Breuker, as well as appearing on American alto saxophonist Marion Brown’s 1967 *Porto Novo* album. In 1973, recovering from a wrist injury, Altena recorded a solo album, à la Oscar Pettiford, called *Handicaps*. He took part in a 1977 Derek Bailey Company session and then began leading his own groups, starting in the late ‘70s . In the late ‘90s, à la Graham Collier, Altena stopped playing to devote himself to composition, primarily for his Maarten Altena Ensemble, made up mostly of younger Dutch players. *-AH*

ON THIS DAY

by Andrey Henkin



Trio and Octette
Henri Renaud (Duc-Thomson)
January 8th, 1957

Frenchman Henri Renaud spent much of his life as a producer for the French jazz division of CBS Records. But he got his taste from over a decade of playing piano professionally, both in his native country and in America, working with such figures as Lester Young, Clifford Brown and Oscar Pettiford. This was one of his French albums and features a mixed cast, other French players alongside such visiting Americans as drummer Kenny Clarke and saxophonist Allen Eager, playing a program of mostly American standards.



East!
Pat Martino (Prestige)
January 8th, 1968

This album by guitarist Pat Martino (his third for Prestige after debuting as a leader the year before, not counting an unreleased Vanguard session from 1966) directly preceded his seminal *Baiyina* yet, despite the title, had nothing to do with that album’s two-guitar Eastern explorations. Instead, here Martino leads a straightforward postbop quartet of Eddie Green (piano), Ben Tucker or Tyrone Brown (bass) and Lenny McBrowne (drums) on a pair of originals and tunes by Benny Golson, John Coltrane and Bernice Petkere.



Duke’s Big 4
Duke Ellington (Pablo)
January 8th, 1973

Though known for his legendary big band music, pianist and composer Duke Ellington had worked in small ensemble settings as far back as the mid ‘30s and running through the famous-if-inconsistent 1962 *Money Jungle* album with Charles Mingus and Max Roach. Making up the Duke’s Big 4 for this session, recorded in the prolific final full year of his life, are Joe Pass (guitar) Ray Brown (bass) and Louie Bellson (drums). The seven-tune program, succinct at just under 39 minutes, is mostly Ellingtonia except Bellson’s “The Hawk Talks”.



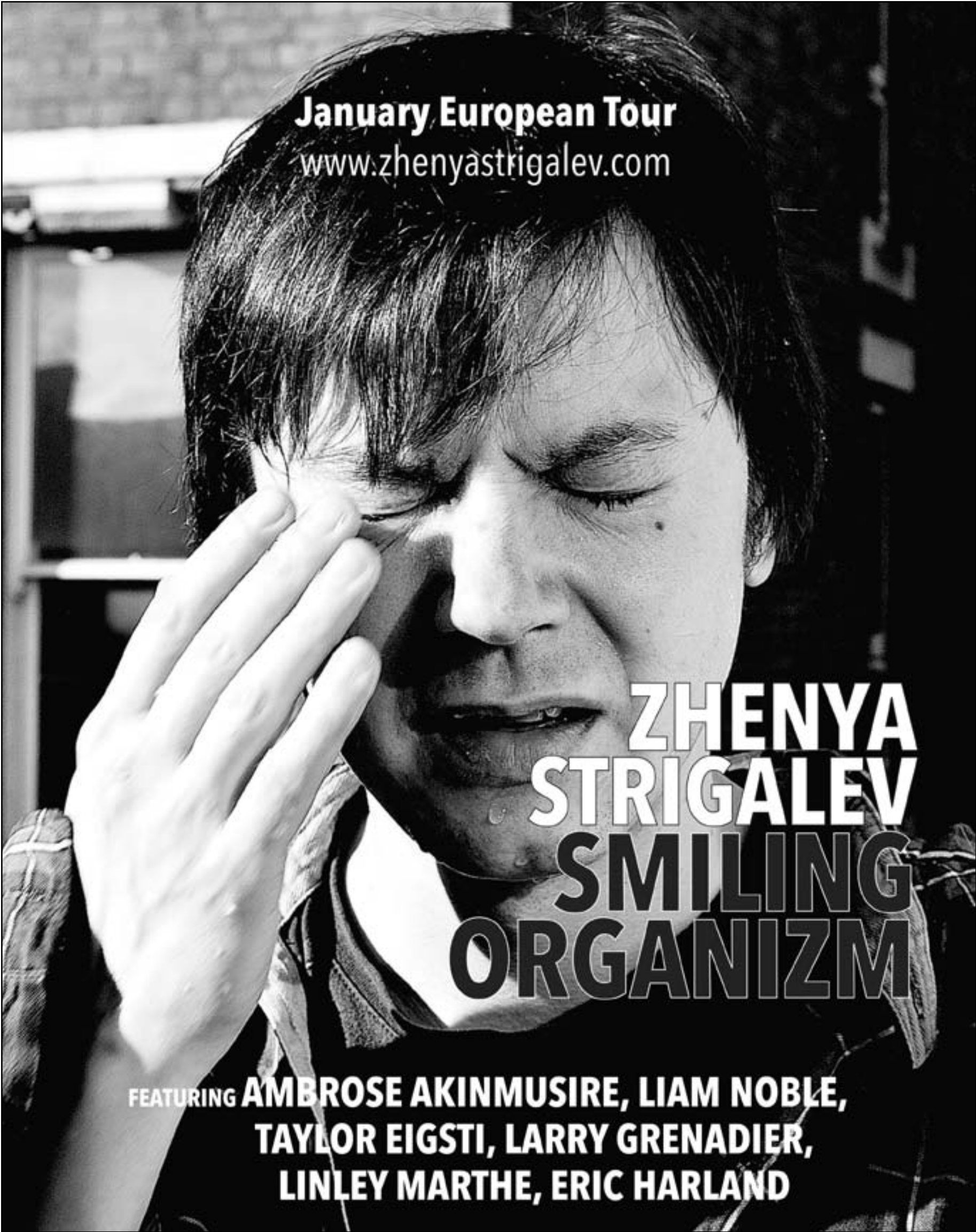
Live at Kassiopeia
Hemphill/Kowald (NoBusiness)
January 8th, 1987

Only the second recorded collaboration between American saxophonist Julius Hemphill and German bassist Peter Kowald, this 2011 release of a live set from a club in the latter’s homebase of Wuppertal predates the single track from June 1990 found on the bassist’s FMP album *Duos America*. Hemphill begins the program with three mid-length solo pieces, followed by a 30+ minute solo exposition from Kowald. Then the two master improvisers came together for three untitled duets, including the 36-minute “Duo II”.



Solo Duo Trio
Joe Pass (Jazzette)
January 8th, 1991

Guitarist Joe Pass began his career slowly before gaining fame for a series of ‘60s albums on Pacific Jazz and then a collaboration in the ‘70s with pianist Oscar Peterson, be it as a duo or in trios or quartets, under Peterson’s name or collaborating with other stars. Pass recorded frequently and regularly under his own name starting in 1962 until his death in 1994. This album is taken from a concert at the B.P. Club in Zagreb, Croatia and features a program of standards with guests Bosko Petrovic (vibraphone) and Damir Dacic (second guitar).

A black and white close-up photograph of a man with dark, slightly messy hair. He has his eyes closed and a pained or emotional expression on his face. His right hand is raised to his forehead, with fingers spread, as if shielding his eyes or holding his head. The background is dark and out of focus, showing some vertical lines that might be part of a building or structure.

January European Tour

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