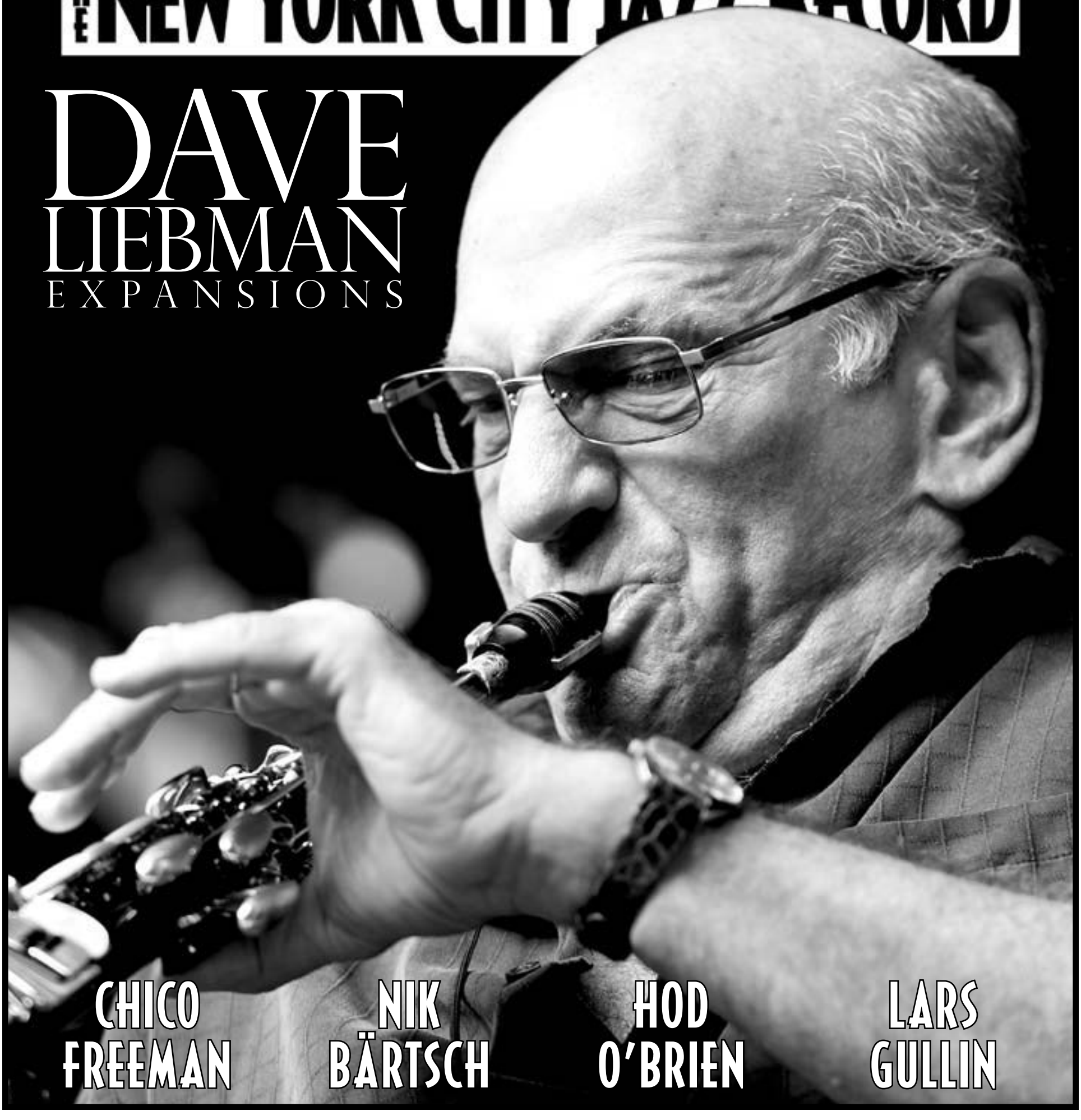
MAY 2016–ISSUE 169 YOUR FREE GUIDE TO THE NYC JAZZ SCENE NYCJAZZRECORD.COM

THE NEW YORK CITY JAZZ RECORD

DAVE LIEBMAN EXPANSIONS



CHICO FREEMAN

NIK BÄRTSCH

HOD O'BRIEN

LARS GULLIN

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THE NEW YORK CITY JAZZ RECORD

MAY 2016—ISSUE 169

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Tracing the history of jazz is putting pins in a map of the world. Certain metropolises are crucial settings for the music's timeline whether as incubators of talent or highly desirable destinations for testing one's mettle.

In our features this month, we have a fascinating cross-section of cities represented: saxophonist Dave Liebman (On The Cover), is a local hero, hailing from Brooklyn, who will be playing three nights at Smoke; saxophonist Chico Freeman (Interview), scion of one the most famous Chicago jazz families, makes a rare trip to NYC for a one-nighter at Dizzy's Club; keyboard player Nik Bärtsch (Artist Feature) comes from a European jazz center in Zürich and celebrates his new ECM album at Rubin Museum; pianist Hod O'Brien (Encore), who will be at Saint Peter's and Jazz at Kitano, was born in Chicago but cut his jazz teeth in New York; and saxophonist Lars Gullin (Lest We Forget) may have been born on the small Swedish island of Gotland but made Stockholm a stop on the world jazz trail.

The world is getting smaller but with globalization come culture clashes, diverging economic interests and the dredging up of old disputes. International leaders should take a page from the jazz book on how to exist peacefully and creatively with all global citizens.

On The Cover: **Dave Liebman (photo by CT Konieczny)**

Corrections: **In the Vinterjazz Festival Report, Maria Faust did not play tenor saxophone, only alto saxophone and clarinet. In last month's On Screen, all the material played by Gunter Hampel's band was improvised. In the Daniel Freedman CD review, "Baby Aya" was sung by Lionel Loueke. In the John Stevens' twofer, the Spontaneous Music Ensemble was co-founded with Trevor Watts. And in the David Fiuczynski review, Yazhi Guo was playing percussion on "Organ Wren".**

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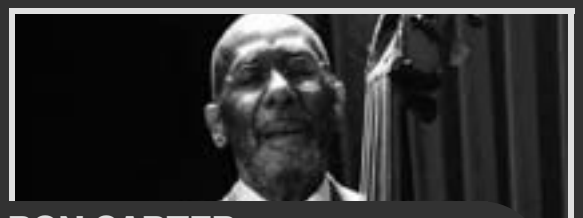
MAY 2016

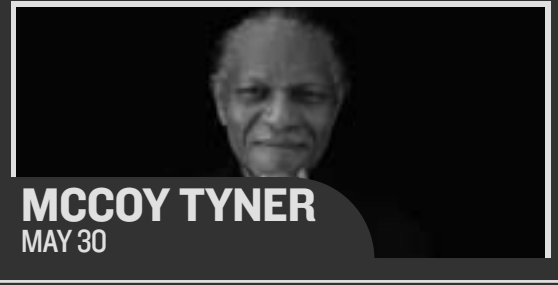


RON CARTER
79TH BIRTHDAY CELEBRATION
MAY 3 - 8

JOSE JAMES
FEAT. SPECIAL GUEST
MAY 5 - 10

KURT ROSENWINKEL
& THE OJM BIG BAND:
"OUR SECRET WORLD"
MAY 17 - 22

SPYRO GYRA
MAY 24 - 29



MCCOY TYNER
MAY 30

SCOFIELD /MEHLDAU /
GIULIANA
MAY 31 - APRIL 5

Blue Note JAZZ FESTIVAL
JUNE 1 - 30, 2016 · NEW YORK

NYU JAZZ ORCHESTRA WITH SPECIAL GUEST TOM SCOTT MAY 2 • MICHAEL OLATUJA & LAGOS PEPPER SOUP - 8PM / JAY RODRIGUEZ RELATIVITY - 10:30PM MAY 9
MARIKA HUGHES - 8PM / TBA - 10:30PM MAY 16 • JJ SANSAVERINO MAY 23

SUNDAY BRUNCH

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KYOKO OYOBE GROUP MAY 15 • SHOKO AMANO W/ NORMAN SIMMONS QUARTET MAY 22 • NOBUKI TAKAMEN TRIO MAY 29

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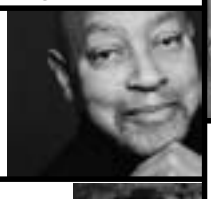
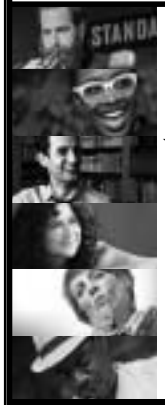
"TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY" [2015] - *NEW YORK MAGAZINE*

SUN MAY 1
BILLY HART QUARTET: A 75TH B'DAY CELEBRATION
MARK TURNER – ETHAN IVERSON – BEN STREET

TUE-SUN MAY 3-8
KENNY BARRON TRIO
KIYOSHI KITIGAWA – JOHNATHAN BLAKE





TUE-SUN MAY 10-15
FRED HERSCH DUO
★INVITATION SERIES 10TH ANNIVERSARY★
FRED HERSCH WITH

TUE MAY 10
AVISHAI COHEN
WED MAY 11
CECILE MCLORIN SALVANT
THU MAY 12
JULIAN LAGE

FRI MAY 13
ANAT COHEN
SAT MAY 14
KATE MCGARRY
SUN MAY 15
YOSVANY TERRY

TUE MAY 17
NOAH PREMINGER QUARTET
JASON PALMER – KIM CASS – IAN FROMAN – PLUS A VERY SPECIAL GUEST

WED MAY 18
DUCHESS
AMY CERVINI – HILARY GARDNER – MELISSA STYLIANOU – MICHAEL CABE – JEFF LEDERER – MATT ARONOFF – JARED SCHONIG

THU-SUN MAY 19-22
THE GIL EVANS PROJECT
DIRECTED BY RYAN TRUESDELL

TUE-WED MAY 24-25
DONNY MCCASLIN GROUP
JASON LINDNER – TIM LEFEBVRE – MARK GIULIANA

THU-SUN MAY 26-29
CYRUS CHESTNUT TRIO
BUSTER WILLIAMS – LENNY WHITE

MON MAY 30★ CLOSED FOR MEMORIAL DAY

TUE MAY 31
MATT WILSON'S BIG HAPPY FAMILY
TERELL STAFFORD – JEFF LEDERER – JOEL FRAHM – ANDREW D'ANGELO – AARON DIEHL – CHRIS LIGHTCAP – PAUL SIKIVIE

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MINGUS ORCHESTRA

MON MAY 9, 16 & 23
MINGUS BIG BAND

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PIANO BY STEINWAY & SONS

The theme at Williamsburg's The Firehouse Space (Apr. 10th) was that of legacy and the teacher-student relationship and featured bands led by former Bennington College Black Music Division faculty and students. That program was instituted by trumpeter Bill Dixon in 1973 as the preeminent course of study in grounded creativity and advanced sonic exploration. Trumpeter **Arthur Brooks**, who taught at Bennington and was part of Dixon's ensembles, convened a quartet not dissimilar to the maestro's Vade Mecum band. Matt Weston occupied the percussion chair, playing kettle drum, bass drum, roto toms and a variety of gongs and metal implements, frequently loud enough to drown out Brooks' chuffs and discursive cries. Brooks' flugelhorn attack, which bored into the canvas' center, was much harder to obscure and carried over Weston's ear-bending scrapes and the rumble of bassists Jeremy Harlos and Anthony Santor. The second set consisted of drummer **Ehran Elisha**'s EYETone, comprised of longtime violinist Sam Bardfeld, bassist Sean Conly, trumpeter Thomas Heberer and Rick Parker on trombone and electronics performing a three-part suite. Elisha studied with Dixon and drummer Milford Graves and brings a historically-rooted approach to the kit: dryly voluminous and swinging, with shades of Ed Blackwell, Billy Higgins and Andrew Cyrille massing underneath an elegantly orchestrated ensemble vaulting from electro-acoustic rumble to crisp, teetering postbop. ***—Clifford Allen***

Lee Konitz, the iconic 'Cool School' alto saxophonist, and **Dan Tepfer**, a French-American pianist who is more than 50 years Konitz' junior, hit it off, musically speaking, almost a decade ago, finding common ground in each other's traditionally rooted yet open-minded approaches. A recent two-night duo gig at The Jazz Gallery proved their creative chemistry is still intact. After the snowy-haired Konitz had carefully scaled the sharply sloping stage, cracking jokes as he eased into a chair, the Saturday night (Apr. 9th) early set commenced with an initially unrecognizable version of "Stella by Starlight", Konitz spinning out fresh, singable melodies over the well-worn chord changes, his cheeks puffing out like kidney-shaped bellows with each new phrase. After taking a brief stab at "Straighten Up and Fly Right" (an audience request), Konitz composed lines over "The Nearness of You" so cohesive they sounded like new songs, ending with scat vocals. Taking another request, "Over the Rainbow", he scatted the song in his inimitable style. Tepfer joined him for a sung duet over "Solar", the pianist showing remarkable ingenuity in his soloing and accompaniment, even whistling at one point. The set closed with "Body and Soul", featuring more of Konitz' gruff vocals and a brief alto solo while Tepfer took increasing risks with the rhythm, followed by "Thingin'", a Konitz line written to "All The Things You Are" chords, which contained some imaginative, mesmerizing moments. ***—Tom Greenland***

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Arthur Brooks @ The Firehouse Space

ALAN NAHIGIAN

Lee Konitz @ The Jazz Gallery

While the arts world was celebrating inductees into the NEA Jazz Masters pantheon in Washington, there was another ceremony going on in Flatbush, Brooklyn at Delroy's, home of the 65Fen improvised music series (Apr. 4th). Chicago clarinetist **James Falzone**—whose body of work engages contemporary and early music, improvisation, jazz and non-Western musics—presented an incantatory solo recital. Seated next to a table with singing bowls and brass rattles and with a shruti box (pump organ) at his feet, Falzone stitched a path of gurgling flutters with circular breath and occasional shrill breaks, working a motivic clamber patterning itself in warm minimalism. Following a more pronounced droning section and wrapped in clouds of incense that pervaded the room, a quick bowl strike heralded an explosion of overblown peals and impasto squall, sharp upward tilts that broke meditation before winding down into a wide warble reminiscent of Arabic and Macedonian reed music. For the fourth movement, Josh Sinton joined on contrabass clarinet; a jaunty player with incredible facility and harmonic reserves, his low vibrations offered a curious foil to Falzone's straight-horn play. **HOT DATE** followed with a set of live-improvised electronic music, Shayna Dulberger trading her customary bass for a four track, cassettes and pitch-shifters and Chris Welcome utilizing a modular synthesizer made from Little Bit circuitry. Their mélange of loops, analog samples, fuzz and glitches was fascinating and well orchestrated. ***(CA)***

The Art Ensemble of Chicago (AEC) was known for its prolific use of "little instruments"—various noisemakers and found instruments defining its percussive soundspaces. So, predictably, there was a sizeable collection of bicycle and Ooga horns, Chinese gongs, rain sticks, bell trees, shell rattles, slide whistles, sleigh bells, bird calls, bullroarers and the like (in addition to instruments more germane to jazz) piled around the stage area when trumpeter **Frank London** brought multi-instrumentalist Peter Apfelbaum, reedplayer Doug Wieselman, tuba player Marcus Rojas, bassist Hilliard Greene and drummer Newman Taylor Baker to The Stone (Apr. 6th) for an AEC tribute. Each musician wore his percussionist hat for the most of the two sets, which were loosely constructed from the skeletal frames of London's tunes (plus a cover of Lester Bowie's "Zero"), each serving as a takeoff point for extended improvisational flights. The first set revealed its overall arc—after much group interplay, frequent sidetrackings, a dirge-like chorale, even some oompah swing—with a reprise of the opening theme. The second set, played to a slightly larger house (small but mighty for a midweek gig), began with a sustained pedal-tone, trumpet growling, tuba whispering, accompanied by diverse squeakings and whistlings, sounding at times like a runaway circus train headed down a steep declivity. "Body Slam", featuring Wieselman's stork-toned bass clarinet, preceded the finale, a gentle sprawling hymn. ***(TG)***

Reedplayer Ken Vandermark is always trying to find that perfect mixture of head and heart. His best work, in bands like his Vandermark 5 and the three-horn Sonore, leans more towards the visceral, where he can indulge his bar-walking foghorn side; as Homer Simpson said to Marge at the Springfield Chili Cook-Off, "less artsy, more fartsy". Of his 15 current bands (to go with 33 inactive and 4 on hiatus), **Made to Break** best expresses Vandermark's earthiest aspects. Some of that comes through Tim Daisy, drummer for later V5 iterations, who is not allergic to steady, almost back-beat-like rhythms. But the real pulse comes via one of Vandermark's newer charges: Dutch electric bassist Jasper Stadhouders, notorious as one-third of Cactus Truck. The band, completed by Austrian laptop manipulator Christof Kurzmann, began the American leg of its tour in the indie confines of Williamsburg's Union Pool (Apr. 3rd). A nearly 30-minute medley of unnamed, soon-to-be-recorded songs opened the first set, Stadhouders firming things up and Kurzmann pulling them apart, the former sometimes evoking spacey Roger Waters, the latter bagpipes under water, Vandermark strutting between baritone, tenor and clarinet. The 17-minute closing piece, from 2014's *Before the Code*, had flashes of doom-metal. The penultimate piece, also from *Before the Code*, was the highlight, vaguely Latin-ish, with a martial beat, calliope electronics and Vandermark channeling late '60s Gato Barbieri, who had died the day before. ***—Andrey Henkin***

New Orleanais trumpeter **Nicholas Payton** served up a tasty gumbo blending old and new music in the debut performance of his band Nouveau Standards at Le Poisson Rouge (Apr. 5th). The quintet—comprised of the multifaceted rhythm section of pianist Kevin Hays, bassist Vicente Archer, drummer Joe Dyson and percussionist Daniel Sadownick—got things started with a pair of Payton originals, "Séance" and "Fela", from the leader's 2003 *Sonic Trance* (Warner Bros.). Beginning with a solo trumpet prelude underpinned by ethereal Fender Rhodes textures, the medley steadily swelled in intensity, escalating into a funky post-*Bitches Brew* Miles-ian groove over which the trumpeter blew bell-toned melodic lines and quoted hometown classic "Iko Iko" and Sonny Rollins' "East Broadway Rundown". The mood mellowed with Payton's hushed vocal reading of "How Deep Is The Ocean", then shifted gears with a percussion interlude giving way to Hays' electrifying "Go Round" and Payton's Latin-grooving "El Guajito". The band swung straightahead on Benny Golson's "Stablemates" and then recalled soulful '70s Afrocentric jazz with Payton's "Kamafi". The leader switched between trumpet and vocals on the classic "When I Fall In Love" and original "I Wanna Stay In New Orleans", the former rendered with a gospel touch, the latter over a second line rhythm that had the audience clapping in time. An encore, Payton's dreamy "The Backward Step", closed the show nicely. ***—Russ Musto***

PETER GANNUSHKIN/DOWNTOWNMUSIC.NET

Ken Vandermark @ Union Pool

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Nicholas Payton @ Le Poisson Rouge

During his first go-around with Blue Note Records (a handful of albums between 1968-70), **Dr. Lonnie Smith** eschewed the traditional organ trio format in lieu of bigger bands, preferring a wider palette than just guitar and drums. So, though he has made trio records among his 20+ albums as a leader, it makes sense that, returning to the Blue Note fold after 45 years, *Evolution* would again feature a larger ensemble. He went even bigger for the album's CD release event at Brooklyn Bowl (Apr. 6th), at one point having seven people on stage. The key to Smith's unique percolating approach was the dual drumming of Allison Miller (not on *Evolution* but on 2005's *Jungle Soul*) and Joe Dyson (paired on *Evolution* with Johnathan Blake). Like Mickey Hart and Bill Kreutzmann or Jai Johanny Johanson and Butch Trucks, timekeeping and percussive decoration could be passed between drummers, adding textural color. This was especially apparent in the middle of the long set during the sequence including Paul Simon's "50 Ways to Leave Your Lover", both in the verse groove and faster chorus; a barnstorming version of Monk's "Straight No Chaser", which began with a Keyon Harrold trumpet solo and also featured a grooving reggae section; and the tribal drone of "African Suite", a spot for John Ellis' flute and the wordless vocals of guest Alicia Olatuja. Throughout the performance, Smith showed a propensity to begin his solos at the lowest simmer just so he could then bring them to a rolling boil. ***(AH)***

Following decades as one of the most sought after sidemen of the '60s hardbop era, pianist **Harold Mabern** has emerged as an important bandleader in his own right, advancing mainstream jazz into the 21st Century. Settled into his annual week-long residency at the Village Vanguard, the recently minted octogenarian and Memphis native proved that age has in no way diminished his virtuosic technique or soulful instincts. Opening his Friday night (Apr. 8th) second set with an unaccompanied introduction to "Edward Lee", his signature piece dedicated to longtime friend and bandleader Lee Morgan, Mabern demonstrated the characteristic harmonic insight that places him in the pantheon of great jazz pianists. Joined by bassist John Webber and drummer Joe Farnsworth, Mabern pounded out powerful left-hand chords, propelling the bluesy melody with a steady rhythmic intensity, climaxing in a series of eight-bar piano-drum exchanges. A rendition of the Americana classic "Home On The Range" was peppered with popular music quotes, from "I've Grown Accustomed To Her Face" to "Holiday For Strings" and "I'm An Old Cowhand". Fellow pianist McCoy Tyner's "Inner Glimpse" featured exciting malleted drumming while Clifford Brown's "Daahoud" showcased lyrical bass work. The show closed with arrangements of a pair of R&B classics, Earth, Wind and Fire's "Fantasy" and Steely Dan's "Do It Again", followed by a solo encore of Bobby Timmons' "Dat Dere". ***(RM)***

WHAT'S NEWS

Henry Threadgill's *In for a Penny, In for a Pound* (Pi Recordings) was awarded a 2016 Pulitzer Prize. For more information, visit pulitzer.org.

President Barack Obama and First Lady Michelle Obama hosted a All-Star Global Concert at The White House in Washington, D.C. (a 2016 Global Host City) Apr. 30th in honor of **International Jazz Day** with performances from Joey Alexander, Terence Blanchard, Kris Bowers, Dee Dee Bridgewater, Till Brönner, Terri Lyne Carrington, Chick Corea, Jamie Cullum, Kurt Elling, Aretha Franklin, Robert Glasper, Buddy Guy, Herbie Hancock, Dave Holland, Zakir Hussain, Al Jarreau, Diana Krall, Lionel Loueke, Hugh Masekela, Christian McBride, John McLaughlin, Pat Metheny, Marcus Miller, James Morrison, Danilo Pérez, Rebirth Brass Band, Dianne Reeves, Lee Ritenour, David Sánchez, Wayne Shorter, Esperanza Spalding, Sting, Trombone Shorty, Chucho Valdés, Bobby Watson and Ben Williams. The concert was televised on ABC.

Guernsey's Auction House will be presenting ***Forever Ellington***, an auction of nearly 250 personal items from the legendary composer and bandleader, including manuscripts, clothing, paintings and Ellington's personal white baby grand piano. The auction will take place May 18th at the National Jazz Museum in Harlem. For more information, visit guernseys.com/v2/duke_ellington.html.

The 24th **International Duke Ellington Study Group Conference** schedule has been announced. The conference will take place May 19th-22nd at various locations throughout the city and includes panel discussions, film screenings, presentations and performances. For complete details and to register for the conference, visit decfa.org/24th-international-duke-ellington-study-group-conference.

The 21st **Essentially Ellington** High School Jazz Band Competition and Festival will take place May 5th-7th at Jazz at Lincoln Center's Rose Theater, judged by Jeff Hamilton, Lauren Sevian and Wynton Marsalis. The finalists are Beloit Memorial High School (Beloit, WI); Byron Center High School (Byron Center, MI); Crescent Super Band (American Fork, UT); Foxboro High School (Foxboro, MA); Garfield High School (Seattle, WA); Jazz House Kids (Montclair, NJ); Lexington High School (Lexington, MA); Mount Si High School (Snoqualmie, WA); New World School of the Arts (Miami, FL); Roosevelt High School (Seattle, WA); San Diego School of Creative and Performing Arts (San Diego, CA); Sun Prairie High School (Sun Prairie, WI); Triangle Youth Jazz Ensemble (Raleigh, NC); Tucson Jazz Institute (Tucson, AZ); and University High School (Orange City, FL). For more information, visit jazz.org/ee.

The Jazz Journalists Association has announced its **2016 Jazz Heroes**, who will be honored at the annual JJA Awards. 23 communities were chosen, with the local representative being Rio Sakairi of The Jazz Gallery. For more information, visit jjajazzawards.org/2016/04/2016-jja-jazz-heroes-announced.html

As part of the annual **Alternative Guitar Summit**, taking place May 9th at National Sawdust and May 11th at Drom, master classes with such artists as Elliott Sharp, David Torn and Wolfgang Muthspiel will be offered at The New School May 10th and 13th. For more information, visit alternativeguitarsummit.com.

The jazz-inspired 1951 soundtrack from *A Streetcar Named Desire* by Alex North, Julie London's 1955 version of "Cry Me A River" and John Coltrane's 1964 masterpiece *A Love Supreme* (Impulse!) have been added to the **Library of Congress National Recording Registry**. For more information, visit loc.gov.

Blue Note Records has become a curator on Apple Music, creating playlists based on 77 years of the label's catalogue, the first jazz imprint to be asked to do so. Additionally, five vinyl reissues will be released May 6th as part of a continuing series. The latest titles are Big John Patton *Let 'Em Roll*, Blue Mitchell *The Thing To Do*, Ike Quebec *Blue And Sentimental*, Sam Rivers *Fuchsia Swing Song* and Sheila Jordan *Portrait of Sheila*. For more information, visit bluenote.com.

Adam Kahan's ***The Case of the Three Sided Dream***, a documentary of blind reedplayer Rahsaan Roland Kirk, which received its premiere at the 2014 South by Southwest film festival, will be available to stream and download on Vimeo On Demand May 1st, available on iTunes May 31st and on DVD this fall. For more information, visit rahsaanfilm.com.

Litchfield Jazz Camp, taking place Jul. 10th-Aug. 5th at the Canterbury School in New Milford, CT, is now accepting registrations. For more information and to register, visit litchfieldjazzcamp.com.

Photographer **John Rogers**, a contributor to these pages for over a decade, as well as to NPR Music, ECM Records, *DownBeat*, and *Jazz Times*, will have his work shown in an exhibition at The Jazz Gallery May 24th-Jul. 24th. The opening night will feature a performance by Jason Moran and Tyshawn Sorey. For more information, visit jazzgallery.nyc.

smallsLive, the house label for the West Village club, has initiated the smallsLIVE Revenue Share Project, whereby subscribers to the club's live archive of concerts (both audio and video) going back to 2007, will be directly supporting the musicians via a shared pool split between the musicians' fees and the club and label's operating expenses. For more information, visit smallslive.com/revenue-share.

Noel Muir, a contractor who was convicted of stealing nearly half-a-million dollars from pianist **Cecil Taylor**, was sentenced to one to three years in prison. To date Muir has returned $200,000 to Taylor.

Submit news to info@nycjazzrecord.com

ZBIGNIEW LEWANDOWSKI

CHICO FREEMAN

BY TERRELL HOLMES

Sometimes going into the family business can be daunting or burdensome but in the case of Earl Lavon "Chico" Freeman, Jr. the prospect was a welcome opportunity and challenge he embraced. Freeman, a talented first-call reedplayer, composer and producer, has made his mark in various musical categories including pop, R&B and jazz. A scion of the Freeman jazz family, his father was the venerable tenor saxophonist Von. His uncles, drummer Eldridge "Bruz" (1921-2006) and guitarist George, are also noted jazz players. His first release as a leader was Morning Prayer *(Whynot-Trio, 1976) and in the 40 years since Freeman has appeared on many critically acclaimed recordings as a sideman with many of the giants in jazz and leading bands of all configurations. He's still going strong, having released a pair of new albums this year. Freeman took time out while touring in Switzerland to discuss his life and music.*

The New York City Jazz Record: Talk a little bit about the last two albums that you released, the duo album *The Arrival* with bassist Heiri Känzig and the 4-tet album *Spoken Into Existence* with Känzig, pianist Antonio Faraò and drummer Michael Baker.

Chico Freeman: I actually had a gig at a very famous club in Lausanne, Switzerland called Chorus and I was looking for a bass player and everywhere I looked, every bass player I reached out to was not available. They were either working or they just weren't available. Finally, I asked someone to recommend a bass player in Switzerland and Heiri's name came up as one of the very best. So I YouTubed him and Googled him and there were some videos of him. So I listened to him play and I thought, "Wow!" I called him up and he was available. But the problem was he had no time to rehearse and I wanted to play all of this original music. So I sent him some music and we all met at the soundcheck the night of the concert and we just ran through a couple of short things. And we played the concert and it was magical. Heiri just played great and he was adventurous and we sort of moved into the duo thing. It happened organically. That was [how Heiri and I made that] connection to later do the duo. Actually the quartet was recorded before the duo and throughout all of our gigs he and I began to hook up more and more and more. It was an outgrowth.

TNYCJR: You've played with some of the greatest musicians on this planet and leaders in their own right. Did you have that confidence to lead people like that right away or did it take time to build?

CF: I always had the confidence to lead bands. I did that when I first got to New York. When I first got to New York I started out playing as a sideman with [bassist] Cecil McBee's band. Then I joined Sun Ra and [multi-instrumentalist] Sam Rivers and [pianist] Don Pullen. But I was still leading my own small groups. I was in the New Morning in Paris and there was a superstar band there, an allstar band: Sun Ra on piano, Ron Carter on bass, Philly Joe Jones on drums, Freddie Hubbard on trumpet and Archie Shepp on saxophone. But the thing was, the music wasn't really happening because they all wanted to go in different directions. I asked who put this band together and it was the promoters that had done it. They needed name value but they didn't make those decisions based on musical things in common. I told my agent that I wanted to put together a band of allstars that would play together and where the music was important. So I put together the first incarnation of The Leaders and it was Don Pullen on piano, Cecil McBee on bass, Don Moye on drums, Don Cherry on trumpet, saxophonist Arthur Blythe and myself. And we toured for a year and it worked out really well.

TNYCJR: Did your father or uncles give you any advice on your way to becoming the musician that you are now?

CF: When I was learning to play saxophone I was home practicing. And I was *practicing*, you know. My father, he practiced all the time when I was growing up. Anyway, I'm practicing and I'm thinking I'm doing a good thing because he practiced all the time and I'm practicing. And then he comes up to me and when I'm taking a breath and just as I opened my mouth he pulled the horn out of my mouth and said, "There's a time to play and then there's a time to listen." So that was one of the first pieces of advice that he gave me. At first I was a little pissed off at him. I really thought I was doing something good. But clearly I wasn't practicing what I needed to practice and that's what his point was. So that was one of the earliest pieces of advice that he gave me.

TNYCJR: You went to Northwestern University on a mathematics scholarship. Is there any kind of a symmetry between mathematics and music that makes them compatible in a way?

CF: Absolutely. Music, in and of itself, the language of music, speaks in mathematical terms. If you read music you're talking about 4/4 time, you deal with fractions all the time, 4/4 time, 6/8, all these different divisions. The notes are divided into 12 tones and you can apply a lot of mathematical formulas and things to it. I used to write compositions starting with mathematical formulas and then applying notes to those things. So, yes, mathematics is a language that is very highly compatible with music and vice-versa.

TNYCJR: You're a reedplayer and concentrate primarily on tenor and soprano saxophones and bass clarinet. Who were some of your biggest influences on those instruments?

CF: On the tenor saxophone, John Coltrane and my father and Dexter Gordon and then Lester Young. After them I like Stanley Turrentine and Gene Ammons and Joe Henderson. But the first four are the strongest for me. As far as bass clarinet goes it's Eric Dolphy. And for soprano saxophone it would have to be Coltrane.

TNYCJR: Chicago is a center of so many styles of music and you've played all of them. How did you develop in that proving ground?

CF: First of all, Chicago was the home of the urban blues, so I had to learn to play the blues. And then the whole R&B thing is strong there. And you look at the

(CONTINUED ON PAGE 46)

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NIK BÄRTSCH

BY ANDREY HENKIN

Pianist Nik Bärtsch, dressed most often in loose-fitting all black, head shaved, thin soul patch against pale white skin, looks like he traveled back to our century from the future. This persona is emphasized when he is on stage, enveloped in darkness broken only by the sparsest of lighting, typically in apocalyptic colors that obscure rather than illuminate Bärtsch and his fellow performers.

The music he creates completes the impression: cyclical, rhythmic, moving with the precision of factory machinery and flow of a forest stream. It is marked by the low-end rumination of bass clarinetist Sha and electric bassist Björn Meyer percolating above the twin drumming of Kaspar Rast and Andi Pupato. This is Bärtsch's Ronin, named for the masterless samurai of feudal Japan, playing what he calls "zenfunk" and describes as "a distillate of meditative flow and rhythmic energy created by an 'egoless' band organism. The attitude to play this music is comparable with meditation techniques: you need to be relaxed and focused at the same time to reach a natural and extended presence and effortlessness."

Bärtsch, born in Zürich, unofficial capital of German-speaking Switzerland, has been walking the tightrope of relaxed focus since the turn of the millennium (coinciding roughly with his study of the Japanese martial arts style Aikido) via two main projects: the aforementioned Ronin and Mobile. The latter will occasion a rare trip to New York this month in celebration of *Continuum*, the band's fourth album and Bärtsch's fifth release for ECM Records (and first with Mobile). Mobile was initially a quartet with Rast, percussionist Mats Eser and reedplayer Don Li, the latter then replaced by Sha; for *Continuum*, Nicolas Stocker spells Eser and a string quartet is added for three of eight "modules", the term Bärtsch uses for his compositions. He expounds upon the concept as such: "A module is a composed and combinable musical molecule. It functions like [author] Arthur Koestler's holon. The holon is an entity, which exists simultaneously autonomously and in relation to a larger whole. The module can consist of a simple two-bar pattern or envelop several smaller modular elements: a system of interlocking patterns or within rhythmic and/or harmonic layerings, which result in multi-measure cycles. Modules can also be layered and combined with one another. They can be often varied in instrumentation and form. Forms are established by repetition, the layering of contrasting meters and 'rotational' cycles—or also through the more liberal use of the patterns and modular components... Modules can then be seen as through-composed musical building blocks, enlivened by the realization and interpretation of the live ensemble in that moment."

With such a heady way of approaching music, the stability of Bärtsch's partners is both a necessity and a testament to his charisma as a leader, even within what can seem ostensibly to be a non-hierarchical environment. "Our way of working with the need to explore freedom in respected musical form and structures is an attitude. It is a way of understanding and developing a musical language. This leads to the development of a musical dialect and even slang with all its beautiful blossoms like irony, ambiguousness and 'community-driven' communication forms. To change relationships with my musical partners too often would not nourish these preferred processes." Bärtsch himself is an unusual practitioner in that he functions more as a percussionist than a melodic instrument. This would seem to place Sha in that role but Bärtsch counters that theory by saying, "I like low instrumental colors in the piano and bass clarinet, which can be mixed together with drums and bass as a 'rhythm section chamber orchestra'. Sha has a special technique with slapping, breathing and coloring some notes that allows us to work with the bass clarinet as percussion instrument, bass shadow and instrumentation color at the same time."

Mobile, with its overlapping personnel to Ronin and same composing strategy, is a parallel road by which Bärtsch tries to arrive at the same goal. Adding 'classical' instruments for *Continuum* is hardly a *Bird with Strings* strategy. "Mobile is an acoustic band," Bärtsch explains. "My experience with classical music and this group's work led to several experiences with collaborations in chamber music settings. Very often we could not reach the same level of interplay, phrasing and intensity...so my idea was to experiment more with a chamber music-sized group consisting of really dedicated and long-term interested musicians... I am really obsessed by the idea of finding ways of working with beats, drumset and percussion in 'classical' modern music. Mobile Extended is now a slowly developing vehicle for this and strings are in this context very useful instruments, not only as sound but also as color for instrumentation shadows and various ways of uniting voices, patterns and rhythms. It is, for example, very interesting how snare brushes can mix with a certain way of using the bow or how a cello sounds in combination with the contrabass clarinet. I try to find new sounds through instrumentation."

Bärtsch's iconoclasm and strong leadership skills, which he enumerates as "organization, financing, communication, writing, composing, band leading, aesthetic clearness, risk taking but also balancing out all of that", make his lengthy relationship with ECM, which stands for Editions of Contemporary Music, a perfect fit. "[Producer] Manfred Eicher and ECM have a long history of being interested in music that is created out of the tension between composition, improvisation and interpretation," Bärtsch says. "In the variety of ECM's records and artists we can see that the results of this field of tension are very wide and individual. I understand that out of my background. I was never interested in 'styles' or 'genres' but more in musical strategies, contexts and codes. In Manfred Eicher I found a person who has an enormous wisdom and know-how in this field." ❖

For more information, visit nikbaertsch.com. Bärtsch's Mobile is at Rubin Museum May 6th. See Calendar.

Recommended Listening:

- Nik Bärtsch's Mobile—*Ritual Groove Music* (Tonus-Ronin Rhythm, 2000)
- Nik Bärtsch—*Hishiryo (Piano Solo)* (Tonus-Ronin Rhythm, 2002)
- Nik Bärtsch—*Holon* (ECM, 2007)
- Nik Bärtsch's Ronin—*Live* (ECM, 2009-11)
- Nik Bärtsch—*Llyrìa* (ECM, 2010)
- Nik Bärtsch's Mobile—*Continuum* (ECM, 2015)

DAVE LIEBMAN
EXPANSIONS
BY KEN DRYDEN

WOLFGANG GONAUS

Dave Liebman's voluminous discography is notable for its diversity and originality. Overcoming polio as a child, the Brooklyn native studied classical piano, clarinet and saxophone in his early years, then opted to earn a degree in history from NYU, believing it was more important to remain in New York than venture elsewhere for jazz education.

Liebman's formal jazz studies began with pianist Lennie Tristano, though the teenage saxophonist wasn't prepared for his demanding teacher. "I didn't know who Lennie was or his reputation as a major innovator and figure in jazz. He just scared the shit out of me, because he was an off-putting guy, definitely not warm or friendly. You took a ten- to fifteen-minute lesson, if that. I dutifully did what he wanted, which was to sing along to Lester Young solos with Count Basie, then Frank Sinatra, the whole *Come Fly With Me* record. He had me playing melodies with the metronome, then improvising off the melody without knowing the chord changes. It was a ten-year regimen, so I only saw the shadow of it in the one year. The one thing I did get from him was there is a way to learn this music, it's not just in the air, there's some organized thinking."

Drummer Pete La Roca Sims helped launch Liebman's career. "I auditioned for him and played about eight bars of 'Softly, as in a Morning Sunrise' along with Chick Corea and Steve Swallow, both of whom I knew at that time. He said, 'Okay, let's rehearse.' I was with him for most of 1969. Through him I met everybody because it was often a different piano and bass player. We were playing for literally five dollars a night at a club called La Boheme for several months, pretty much every night, and Pete was making a go of it. He was driving a taxi but wanted to be a bandleader."

Then Liebman joined drummer Elvin Jones' band. "I probably sat at Elvin's feet over a dozen times with Coltrane during the '60s as a listener in clubs and then there I was on the bandstand with him, a gigantic experience. All this leads to being with Miles Davis after Elvin. I was among the last to get the hands-on mentor-mentee situation with Pete into Elvin then Miles. It was a four- or five-year period and that was undergraduate, graduate and doctoral degree all at once. It was an amazing experience. I was making a living playing with Elvin and Miles, playing jazz with two of the most famous guys of all, among the most acknowledged masters of all time. So it could not have been better. I still thank whoever the force is for somehow landing me at the right time in the right place, because these things have a lot to do with timing. Yes, you have the skills, but if you're not the guy that's at that audition, you don't get it."

Another early mentor was Joe Allard, whose teachings continue to inspire the saxophonist: "Joe was ecumenical and the guru of the saxophone. He made it clear that playing the saxophone was a natural evolution of speaking and singing. It's the voice that is involved so don't get uptight and nervous about it; don't do anything to destroy your sound. It was about what not to do rather than what to do. He was very Zen in a way; he didn't talk details but demonstrated. He would bring out *Gray's Anatomy*, the classic medical book, and turn to the part where your throat was, the breathing apparatus, your lungs, etc. I didn't know what he was talking about at the beginning but I stuck with him. Ten years later, I got the point. I felt like it was an osmosis process with Joe that over the years I understood more. We stayed in touch and I wrote the book that's considered a classic on saxophone playing now [*Developing a Personal Saxophone Sound*], as far as how the body goes... He was a very beautiful dude and understood that basic principles of sound production on the horn are what they are, outside of style. After that, it was your business what you did with it."

Liebman names four musicians who influenced his approach to tenor. "Coltrane is number one and then Sonny Rollins, followed by Joe Henderson and Wayne Shorter. They represented the way I wanted to play tenor. I studied a year with Charles Lloyd and he influenced me a lot in my playing. Not so much from teaching, just from being around him, hearing him play gigs so much." Liebman believes that he has developed a more personalized sound on soprano. "I didn't really follow or copy anybody on soprano since at that time I always considered tenor to be my main instrument. My going to soprano only for 15 years [1980-95] was a matter of making priorities in trying to become a master of something rather than just a dilettante, someone who played good tenor, soprano and flute. So I dropped the others and centered on the one for that period." Liebman's choice of soprano was logical. "First, it felt more natural than the tenor from a physical standpoint. There weren't that many soprano players in 1980; the tenor had the whole history of jazz still alive and active, plus all the new guys. I felt that there would be more room to have an individual voice on soprano. Going back to the tenor in the mid '90s was okay because by then I had made my relationship with the soprano solid. I would say that soprano has been my main guy and when I play tenor now, it's all mixed up and I can hear what I learned from whom. I can stop a tape and tell you where I got that from. I can almost even tell you the recording. But on soprano, except for the obvious influence of Coltrane, Wayne and, to a lesser degree, Steve Lacy, I really don't hear so many influences on soprano."

Liebman is always at work preparing for multiple recording projects. He explained, "I am excited about a recording I am leading with [bassist] Dave Holland, [drummer] Jack DeJohnette and [pianist] Kenny Werner. In my book, I talk a lot about the loft situation in the late '60s and the early '70s: the way we were living; the way we played; the organization I founded, Free Life Communication, etc. Dave Holland lived underneath me in a loft building in Manhattan. I met him in London in 1967 before Miles hired him. When he came to New York to join Miles, he moved in on the floor below, to be followed shortly after by Chick Corea on the first floor. There was a lot of music coming out of that building and most of it was free jazz, the model being Coltrane's *Ascension*. We would have a bunch of horns playing together, pretty chaotically with a lot of energy. I have tapes from that period. It was an era that is essentially forgotten in jazz history. It was not commercial music and it certainly had nothing to do with fusion. Free jazz was chaotic and difficult to listen to—for musicians only. But it was a period of our development when we would get together with the people I'm mentioning: Bob Moses, Lenny White, Carl Schroeder, Mike and Randy Brecker, Richie Beirach. We would not say a word and just start playing for hours on end. My loft was one of the centers of that activity. I want to remember that period before it's too late. That's one aspect of why I want Dave and Jack together on this record."

On the opposite end of the spectrum, age-wise, is Liebman's newish group Expansions, featuring three players decades his junior in pianist Bobby Avey, saxophonist Matt Vashlishan and drummer Alex Ritz, and with whom he will be making his Smoke debut this month. "Bobby Avey and the alto player, Matt Vashlishan, they're the same age and they live here where I live, in the Poconos, Stroudsburg, that's where they were brought up. As teenagers, they were around the scene and there's a scene here: the Deer Head Inn, [the late] Phil Woods, Bob Dorough at 92 years old. First of all, there was a scene because it's a hotel area. Much like the Catskills for the Jewish people, this is called the Italian Catskills. This was a big hotel area, so a lot of musicians came here to work. The Deer Head Inn, which is the oldest active club in America, was a center place to hang and talk. There's a lot of history in that place and it's ten minutes from my house. There's a high school program, a college program, there's the C.O.T.A. Festival every September that Phil started forty years ago. These guys are the beneficiaries of an environment where I lived. They would take lessons, they'd be at the jam sessions, so I'm part of the mentoring of these particular people and a few others who are making a living in New York now. And my wife teaches ear training and she taught them and Phil Woods gave them a lesson. They'd sit in with my band. So those two guys, Matt and Bobby, I'm a mentor to them, even if I didn't have them in my bands, so it's really full circle that I hired them to be a part of this group and they're both spectacular musicians." ❖

For more information, visit daveliebman.com. Liebman's Expansions is at Smoke May 20th-22nd and he plays duo with Adam Rudolph at The Stone May 26th. See Calendar.

Recommended Listening:

- Elvin Jones—*Live at The Lighthouse, Vol. 1 & 2* (Blue Note, 1972)
- Quest—*Searching For The New Sound of Be-Bop: Quest II/Double Edge/Quest III* (Storyville, 1985-87)
- Wayne Shorter/Eddie Gomez/Jack DeJohnette/Dave Liebman/Richie Beirach—*Tribute to John Coltrane – Live Under the Sky* (Columbia, 1987)
- Dave Liebman—*The Tree* (Soul Note, 1990)
- Saxophone Summit—*Gathering of Spirits* (Telarc, 2004)
- Expansions: The Dave Liebman Group—*Samsara* (Whaling City Sound, 2013)

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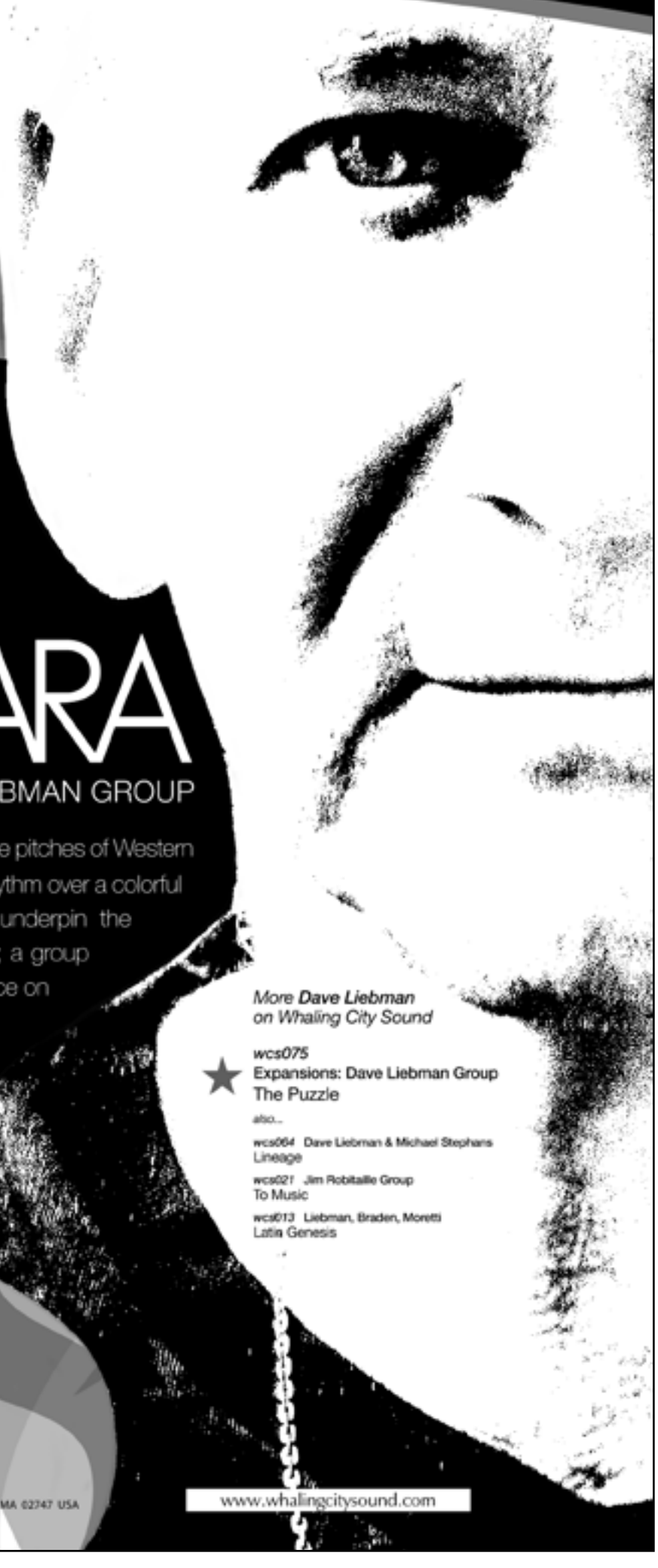

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ENCORE

RONALD WEINSTOCK

HOD O'BRIEN

BY THOMAS CONRAD

Hod O'Brien has led an interesting life. He has been a statistical analyst, early computer programmer, newspaper delivery person, jazz club owner, author, college teacher and marathon runner. For the past 60 years, he has also been one of the world's best bebop piano players. O'Brien is more cult figure than star. His fan base is worldwide and devoted but small. Many jazz pianists regard him as a primary source. A great place to discover him is *Live at Blues Alley*, his trilogy on the Reservoir label. O'Brien plays a pure, undiluted, classical form of bop. The third volume contains a five-song Tadd Dameron recital that stands apart from the passage of time. "If You Could See Me Now", complete and definitive, is living history.

On the phone from Miami, where he spends winters, O'Brien talked about his lifelong commitment to a style: "When I came up in the mid '50s, bop was still very in vogue. But a little later, when people like Bill Evans came along and things started to change, I kept with bebop. I loved its higher rhythmic activity. Its harmonies have always felt right to me. I plan to stay with bop until I master it."

He grew up in Connecticut and hung around the Music Inn jazz school in nearby Lenox, Massachusetts. But his formal training was minimal. By 1956, at age 20, he was in New York and immersed in its loft scene. He names Freddie Redd, Red Garland and Cedar Walton as pianists he met and studied. They had all internalized the Bud Powell bop language. O'Brien says he had to go through them to get to Powell: "Bud was around, but his behavior was strange and he was intimidating. I could not really approach him. His playing sounded too harsh and complicated to me. Eventually, by listening to people like Tommy Flanagan and Claude Williamson, I could hear what Bud was doing, the power of his blowing lines. Later, Barry Harris was a great model for learning how to play in Bud's style."

O'Brien matriculated at the Manhattan School of Music but dropped out after one semester. He acknowledges that he has "never mastered the rudiments of reading" and does not seem to fret over it: "Erroll Garner didn't read. He once said, 'You can't hear people read.' Nowadays you have musicians who have been to school and want to bring a book on the bandstand, even to play standards. But you should feel the whole form: the way the harmonies lead to each other, the melody, the lyrics. If you don't know these things, you don't know the song." When O'Brien plays a standard (from hundreds, pick, say, "Love Letters," from the second volume at Blues Alley), it is manifest that he has "felt the whole form."

In 2015 he published an anecdotal memoir, *Have Piano...Will Swing!*. In prose less eloquent than his music but equally honest and unpretentious, he relates highlights (and lowlights) from his remarkable journey: His first major gig at the Five Spot when Oscar Pettiford hired him as a 21-year-old to replace Bill Evans, who had been playing, in the bassist's opinion, "strange things". His first recording in 1957 on an album that became an underground classic, *Three Trumpets*. His adventures, musical and otherwise, with people like Elvin Jones, Pepper Adams, J.R. Monterose, Philly Joe Jones, Arthur Taylor, Freddie Hubbard, Chet Baker, Stan Getz, Wilbur Ware and Zoot Sims. (Sims never got his name right, calling O'Brien "Rod". Ware was once so stoned he fell over on O'Brien and knocked him off his piano bench in an upscale concert hall in Pittsfield, Massachusetts.) His ten-year sabbatical during which he took a bachelor's degree in mathematics and psychology from Columbia University and worked respectable, boring day jobs. His return to the scene in a disastrous, hilarious, mercifully brief career as the owner, in partnership with trombonist Roswell Rudd, of St. James Infirmary in Greenwich Village. His two Boston Marathons and three New York marathons, run in his mid 40s, usually finishing in under three hours. His marriage to singer Stephanie Nakasian, with whom he has been working for 35 years. His life off the jazz grid in the Poconos and rural Virginia. His entry into fatherhood at age 58, with the birth of daughter Veronica, a singer now good enough to take second place in the 2015 Thelonious Monk Competition. (Hod, Stephanie and Veronica often perform as "The Family O'Brien".)

His body of recorded work is not large considering its six-decade span, but is a rich repository of American culture. His interpretations of standards from the Great American Songbook and the jazz repertoire are so balanced, so gracefully proportioned, they could go into time capsules. The quality is so consistent that choices in the "Recommended Listening" addendum to this article are somewhat arbitrary. O'Brien speaks the bop language so naturally and fluently he embodies it. Bop endures because it is universal. Within that open art form, O'Brien can express his personal, individual truth.

In April 2015 he was diagnosed with stage IV lung cancer. On the phone he provided an update: "I had back problems for many years. When I finally got an MRI, they found tumors on my spine that had started in my lungs. I had radiation and six months of chemotherapy and now I am undergoing immunotherapy, similar to what President Jimmy Carter received. The treatments have been very effective and I am doing well." O'Brien turned 80 in January and says he is getting more calls for gigs than ever. Since his diagnosis he has played in Denmark, the Netherlands, Japan and New York (at Mezzrow, where he has a "recurring performance opportunity"). He says, "I know that the best way to stay alive is to keep playing. As long as I can meet the standards I have set for myself, that's what I will do." ❖

For more information, visit hodobrien.com. O'Brien is at Saint Peter's May 25th and Jazz at Kitano May 26th. See Calendar.

Recommended Listening:

- Roswell Rudd—*Flexible Flyer* (Arista-Freedom, 1974)
- J.R. Monterose—*Live in Albany (1979)* (Uptown, 1979)
- Ted Brown—*Free Spirit (with Hod O'Brien)* (Criss Cross, 1987)
- Hod O'Brien/Jon Eardley—*Yardbird Suite* (Blue Jack Jazz, 1990)
- Herb Geller—*To Benny & Johnny (With Love from Herb Geller)* (Hep Jazz, 2001)
- Hod O'Brien—*Live at Blues Alley: First Set/ Second Set/Third Set* (Reservoir, 2004)

LEST WE FORGET

LARS GULLIN

BY CLIFFORD ALLEN

In the '50s and early '60s, American imprints presented a number of singular releases by European modernists. From Germany came trombonist Albert Mangelsdorff and clarinetist Rolf Kühn; from England, saxophonists Ronnie Scott and trumpeter Jimmy Deuchar; from France, pianist Martial Solal and guitarist Sacha Distel; and from Sweden, pianist Lasse Werner and baritone saxophonist Lars Gullin.

Born on May 4th, 1928, Gullin was certainly one of the most visible and respected improvisers in Sweden. Starting on accordion and soon moving to piano and alto saxophone, Gullin was well on his way to a respected classical career before picking up the baritone as a fill-in with the orchestra of Seymour Österwall. By the outset of the '50s he'd been intrigued by the playing and arranging of fellow baritone saxophonist Gerry Mulligan on Miles Davis' *Birth of the Cool* sessions and joined the small group of alto saxophonist Arne Domnérus. His first recordings from 1951 were issued on Metronome and licensed to Prestige, 78-rpm discs of quartet music featuring pianist Bengt Hallberg. Influenced by Swedish folk music, he was also bitterly incisive and exhibited facility on par with the bright leaps of alto saxophonist Lee Konitz. Konitz deserves mention as he became a regular visitor to Sweden and along with players like Zoot Sims (tenor) and Chet Baker (trumpet, voice), would become one of Gullin's regular collaborators.

Perhaps it was the early connection with and approval from American players that resulted in Gullin receiving a New Star award in *DownBeat* in 1954, which would have likely increased his visibility to the American jazz record-buying public, though Gullin's activities were frequently interrupted by a serious heroin addiction. At the close of the '50s he had two 12" LPs issued on Atlantic in the States and toured with Baker's group to wide European acclaim. Much of Gullin's music in the '50s and early '60s was not issued on LP; rather, he was a stalwart of the Swedish jazz EP (or single) market with releases appearing on seven-inches for Metronome, Polydor, Artist and other labels—the inexpensive format being popular with young audiences.

The '60s saw markedly decreased activity for the saxophonist, though in 1963 he did work with tenor saxophonist Archie Shepp at the Café Montmartre in Copenhagen after the New York Contemporary Five completed its famed run. In the '70s Gullin recorded with more frequency, helped along by government arts grants and his bands often featured second-wave Swedish improvisers like drummer Fredrik Norén, trombonist Bertil Strandberg, reedplayers Bernt Rosengren and Gunnar Lindqvist and Turkish trumpeter Ahmet "Maffy" Falay. During the decade he also performed with a young persons' choir for Swedish TV and waxed a large-scale piece for the Swedish Radio Jazz Group titled the *Aeros Aromatic Atomica Suite* (EMI Odeon, 1976). Unfortunately, as he was still struggling with addiction and related health problems, these appearances proved to be a final flurry of remarkably robust activity presaging an early departure. Gullin died 40 years ago on May 17th at 48, just months after finishing the sessions for the aforementioned suite. While Lars Gullin may not have been around to experience the continued inspiration his music has provided to younger generations of Swedish and European improvisers, the vaults have been routinely opened to provide much heretofore-unheard music. ❖

For more information, visit gullin.net

Recommended Listening:

- Lars Gullin—*Vol. 6: The Sideman* (Dragon, 1949-52)
- Lars Gullin—*Complete 1951-1955 Studio Recordings* (Fresh Sound, 1951-55)
- Lars Gullin—*Baritone Sax* (Atlantic, 1956)
- Lars Gullin—*The Liquid Moves of Lars Gullin: Lost Jazz Files* (Sonorama, 1959-63)
- Archie Shepp/Lars Gullin Quintet—*The House I Live In* (SteepleChase, 1963)
- Lars Gullin—*Bluesport* (Odeon-EMI, 1974)

RUDI RECORDS

BY KEN WAXMAN

Realization of one dream coupled with the lessening of funding for others convinced Massimo Iudicone in 2010 that it was time to create his own label. Since that time Rudi Records has released 32 productions by noteworthy musicians from its base in Terracina, about 50 miles southeast of Rome. Iudicone, who also produces music festivals, found the money situation made it difficult to organize concerts. "So I decided to start a record company to host and document the events that I would have liked in my festivals," he recalls. At the same time Iudicone, who had been working with The Italian Instabile Orchestra (IIO) since the '90s, was organizing projects for friends in the IIO. "We often talked about creating a record linked to the Orchestra, but we were never able to manage it," he explains. Instead that dream became Rudi.

The label's first jazz release was *Wind & Slap* featuring IIO members trombonists Giancarlo Schiaffini and Sebi Tramontana, with subsequent sessions featuring such Orchestra stalwarts as tenor saxophonist Daniele Cavallanti, drummer Tiziano Tononi and violinist Emanuele Parrini. Other well-respected Italian improvisers have recorded for the label as well as a scattering of outsiders including Austrian vocalist Katja Cruz and American saxophonist Sabir Mateen. Most Rudi CDs highlight small groups, but some feature larger ensembles. "I absolutely want to document and make a space for special projects and for musicians who often suffer from lack of popularity but are excellent artists," states Iudicone. "I believe improvisation in music is one of the highest expressions of contemporary art; it's to live following the beat of our time."

This beat goes on in different fashions. "The choice of the projects is random," Iudicone elaborates. "Sometimes musicians propose a project, other times I suggest musicians get together and sometimes I know of a concert in advance and propose to record it. I prefer live recordings because improvised music takes on different breath and color there."

"Rudi Records seems to offer more visibility and promotion for every new recording coming out," explains Milan-based Cavallanti, who has helmed three Rudi sessions. "During the past 10 to 15 years I've become more interested in working out my music with large ensembles, so when I turned 60 the time had come to gather a 10-piece sort of 'dream band' for a two-night gig at the AH-UM Jazz Festival in Milano. We recorded live and Rudi Records was the natural choice to publish this project. *Sounds of Hope* with the Milano Contemporary Art Ensemble is a natural step and this time my idea was to present an ensemble that would feature a particular avant garde bunch of musicians of the city of Milano. The main difference in dealing with Rudi Records compared to other labels is that Massimo is a friend. I just pick up the phone, tell him: 'I've got a new project, which I want to publish with Rudi Records', send him the master and then we discuss who is going to pay for what."

Depending on the project, mastering, pressing, design and other expenses are often split between Iudicone and the musicians involved, with considerations such as the intricacies of international promotion taken into account. Although Iudicone is the label's only employee, graphic designer Ale Sordi came up with the label's distinctively linked backwards and forward facing double-R. Rudi was a nickname for Iudicone in his younger days. "But I was also attracted by the double-R sound as well as the intriguing graphic potential of the double R," Iudicone admits.

Two Rudi discs are on different formats. *Suoni dal Carcere* by vocalist Maria Pia De Vito and bassist Silvia Bolognesi is a DVD; while Cruz' *Hexaphone* featuring Oliver Lake is a CD/DVD set. "*Suoni dal carcere* (Sounds from a Prison) documents an extraordinary concert on the Island of Ventotene where many Italian intellectuals were confined during the Fascist era," recounts Iudicone. The place is full of history and the concert, thanks to excellent artistic quality of the performers was really nice, so I documented it as it took place on the grounds of an 18th century Bourbon prison. The visual part of *Hexaphone* is very important to the composition, so we decided with Katja to add the DVD."

He has no plans for future DVDs. As for LPs, "in Italy there's not a high request for it," states Iudicone. "Vinyl is very charming and it's making a comeback, but it's almost unmanageable, not because of the cost of production but the cost of packaging and shipping. It would be very expensive for the customer." As for downloads, most are available via streaming services. Plans were to make all albums available digitally, but "that market hasn't yet exploded with regards to improvised music," he notes. "I still prefer the physical copy, with its rigid jewel-box, which is well exposed on store shelves."

(CONTINUED ON PAGE 46)

Wind & Slap
Giancarlo Schiaffini Sebi Tramontana

Hexaphone
Katja Cruz featuring Oliver Lake

Canarie
Honest John

Sounds of Hope
Daniele Cavallanti

Live in Sant'Anna Arresi 2013
Dinamitri Jazz Folklore/Amiri Baraka

ABOUT 40 YEARS AGO

BY SUZANNE LORGE

On May 11th-16th, 1976, saxophonist Stan Getz and singer/guitarist **João Gilberto** met up to play at a then-new jazz club in San Francisco, Keystone Korner, continuing the brilliant confabulation they'd begun on their seminal Brazilian jazz recording *Getz/Gilberto* (Verve). The pair had never worked together in a club before, even though they'd played Carnegie Hall and recorded two popular studio albums. Resonance Records has released the live recording from that week of performances—*Getz/Gilberto '76*, a stunning snapshot of several exceptional musicians at the peak of their careers. Besides Getz and Gilberto, the recording includes Joanne Brackeen (piano), Clint Houston (bass) and Billy Hart (drums).

On the first track, Getz introduces Gilberto, who'd stopped performing for about four years. After lauding the singer, Getz wonders aloud why such a talented musician would hesitate to play out in public. No matter—"he's here this week," he concludes. Listeners might likewise wonder why these tracks have remained under wraps for so long. But no matter—they're here now. The liner notes offer absorbing facts about the artists, club and bossa craze of the '60s, with contributions from the club's owner Todd Barkan and journalist James Gavin. Just like *Getz/Gilberto*, the cover art for *Getz/Gilberto '76* is an abstract expressionist illustration by painter Olga Albizu. As confabulations go, this one is pretty fabulous.

On May 31st, 1978 **Sarah Vaughan** played Rosy's jazz club in New Orleans. Her voice was in fantastic shape, her regular trio of pianist Carl Schroeder, bassist Walter Booker and drummer Jimmy Cobb was behind her and NPR was there to record the show. Resonance has released a compilation of tracks from this gig as well; *Sarah Vaughan: Live at Rosy's* is two discs of standards showing off Vaughan's impressive versatility as a singer and naturalness as a performer.

The recording includes bits with Vaughan chatting amiably before the audience, ever graceful when someone mistakes her for another singer, and segueing effortlessly from one number to the next, always artful in her use of vibrato, phrasing and emotional understanding of a tune. This release also includes carefully wrought liner notes, with commentary by jazz journalists Will Friedwald and Gavin and interviews with Cobb and fellow vocalist Helen Merrill and vintage photos (one is of a setlist from the '70s in Vaughan's handwriting). Almost 40 years on, the thrill is still new.

Singer **Alexis Cole**, who was a finalist in both the Sarah Vaughan International Jazz Vocal Competition in 2012 and the American Traditions Competition this past February, will demonstrate why she is so prize-worthy at several NYC gigs this month: Tribeca Performing Arts Center as part of Highlights in Jazz (May 12th) , Knickerbocker Bar & Grill (May 13th-14th); and Café Noctambulo (May 28th). She's likely to perform some material from her 2016 release, *Dazzling Blue: The Music of Paul Simon* (Chesky), jazz interpretations of Simon tunes from the full spectrum of his career, starting in the '70s through to the current decade. These aren't the usual Simon tunes, however; the only well-known number on her album is the 1973 song "Something So Right". Taken out of their pop context, these songs stand solidly as jazz tunes, a credit to Simon's songwriting and Cole's sensibilities as a jazz musician.

Frank Zappa aficionado and saxophonist Ed Palermo came of age as a musician and big band arranger in the late '70s. In the early '70s, however, he was still in high school and a member of the marching band. On *One Child Left Behind* (Cuneiform Records), his most recent release, Palermo pays homage to his formative musical training. The photos (Palermo playing trombone dressed as a box of French fries, for example) give key insights into how marching band helped to form Palermo's particularly jocular musical identity. Singers **Candy Zappa** (Frank's sister), **Jenna McSwain**, **Mike James** and **Napoleon Murphy Brock** keep pace with Palermo's high-energy, tongue-in-cheek delivery. No easy feat. ❖

DAVID BAKER

BY ANDREY HENKIN

PHOTO COURTESY OF INDIANA UNIVERSITY

David Baker, composer, musician, educator, author, Pulitzer Prize nominee and National Endowment for the Arts (NEA) Jazz Master, who founded the influential jazz studies program at Indiana University (IU), an institution that referred to him as "the 'B' in the ABC of international jazz education: Aebersold (Jamey), Baker and Coker (Jerry)", died Mar. 26th at 84.

Baker was born Dec. 21st, 1931 in Indianapolis. In a 2007 interview with Molly Murphy for the NEA, Baker explained that he came to music organically: "I was surrounded by music. Nobody in my family played music, but I went to an all-black high school in Indianapolis called Crispus Attucks High School. It's the school out of which J.J. Johnson came, Wes Montgomery and Slide Hampton." He stayed in Indiana, working locally and with Lionel Hampton, while pursuing his doctorate at IU. A formative experience came in 1959 when Baker attended the Lenox School of Music in Massachusetts. He recalled to Murphy, "It was wall-to-wall jazz for those weeks that we were there. We had theory with Bill Russo. We had history with Marshall Stearns, who was probably the first major historian in jazz. We had that with Gunther Schuller also. You studied with your respective teachers, whether it was Jimmy Giuffre or Dizzy or Kenny Dorham. You listened to music every night by the faculty. You played every night with your students."

It was at the Lenox School that Baker met pianist/composer George Russell, in whose early '60s bands Baker would perform and record, particularly the landmark 1961 Riverside session *Ezz-thetics* with Eric Dolphy and Don Ellis. However, a broken jaw sustained in a car accident several years earlier began to affect Baker's playing (he switched to cello, which he continued after he was able, years later, to return to trombone). "In retrospect, God works in mysterious ways," Baker told Murphy. "I probably never would have been heavy into teaching. I'm not sure that I would have been a composer. I'm not sure that I would have settled at a university and helped to establish a program there, if it hadn't happened to me."

It was in the mid '60s that Baker established the Jazz Studies Department at IU, beginning his best-known role as educator, author and clinician (his students included the Brecker brothers, Peter Erskine and Howard Riley). He wrote over 50 books and hundreds of articles to go with over 2,000 compositions, receiving such honors as the NEA Jazz Mastership, Emmy Award for Scoring and Living Jazz Legend Award from the John F. Kennedy Center and was a president of the International Association for Jazz Education. He took his outsized role in jazz education very seriously: "We're not creating just a system that's going to produce performers," he insisted to Murphy. "What we're doing is creating an audience, too."

ERNESTINE ANDERSON (Nov. 11th, 1928—Mar. 10th, 2016) It's been time for the vocalist since her 1956 Metronome debut of the same name to go along with later albums for Polygram, Mercury, Concord, Warner Bros., Koch and, in the new millennium, HighNote and work over the decades with Gigi Gryce, Rolf Ericson, Quincy Jones, Ray Brown, George Shearing and Gene Harris. Anderson died Mar. 10th at 87.

JOE ASCIONE (Mar. 14th, 1961—Mar. 11th, 2016) The drummer recorded with Frank Vignola, Joey DeFrancesco, Bill Watrous, Daryl Sherman, Nicole Henry, Eddie Higgins and was part of the collaborative 2000 Koch recording *Without A Doubt* with Vignola, Frank Wess and Mark Egan. Ascione died Mar. 11th at 54.

LUTZ BÜCHNER (Aug. 5th, 1968—Mar. 11th, 2016) The German reedplayer was a 20-year veteran of the NDR Big Band and also worked with Clark Terry, Mike Gibbs and Gebhard Ullmann as well as releasing two albums, one a collaborative effort with Danish drummer Alex Riel. Büchner died Mar. 11th at 47.

JOE CABOT (Jul. 12th, 1921—Mar. 7th, 2016) The trumpeter's long career began in the '40s with Gene Krupa and continued with the Dorsey Brothers, Claude Thornhill, Artie Shaw and in the big bands of Louis Armstrong, Dizzy Gillespie, Gerry Mulligan and Harry James as well as performing with many singers like Rosemary Clooney, Keely Smith, Anita O'Day and Tony Bennett and working regularly in his later years as a bandleader in New York. Cabot died Mar. 7th at 94.

LÉON FRANCIOLI (May 22nd, 1946—Mar. 9th, 2016) The discography of the Swiss bassist (also piano, cello and guitar) includes sessions with Michel Portal, Albert Mangelsdorff and Colette Magny to go along with a varied catalogue as a leader such as his 1970 debut *Nolilanga* and collaborative efforts with Pierre Favre, Mario Schiano, fellow bassist Beb Guérin, BBFC quartet and Stéphane Blok. Francioli died Mar. 9th at 69.

DAVE HUBBARD (1940—March 2016) The saxophonist and flutist had a 1971 leader date for Mainstream and a few dozen sideman credits in the world of soul-jazz with Smiths Dr. Lonnie and Lonnie Liston, Melvin Sparks, George Freeman, John Patton and Charles Earland. Hubbard died in March at ~75.

O'DONEL LEVY (Sep. 20th, 1945—Mar. 14th, 2016) The guitarist had a number of releases in the '70s on Groove Merchant, the same decade he was part of Jimmy McGriff's groups, appearing on albums like *Black Pearl* (Blue Note) and *Giants Of The Organ Come Together* (Groove Merchant). Levy died Mar. 14th at 70.

JACQUES MAHIEUX (Jun. 24th, 1946—Mar. 10th, 2016) The French drummer was part of the free jazz Dharma Quintet in the '70s and worked with Henri Texier (and separately with his son Sébastien), Alex Grillo and Sylvain Kassap, among others. Mahieux died Mar. 10th at 69.

SIR GEORGE MARTIN (Jan. 3rd, 1926—Mar. 8th, 2016) Though the British producer/arranger/composer/engineer is justifiably most famous for vastly expanding the sonic landscape of The Beatles in the '60s, he followed up that success as a producer for such artists as Jeff Beck (*Wired* and *Blow by Blow*), Stan Getz (*Marrakesh Express* and *Dynasty*), Paul Winter Consort (*Icarus*), Cleo Laine (*Born on a Friday*) and the second iteration of the Mahavishnu Orchestra (*Apocalypse*). Martin died Mar. 8th at 90.

TERRY PLUMERI (Nov. 28th, 1945—Mar. 31st, 2016) The bassist was later known for film scores and work with symphony orchestras but had two self-released albums as a leader in the mid '70s with players like Herbie Hancock, John Abercrombie, Ralph Towner and Eric Gravatt. Plumeri was murdered Mar. 31st at 71.

KELLY ROBERTY (1955—Mar. 7th, 2016) The bassist (also spelled Roberti) recorded with Jack Walrath and David Murray as well as a handful of leader dates and was a regularly touring player with a wide array of noted musicians. Roberty died Mar. 7th at 61.

JOE SHEPLEY (Aug. 7th, 1930—Mar. 26th, 2016) The trumpeter was a stalwart for the numerous sessions in the '60s-70s when leaders were accompanied by a large brass ensemble, including albums by Kai Winding, Marvin Stamm, George Benson, Duke Pearson, Kenny Burrell, Bob Dorough, Deodato, Don Sebesky, Joe Thomas and Urbie Green, often for Blue Note, Verve and CTI, as well as participating in novelty jazz albums like Dave Matthews' *Dune* and Ron Carter's *Empire Jazz* and co-leading the obscure big band Collins-Shepley Galaxy with fellow trumpeter Burt Collins in the early '70s, releasing two albums arranged by Mike Abene on MTA. Shepley died Mar. 26th at 85.

NANÁ VASCONCELOS (Aug. 2nd, 1944—Mar. 9th, 2016) The Brazilian percussionist, particularly noted for his playing of the indigenous berimbau, began his international career with Gato Barbieri and, in a discography numbering in the hundreds, worked with Pat Metheny, Egberto Gismonti, Oliver Nelson, Terumasa Hino, Bob Moses, Chico Freeman, Pierre Favre, Ginger Baker, Mark Helias, Jack DeJohnette, Arild Andersen, Trilok Gurtu, Yellowjackets, Cyro Baptista, Enrico Rava, Don Cherry, Jan Garbarek, Eliane Elias, John Zorn and many others to go along with almost three dozen albums as a leader such as *Kundalini*, a 1978 collaboration with Perry Robinson and Badal Roy, 1979 disc *Saudades* with Gismonti and the Stuttgart Radio Symphony Orchestra, 1988-92 album *If You Look Far Enough* with Arild Andersen and Ralph Towner and three discs between 1978-82 by the world-jazz trio Codona with Cherry and Collin Walcott. Vasconcelos died Mar. 9th at 71.

BILLY WOOTEN (???—March 2016) The New York-born but longtime Indianapolitan vibraphonist had only a smattering of albums as a leader, all from the '70s and all within the soul-jazz genre, but did have some larger exposure via participation in two 1971 Grant Green Blue Note albums, *Visions* and *Shades of Green*. Wooten died in March at an unknown age. ❖

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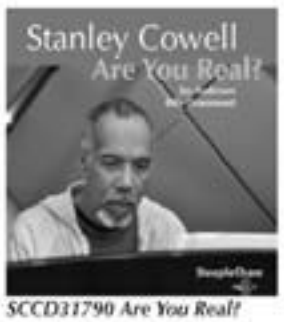

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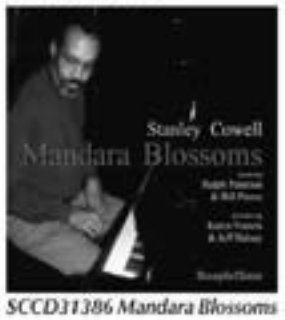

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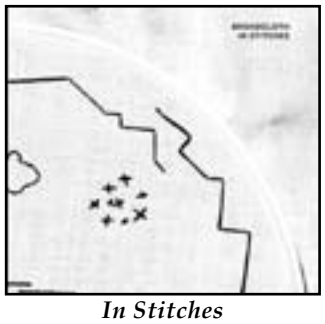


In Stitches
Broadcloth (Gold Bolus)
by Clifford Allen

New Yorkers tend to leave New Haven out of the picture when it comes to art and culture, despite the fact that the Connecticut city is barely two hours by train. That separateness has perhaps served New Haven creative types well, nudging them to develop their practice independently of five-borough trends. In the '70s-80s, the area was a hotbed for new music with improvisers like trumpeter Leo Smith and vibraphonist-pianist Bobby Naughton centered around the Creative Musicians Improvisers Forum. More recently, with reedplayer-composer Anthony Braxton a short drive away in Middletown, groups of young players affiliated with his ensembles (and with the New Haven Improvisers Collective) have focused their attention on presenting community-centered, DIY vanguard music.

Vocalist Anne Rhodes and accordionist-vocalist Adam Matlock studied with Braxton and worked in his ensembles; based in New Haven and participants in the Uncertainty Music Series (which Matlock has recently spearheaded), they founded a chamber trio with cellist Nathan Bontrager in 2009. While Broadcloth performs less frequently now that Bontrager lives in Germany, *In Stitches* is a welcome first physical release in their discography (others have been digital).

For a sparse ensemble, Broadcloth carries with it a decided heft—the opening "Apologies (to Nicole Mitchell)" builds on a folksy line for cello, ocarina and voice, sprightly and breathy bounce acting as the lead-out for Bontrager's full arco darts and Rhodes' vibrato-heavy wail and hollering chuffs. "Con Ahinco" is rooted in droning disquiet, accordion, cello and voice creating a shock of closely-valued metallic hues, which eventually collide in garish kläng, followed by a loose improvisation on the windswept Methodist hymn "Idumaea" (which closes with a chilling a cappella vocal trio). Matlock's deft keyboard and bellows attack is unifying glue, but his supple vocal delivery is a curious foil to Rhodes' thick intervallic leaps on "Mere Distractions", inspired by Matlock and Rhodes' work in Braxton's *Trillium* opera cycle, refereed by Bontrager's resonant sinews. It's an uncompromising aesthetic—exacting, wry and massive—well worth tuning an ear towards.

For more information, visit goldbolus.com. This project is at The Firehouse Space May 1st. See Calendar.

My Personal Songbook
Ron Carter/WDR Big Band (In + Out)
by Ken Dryden

NEA Jazz Master Ron Carter, who turns 79 this month, has distinguished himself as one of the most gifted and recorded bassists in jazz and has been a prolific composer as well. *My Personal Songbook* collects ten of his favorite compositions, arranged by Rich DeRosa for the WDR Big Band, with Carter taking over on bass. This Cologne-based jazz orchestra is one of the best in Europe, with several strong soloists in its ranks, including trumpeter John Marshall, alto saxophonist Johan Hörlén and tenor saxophonist Paul Heller.

DeRosa's charts build upon the strong foundations of the bassist's melodies with ample space for soloing backed by spirited ensembles. Even when he's not in the spotlight, Carter's big tone is prominent in the mix and drives the rhythm section. "Eight" is one of Carter's best-known works and its hip big-city flavor benefits from taut solos and potent ensembles. The swaggering "Receipt, Please" features the bassist's humorous side in his solo. "Ah, Rio" is a lighthearted bossa nova showcasing the rich flugelhorn of Marshall. The easygoing swing of "Blues For D. P." would have fit Count Basie's repertoire. Carter's delicate "Little Waltz" has a lullaby-like air, with beautiful contributions by Hörlen, pianist Frank Chastenier and Marshall on flugelhorn. Inviting comparison to Gil Evans' arrangements for Miles Davis' *Sketches of Spain*, DeRosa transforms Carter's "Sheila's Song" into a showcase for Paul Shigihara's flamenco guitar and Ruud Breuls' expressive trumpet.

The DVD is a documentary made on the final day of taping, including complete performances and remarks by Carter to introduce many of the songs. It is tightly edited with numerous shots from different angles, including from a camera at Carter's feet. It's easy to tell that Carter enjoyed himself during the sessions and that the band had great respect for his work. One minor gaff in the printing of the CD package: the song list for the CD is correct on the cover and incorrect in the booklet, likely caused by a late change in sequencing the tracks.

For more information, visit inandout-records.com. Carter is at Blue Note through May 1st and 3rd-8th. See Calendar.

Let Loose
Peter Bernstein (Smoke Sessions)
by Scott Yanow

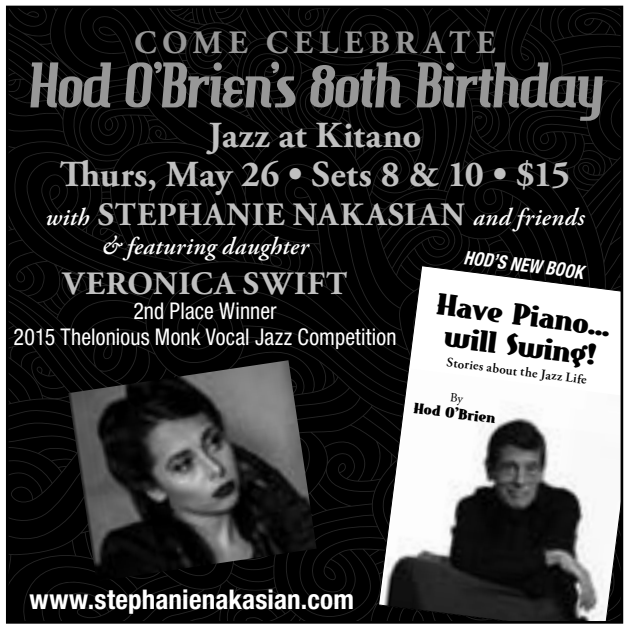
It is easy to take Peter Bernstein for granted. A superior bop-based improviser, the guitarist is predictable in his excellence, whether playing as a reliably swinging sideman with Lou Donaldson, Sonny Rollins, Lee Konitz, Dr. Lonnie Smith, Diana Krall and Eric Alexander or leading his own groups. While he has always displayed the ability to make even the most overplayed standard sound relevant, on *Let Loose* Bernstein not only performs four lesser-known standards but also five of his own originals. The former are the highlights of the album: Woody Shaw's "Sweet Love Of Mine" (which deserves to be played more often); Bob Russell-Lester Lee's "Blue Gardenia", featuring Bernstein's warm ballad playing; and a hotter-than-usual rendition of Kurt Weill-Ira Gershwin's "This Is New".

Bernstein's songs are viable devices for jazz improvising, usually including fresh chord changes and some unexpected but subtle rhythmic accents. However, they lack memorable melodies and, due to that fault, stand little chance of catching on in the future. His ballad "Resplendor" effectively sets a melancholy mood while "Cupcake" is a blues that inspires some expressive guitar. But one would be hard pressed to remember either of the themes after hearing the performance.

On the brighter side, Bernstein's tone is as clear and personal as ever, his solos full of inventive ideas and his quartet tight, swinging and creative. Pianist Gerald Clayton makes the best use of his solo space, creating sparkling leads full of fresh variations. Bassist Doug Weiss and drummer Bill Stewart are consistently stimulating in support of the main soloists with the former getting several spots to shine.

Let Loose is filled with excellent playing from the allstar group and is a fine example of both modern mainstream jazz and Bernstein's continued brilliance.

For more information, visit smokesessionsrecords.com. Bernstein is at Village Vanguard May 3rd-8th. See Calendar.



RECOMMENDED NEW RELEASES

- **Ehud Asherie—*Shuffle Along* (Blue Heron)**
- **Peter Brötzmann/Fred Hopkins/ Rashied Ali—*Songlines* (FMP-Trost)**
- **Jack DeJohnette/Ravi Coltrane/ Matthew Garrison—*In Movement* (ECM)**
- **DE3—*Live At Maxwell's* (Sunnyside)**
- **Robert Dick/Ursel Schlict—*The Galilean Moons* (Nemu)**
- **Fanfare Ciocărlia—*Onwards to Mars!* (Asphalt Tango)**
- **David Haney/Julian Priester/ Bernard "Pretty" Purdie/Andre St. James—*Angel Foot* (Cadence Jazz)**
- **Keefe Jackson/Jason Adasiewicz—*Rows and Rows* (Delmark)**
- **Karin Krog/John Surman—*Infinite Paths* (Meantime)**
- **Jemeel Moondoc/Hilliard Greene—*Cosmic Nickelodeon* (Relative Pitch)**

Laurence Donohue-Greene, Managing Editor

- **Mike Baggetta—*Spectre* (Fresh Sound-New Talent)**
- **Peter Brötzmann/Fred Hopkins/ Rashied Ali—*Songlines* (FMP-Trost)**
- **Oğuz Büyükberber/Tobias Klein—*Reverse Camouflage* (TryTone)**
- **DE3—*Live At Maxwell's* (Sunnyside)**
- **Jack DeJohnette/Ravi Coltrane/ Matthew Garrison—*In Movement* (ECM)**
- **Marc Edwards & Slipstream Time Travel—*Mystic Mountain: Trouble in the Carina Nebula* (JaZt TAPES)**
- **Joachim Florent—*After Science* (Coax)**
- **Adam Pieronczyk/Miroslav Vitous—*Wings* (ForTune)**
- **Luboš Soukup—*& Points Septet* (Animal Music)**
- **Craig Taborn/Christian McBride/ Tyshawn Sorey—*John Zorn: Flaga* (Tzadik)**

Andrey Henkin, Editorial Director

At the Piano
Kenny Barron (Xanadu-Elemental Music)
Book of Intuition
Kenny Barron (Impulse!/Verve)
by Stuart Broomer

Modern jazz has produced durable musicians and creative ones, but the combination isn't that common. Pianist Kenny Barron is one of the rare ones, as demonstrated by these two CDs, recorded nearly 35 years apart. Now 72, he was recording with Dizzy Gillespie and James Moody before he was 20 and his playing has evolved in a great tradition that includes Bud Powell and Art Tatum. As an improviser, he possesses great energy and a sense of lyric nuance.

Recorded in 1981, *At the Piano* is a state-of-the-art solo recording, from the nine-foot Steinway to the repertoire, invocations and sparkling performance. It opens with Barron's own "Bud-Like", a fittingly virtuosic tribute to Powell using characteristic Powell rhythmic phrases (it draws on "Glass Enclosure" with suggestions of "Parisian Thoroughfare" and Powell's rendering of "A Night in Tunisia") and driven along with creative urgency entirely in keeping with its subject. There's unparalleled lyricism in the rendering of Billy Strayhorn's "Star-Crossed Lovers", a performance somehow both dense and luminous, while "Body and Soul" oscillates between reflective balladry and sudden Tatum-esque runs. Two Thelonious Monk compositions—"Misterioso" and "Rhythm-A-Ning"—are enhanced by Barron's brilliant right hand and stride mastery, as he traces them to their roots as well as finding his own path through them (a year later, Barron would co-found Sphere, a Monk-repertoire band). Barron's "Calypso" and "Enchanted Flower" both have Caribbean influences: the former moves with the infectious lilt of Sonny Rollins' "St. Thomas" while the latter, played with singing sustained notes, has an almost Ellington-ian grace. There's one track added to the CD release, the fine two-handed "Wazuri Blues".

Book of Intuition is the debut of Barron's long-standing trio with bassist Kiyoshi Kitagawa and drummer Johnathan Blake, a group that plays with a hand-in-glove familiarity and ease that gives the music a sense of liberation from the drive and élan of the opening "Magic Dance". There are touchstones that link to the 1981 solo set: a stirring trio version of "Bud-Like", the rhythm section feeding Barron's forward momentum. The same drive is apparent on another Barron original as well, "Lunacy", a piece that ultimately brings turbulent drumming to the fore as Barron deliberately drags against the beat. There are also two more installments in the pianist's on-going exploration of Monk, with personal takes on two of Monk's lesser-heard themes. "Shuffle-Boil" takes multiple forms with each succeeding chorus, whether Barron's approach is a direct invocation of Monk's percussive pianistics or dense single-note lines of bebop fluidity. The buoyant rhythmic invention leads to exchanges between Barron and Blake, who shares the melodic capacity of Monk's best drummers. "Light Blue", played solo, reveals the breadth of Barron's invention, referencing Monk's disjointed stride and dissonance in ways at once playful and elegiac.

What shines through strongest here, though, is Barron's lyricism, sometimes paired with light Latin beats, as on "Cook's Bay" and "Dreams", with Kitagawa providing resilient lines and lyrical solos and Blake simply sparkling. "In the Slow Lane" and "Prayer" have a kind of expanding grace, a quality that extends to Charlie Haden's "Nightfall", Barron and Kitagawa matching the late bassist's expressive minimalism.

For more information, visit elemental-music.com and impulse-label.com. Barron is at Jazz Standard May 3rd-8th. See Calendar.

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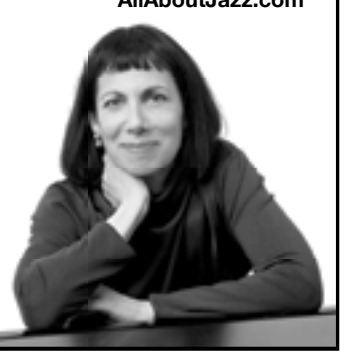


Seemed Like a Good Idea: Petra Haden Sings Jesse Harris
Petra Haden/Jesse Harris (Sunnyside)
by Eric Wendell

On *Seemed Like a Good Idea*, singer/violinist Petra Haden and songwriter Jesse Harris dash their way through 12 songs blending roots rock, folk and pop textures in the company of Will Graefe (guitars), Jeremy Gustin (drums), Gabe Noel (bass, cello, keyboards), Jon Brion (prepared piano, wurlitzer, electric guitar), Rob Moose (strings) and Aaron Parks (Wurlitzer). The result is some of the most beautifully emotive music either participant has produced.

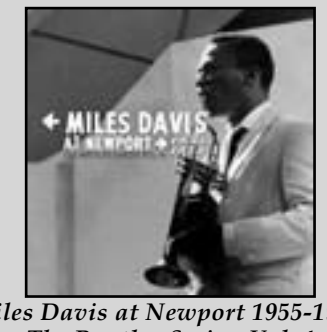
Opener "Autumn Song" paints the picture of an airy, laid-back Sunday drive on the Pacific Coast Highway. Most of the album reflects this mood, never feeling contrived or forced as their gentle tones wash over you in a tide of tranquility. In Haden, Harris has found a gentle voice that works best when layered on top of itself. The title track is a perfect example, Haden singing "doo doo" and other neutral syllables over her part to add plenty of color and shade.

A highlight is "Either Way", the lone duet between Haden and Harris. It brings out the best in both with the former's breezy timbre and the latter's sway playing into the lighthearted feel of the song. Haden's talents as a violinist are apparent on "Fool's Paradise" where her legato phrasing from 1:36-2:13 creates a warm, introspective tone. The tenderest moment comes on "How Could I Have Known?", written shortly after the death of Haden's father, noted bassist Charlie. The ethereal quality is imbued with a sense of longing, but never feels melodramatic.

One can only hope that this is not the only offering we will see from this duo. The bevy of pleasantries they produced will leave a lasting smile on your face.

For more information, visit sunnysiderecords.com. This project is at Joe's Pub May 4th. See Calendar.

UNEARTHED GEM



Miles Davis at Newport 1955-1975: The Bootleg Series, Vol. 4
Miles Davis (Columbia-Legacy)
by Joel Roberts

Each of the three previous installments in Columbia's Miles Davis "Bootleg" series was devoted to performances from a single year in the great trumpeter's long career: *Live in Europe 1967*, *Live in Europe 1969* and *Miles at the Fillmore 1970*. The latest entry is something much different, a four-disc set covering a remarkable 20 years of concerts from the Newport Jazz Festival. The 39 tracks, many of them never officially released before, chronicle Davis' evolution from cool jazz and bebop in the '50s, modal and free jazz in the '60s to funk, fusion and beyond in the '70s.

The set kicks off with Davis' very first appearance at Newport, a 1955 jam session with an allstar lineup including Thelonious Monk, Gerry Mulligan and Zoot Sims. Davis plays beautifully, understated and gently swinging, especially on a gorgeous reading of Monk's "'Round Midnight", a performance that allegedly won him a recording contract with Columbia. Three years later, Davis returned with John Coltrane, Cannonball Adderley, Bill Evans, Paul Chambers and Jimmy Cobb, who would soon record the modal classic *Kind of Blue*. The group is in more of a hardbop mode here, tearing through Charlie Parker's "Ah-Leu-Cha" and Monk's "Straight No Chaser", before Davis calms things down with a muted, lyrical reading of "Bye Bye Blackbird".

For many, the album's highlight will be the two previously unreleased sets on Disc 2 by Davis' "second great quintet" with Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams. What's fascinating is to hear how much more confident and adventurous the group had become over the course of a single year, from 1966 to 1967, culminating in the wildly creative collective improvisations on exploratory tunes like Shorter's "Footprints".

The final two discs introduce electric Miles, with hard-edged, rock-heavy versions of *In a Silent Way* and *Bitches Brew*-era material from the brilliant and revolutionary band featuring Chick Corea, Dave Holland and Jack DeJohnette. A seldom-heard 1971 group with Keith Jarrett on electric keyboards and Gary Bartz on saxophone impresses with its free-form funk while things get even louder, stranger, more distorted and more disjointed on two dates from 1973 and 1975, with the electric guitars of Pete Cosey and Reggie Lucas in the forefront.

Taken together, Davis' Newport years form a kind of mini-history of jazz from the '50s-70s. The trumpeter was always right in the middle of the period's most important movements, setting the pace for where the music was headed and striking out in unexpected and sometimes controversial directions until he was ready for the next new thing.

For more information, visit legacyrecordings.com. Miles Davis tributes are at Rose Theater May 12th-14th with Jazz at Lincoln Center Orchestra; Dizzy's Club May 13th-15th with Keyon Harrold; and Smoke May 27th-29th with Eddie Henderson. See Calendar.

GLOBE UNITY: NORWAY

Firehouse
Gard Nilssen's Acoustic Unity (Clean Feed)
Megalodon
Megalodon Collective (Gigafon)
Angående omstendigheter som ikke lar seg nedtegne
Monkey Plot (Hubro)
by Tom Greenland

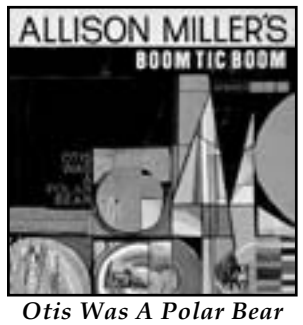
Norwegian improvisers, inspired by their country's natural beauty and well funded by its arts-friendly, oil-rich government, have created a distinctive niche in the arena of world jazz. Three recent releases reveal three versions of the "Nordic tone".

Drummer Gard Nilssen has been active over the last decade with diverse groups like Bushman's Revenge and Puma, only recently assuming leadership responsibilities on his Acoustic Unity trio's *Firehouse*. With Swedish bassist Petter Eldh and saxophonist André Roligheten, another Norwegian, the album offers a short, sharp set of original compositions, each theme serving as a springboard for collective exploration and as a decisive point of return. The music is notable for its egalitarian ethos, the sharing of sonic space and ideas and for its prevailing mood of freedom and abandonment without recourse to overt melodrama. "Roundtrip", for example, enjoys ecstatic moments that never spin completely out of control. The full-blown bravado of "Mojo" and "Turtlehead" are tempered by the relaxed mood of "The Resistance" and ethereal ambiance of "Life, Somewhere Before the Exit Signs", which ends on a low, sweet tenor note.

The Megalodon Collective is a septet of Trondheim-based musicians making their recorded debut. The three-saxophone frontline is Martin Myhre Olsen on alto and soprano, Karl Hjalmar Nyberg on alto (and bass clarinet) and Petter Kraft on tenor, with electric guitarist Karl Bjorå often serving as a fourth 'horn' in the arrangements—all propelled by bassist Aaron Mandelmann and the twin drumming of Andreas Winther and Henrik Lødøen (who also plays musical saw on several tracks). Like *Firehouse*, the tracks on this album are short and to the point, only here the arrangements predominate, frequently employing hockets, flowing chorales, interweaving melodies and ramping background figures slowly but surely pushing the soloists to climactic heights, especially on the dynamic peak scaled during "Mu". Lødøen's saw adds theremin-like sounds to "Moondogs Dogsmoon" and "Narwal".

Monkey Plot, an acoustic trio of guitarist Christian Winther, bassist Magnus Skavhaug Nergaard and drummer Jan Martin Gismervik, is decidedly different: pared down, even stark, the band takes the less-is-better approach seriously, constructing each track of their sophomore effort, *Angående omstendigheter som ikke lar seg nedtegne* (a title derived from sound artist Pär Thörn), from the meagrest materials. Opener "Unge Mennesker" plods along over droning open strings with only slight changes, hypnotic in its restrained simplicity. Acoustic instruments sometimes mimic the sound of electronic processing or evoke the types of noises a Foley artist might conjure up for an indie horror flick: scrapes, crackles, static and things-that-go-bump-in-the-night. Like a delta bluesman with a one-string diddley bow, these guys coax a lot of musical mojo from bare bones.

For more information, visit cleanfeed-records.com, gigafon.no and hubromusic.com



Otis Was A Polar Bear
Allison Miller's Boom Tic Boom (Royal Potato Family)
by Thomas Conrad

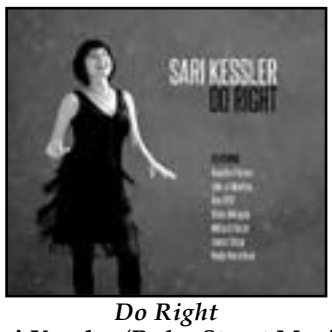
Otis Was A Polar Bear is a different drummer's record. Allison Miller does not mix her drums way up front and take lots of solos. Still, her aesthetic concept shapes everything here.

Imagine an album of intricate original tunes so clean and orderly they could be chamber pieces. (Miller once received a grant from Chamber Music America.) Imagine a frontline of cornet (Kirk Knuffke), violin (Jenny Scheinman) and clarinet (Ben Goldberg). If the ensemble blend is not unique enough, imagine those sonorities extended with the deeper tones of contra-alto clarinet and octave violin. Then imagine this sophisticated, disciplined music infused with nasty little grooves from the unrelenting input of Miller and bassist Todd Sickafoose.

Miller has said that the album was inspired by the birth of her first child and there is a spirit of playfulness, to much of the music. But her subject matter also includes "Staten Island" and "The Listener". The former jolts and careens over Myra Melford's ominous, repetitive piano. It sounds angry because it is about the highly controversial 2014 killing of Eric Garner by Staten Island police. The latter is a halting elegy for a deceased friend, with a gentle solo by Knuffke.

The most notable aspect of this album is how it stimulates its players (all of whom are bandleaders) to do their best work. Miller's detailed forms, with their three- and four-way counterpoint, always open up and set soloists free. Scheinman is abrasively lyrical. Goldberg is freewheeling and fluent. Melford is less abstract and more funky than usual. If there is a standout besides Miller, it is Knuffke. Every one of his statements is fresh, focused and fervent. His emotional range extends from the mourning of "The Listener" to the joy of "Lullaby for Cookie", a song like breaking light about the approaching birth of Miller's child.

For more information, visit royalpotatofamily.com. This project is at Dizzy's Club May 5th. See Calendar.



Do Right
Sari Kessler (Ruby Street Music)
by Alex Henderson

Female torch singers have been a valuable part of vocal jazz, from Billie Holiday to Julie London to Shirley Horn. On her promising debut *Do Right*, Sari Kessler's overall approach is best described as postbop torch singing with R&B overtones. The New York City resident doesn't go for a lot of pyrotechnics: a reflective, dusky mood prevails whether she is turning her attention to Will Hudson's "Moonglow", Bobby Hebb's "Sunny" or Duke Ellington's lesser-known "The Gal from Joe's".

This is not another run-of-the-mill "jazz vocalist sings the Great American Songbook" album; Kessler is enjoyably far-reaching in her choice of material. There are the tunes one would expect from a jazz traditionalist, including Jimmy Van Heusen-Johnny Mercer's "I Thought About You", Harold Adamson-Jan Savitt-Johnny Watson's "It's a Wonderful World" and Joe Ricardel-Redd Evans's goofy "The Frim Fram Sauce" (one of Nat King Cole's '40s hits). But these nestle alongside "Sunny" and the Burt Bacharach-Hal David gem "Walk On By" (a major hit for Dionne Warwick in 1964), the latter interpreted as a melancholy jazz ballad and featuring muted, Miles Davis-influenced trumpet from Nadje Noordhuis.

Another surprise comes on the Turner Layton-Henry Creamer standard "After You've Gone", atypically slowed down to a ballad tempo, reminding us how well it can work as a torch song. A similar transformation takes place with Joseph McCoy's "Why Don't You Do Right?", Kessler's interpretation sorrowful rather than in your face. It is as though she is pleading with a deadbeat ex to help her out rather than angrily demanding it.

Kessler's accompaniment is Noordhuis, Houston Person (tenor saxophone), John di Martino (piano), Ron Affif (electric guitar), Steve Whipple (upright bass), Willard Dyson (drums) and James Shipp (percussion, as well as the album's producer). This talented cast serves as more than a mere backdrop for Kessler's vocals and she gives her band a fair amount of solo space.

Kessler is fairly adventurous within a torch singer context but is not trying to reinvent the wheel. She is an expressive, charming vocalist who does take her share of chances, resulting in a solid debut.

For more information, visit sarikessler.com. This project is at Jazz at Kitano May 5th. See Calendar.

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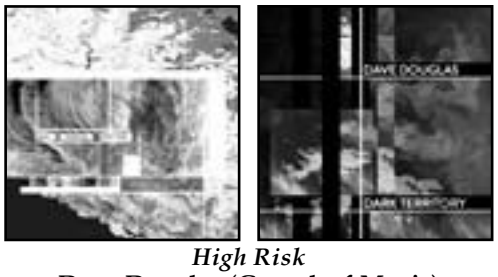

High Risk
Dave Douglas (Greenleaf Music)
Dark Territory
Dave Douglas High Risk (Greenleaf Music)
by Mark Keresman

Trumpeter, bandleader and composer Dave Douglas is surely one of the most protean of American musicians. His résumé covers much ground and embraces music beyond jazz—Douglas helmed a tribute disc dedicated to Wayne Shorter and another fêting Joni Mitchell. He has engaged in edgy free improvisation with drummer Han Bennink; Klezmer-meets-Ornette Coleman adventures with saxophonist John Zorn's Masada quartet; swinging post bop with pianist Horace Silver and saxophonist Joe Lovano (as well as his own ace quintet) and scored the silent films of Fatty Arbuckle. Nearly every Douglas album is a little (or a lot) different than the last.

While Douglas has utilized samplers and electronic instrumentation in the past, *High Risk* fully embraces electronic music. There are no chordal instruments or other horns and though bassist Jonathan Maron and drummer Mark Guiliana play the traditional versions of their respective instruments, emphasis is on their electronically-generated counterparts. Shigeto, a.k.a. Zachary Saginaw, plays assorted electronics. Opener "Molten Sunset" begins with a luminous flourish evoking the gentler moments of Miles Davis' *Bitches Brew*, Douglas employing spare use of echo on his horn. Douglas blows majestic, sorrow-tinged lines while Guiliana pounds out an undulating, angular counter-melody and Shigeto slides textures and tones jagged and (occasionally) serene around everything. It's compelling while loaded with mystery. "Etiquette" has a lopsided reggae-flavored undercurrent, trumpet crackling brightly as the percussion evolves into fluid, rapid-fire drum-and-bass cadences, acoustic drumming mixing with its electronic doppelganger. Closer "Cardinals" features the nimble Maron amid a tense, surreal, almost sweltering mass of sound. Douglas solos with such deep-toned soul that it's almost harrowing, the surreal electronics balm-like.

Dark Territory (released on LP for Record Store Day, CD edition to follow in July) is similar, but the electronics—and rhythms—are even more to the forefront of the production. "Celine" is a pulsating environment with a twisting rhythmic motif, somewhat similar stylistically to dub reggae. Douglas navigates through lyrically with sinewy bass in hot pursuit. "Ridge Hill" has supple basslines and a nearly grinding pace and the electronically-modified horn tears through the dense jungle (pun intended) with feverish, slightly caustic intensity. "Let's Get One Thing Straight" is the most extreme track, beginning with eerie, cavernous clarion calls from the world of light and life to the netherworld (or vice versa), plus unsettling tempo modulations. Douglas is the sole voice of humanity in this hellish dreamscape, alternately imploring and jousting with the forces of darkness.

These albums are not fusion or even electric jazz in the usual sense. You'll find no straight-up swing or easy-to-groove-to funk. These players pick up the gauntlet Miles Davis flung down with *Get Up With It* and *On The Corner* but go even further into the electronic ether. On second thought, maybe this is fusion, with Douglas and company making their own distinctive path(s).

For more information, visit greenleafmusic.com. This project is at Roulette May 7th. See Calendar.

Pass It On
Danny Mixon (s/r)
by Marcia Hillman

Pianist Danny Mixon ably illustrates his mastery on this current release. Selections from the Great American and jazz standard songbooks, to go along with three original compositions ("The Sample Way", "My Blues" and "Minton's"), are interpreted by Mixon solo and in trio and quartet formats.

There are various musicians participating: two trios with bassist Bryce Sebastien and drummer McClenty Hunter (four tracks) or bassist Paul Ramsey and drummer Damon Duewhite (one track); and two quartets of bassist Marcus McLaurine, drummer Rudy Lawless and centenarian saxophonist Fred Staton (one track) and another with vocalist Ghanniyya Green. Although the aforementioned musicians give solid performances, none solo apart from Staton (brother to late singer Dakota) on "That's All", where he contributes a light and easy lead.

Mixon is a master whether playing Thelonious Monk's "Blue Monk", Wayne Shorter's uptempo "Yes Or No", Freddie Hubbard's "Up Jumped Spring" or a Broadway showtune such as Alan Jay Lerner-Burton Lane's "On A Clear Day" (from the 1965 musical *On A Clear Day You Can See Forever*), always capturing the style in vogue at the time the work was written. But it is on the solo tracks where Mixon's artistry is best expressed: on Eubie Blake-Andy Razaf's "Memories Of You" and Ray Noble's "The Very Thought Of You", he delivers the perfect stride piano for which the material calls; Shorter's ballad "Infant Eyes" is given a sensitive reading; and Mixon drapes Ellington's "The Single Petal Of A Rose" in appropriate gospel garb. Closer "Minton's" features Green on the theme song for the recent incarnation of the legendary jazz venue where Mixon served as Musical Director.

This is a great demonstration of Mixon's artistry and talent and, as the title implies, a lesson in jazz history for future generations.

For more information, visit dannymixonsounds.com. Mixon is at Minton's May 10th. See Calendar.

Alegría de Viver
Leny Andrade/Roni Ben-Hur (Motéma Music)
by Andrew Vélez

The good time being had by Brazilian vocalist Leny Andrade and Israeli-born guitarist Roni Ben-Hur is immediately apparent and infectious as they open this duo set with "Samba Iluminado". The latter's smooth, melodic playing makes him an inspired companion for the former's warmly embracing vocalizing. Andrade is front and center singing and swaying in Portuguese with Ben-Hur right on the beam alongside her. Mid-song she begins to scat liltingly. It sounds like a language totally her own and she is irresistible.

All of the songs are sung in Portuguese. It matters not a whit for understanding and enjoying them because these expressive musical whizzes have deep, deep roots in jazz and samba. A quote from Andrade on the CD cover rings as true: "I do not exist without my music. Nothing is more important than music in my life." Small wonder Tony Bennett has dubbed her "the Brazilian Ella Fitzgerald". To this listener she is more reminiscent of the easy sensuality and humor of the wonderful late Cesária Évora.

Antonio Carlos Jobim-Aloysio de Oliviera's classic "Dindi" is the best-known tune on this set, filled with a sense of love and longing. Andrade lets go and swings with a scatting interlude as Ben-Hur lends his supple rhythm and glowing sound in a perfect complement to Andrade's cozily husky voice.

The pace quickens somewhat with "Refém da Solidão". Even as it seems to be about solitude and even death, the grace of Ben-Hur and Andrade makes it elegant and somehow life-affirming. The title track is quite lighthearted and one can feel Andrade in motion as she sings. Love is what the "Cantador" is singing about and Andrade croons throatily and full of soul. "É Preciso Perdoar" is an opportunity for radiant and soulful grooves from Ben-Hur. Clare Fischer-Joaquin Prieto's "Una Mañana" is a jubilant shout-out from Andrade with Ben-Hur totally in step.

Together they make quite a pair.

For more information, visit motema.com. This project is at Birdland May 10th-14th. See Calendar.

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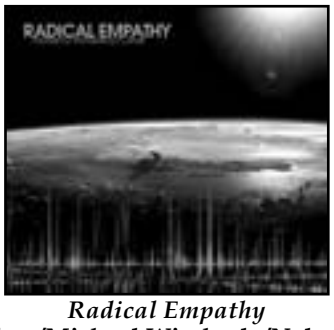

Radical Empathy
Thollem/Michael Wimberly/Nels Cline
(Relative Pitch)
by John Pietaro

Pianist Thollem McDonas has managed to be fabulously prolific and simultaneously fly below the radar. Perhaps that's because he's so hard to pin down. Each new project seems to offer a different perspective from the last. Sure enough, *Radical Empathy*, a co-operative effort with guitarist Nels Cline and drummer Michael Wimberly, is like nothing he's done before. In part that's down to Thollem's (as he styles himself on the sleeve) novel embrace of electronic effects to modify his customary piano sound.

All 13 tracks in the 47-minute program are jointly credited and seem improvised. If coming from a jazz background then the music brings to mind some diverse references. Several numbers, including the swirling title cut, "Thinkers Mix" with its searing guitar and pulsing "Thought Pools", evoke the rocky energy of Tony Williams' Lifetime, with Thollem channeling Larry Young. Elsewhere, particularly on "Howled Ground", Thollem creates the same sort of homespun electronics feel as Sun Ra in his more out-there moments.

At times it can be tricky to differentiate between Cline and Thollem, as the former's guitar bears an uncanny resemblance to the treated keyboards of the latter, especially on "Rain Drips To". That sense is exacerbated when Thollem echoes Cline's tremolos and phrasing on the ambient "Rogue Thinkers".

There's more exchange of repeated figures on "The Middle", where they hew closer to the conventional instrumental profiles in a fast-paced conversation fueled by clattering drums, before a guitar shimmy introduces a lyrical coda as Wimberly kicks back. When Wimberly doesn't play a prominent part, spacey exploration ensues, as on "Pores", but where he does partake his explosive outbursts provide a firm link to the tradition. Variety comes in "Pools Up", which sounds as if Lifetime has detoured down a textural improv byway while the concluding "Of Being" starts exotically with jangling guitar and cymbals and finishes with Thollem picking out a minor key melody.

For more information, visit relativepitchrecords.com. Cline is at Drom May 11th as part of Alternative Guitar Summit, Le Poisson Rouge May 12th with Jenny Scheinman and The Stone May 29th with Adam Rudolph. See Calendar.

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Spectre
Mike Baggetta (Fresh Sound-New Talent)
by Robert Iannapollo

Guitarist Mike Baggetta has been recording for the past ten years, amassing a discography of distinction. His first release (in 2005) was with TIN/BAG, a duo with trumpeter Kris Tiner, and the pair have released four albums since then. He formed a quartet with saxophonist Jason Rigby, bassist Eivind Opsvik and drummer George Schuller, releasing four albums since 2009. Put in a solo recording and you have a substantial discography of a guitarist with a personal style.

Baggetta is not an in-your-face player, preferring to dole out thoughtful but dynamic phrases with an emphasis on melody and texture. While he uses effects to enhance his sound they are never the dominant force. He frequently distorts his lines through unique phrasing and subtle bending and scraping of strings. And he always seems to be seeking new avenues to explore.

Toward that end, he has recorded *Spectre* with a new trio of bassist Jerome Harris and drummer Billy Mintz. They're well-chosen partners and the group really works as a unit. Baggetta is the main voice but Harris and Mintz are always in there helping to shape the material, occasionally merging into one. The general tone is one of pensive calm, yet there's a questing search inherent in this music that takes it beyond mere subtlety.

"Passage", the longest track here at 10+ minutes, feels like a distant cousin to "In A Silent Way" with an electronic underlay functioning like the electric pianos on that legendary Miles Davis track. "Leavin' On Your Mind" (Patsy Cline's last recording before her 1963 death in a plane crash) gets a gorgeous, free-flowing reading, which unfolds in kaleidoscopic fashion. And just so the listener doesn't get too complacent, Mintz' "Nasty" is delivered with snarling fuzz-drenched guitar. This trio is a new vein for Baggetta and *Spectre* shows it's one that clearly deserves to be mined further.

For more information, visit freshsoundrecords.com. This project is at Drom May 11th as part of Alternative Guitar Summit. See Calendar.

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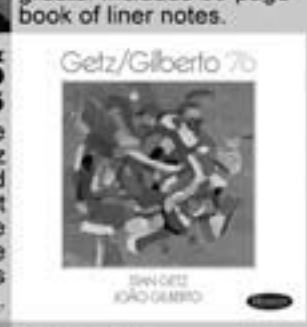

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Wed, May 18	**JON IRABAGON QUARTET 8:00PM** Luis Perdomo, Yasushi Nakamura, Rudy Royston
Thu, May 19	**LORIN COHEN GROUP 8:00PM** Jon Irabagon, Aaron Goldberg, Brevan Hampden
Fri, May 20	**JIM BLACK QUARTET 9PM & 10:30PM** Hilmar Jensson, Hank Roberts, Trevor Dunn
Sat, May 21	**TONY MALABY QUARTET 9PM & 10:30PM** **Hank Roberts, Michael Formanek, Ben Perowsky**
Sun, May 22	**MICHAEL BLANCO 8:30PM** John Ellis, Aaron Goldberg, Clarence Penn
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Sun, May 29	**ISRAELI JAZZ SPOTLIGHT: ALON ALBAGLI QUARTET 8:30PM** Pete Rende, Matt Brewer, Craig Weinrib **ISRAELI JAZZ SPOTLIGHT: ITAI KRISS AND TELAVANA 10PM** Dennis Hernandez, Edgar Pantoja-Aleman, Or Bareket, Yusnier Sanchez, Dan Aran
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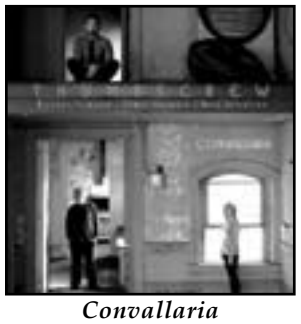

Convallaria
Thumbscrew (Cuneiform)
by Wilbur MacKenzie

Thumbscrew's second album finds the trio in top form, with 11 compositions displaying its cohesion in different ways. Guitarist Mary Halvorson and drummer Tomas Fujiwara work together often and while their association with bassist Michael Formanek is a recent development, the latter's musicality, technique and experience fit together perfectly with the former's creative dynamic.

Halvorson's three tunes are first, last and right in the middle, forming something of a structure for the album. "Cleome" opens, showcasing a highly interactive ensemble dynamic and fluent integration of written and improvised material. The title track finds Formanek and Fujiwara interjecting polyrhythms against a steady 8th-note guitar pattern. Closer "Inevitable" is something of a lullaby, balancing whimsical nostalgia and lyrical melody.

Formanek's "Danse Insensé" serves as a platform for some great alternate percussion sounds from Fujiwara, whose "Trigger" opens with a beautiful unaccompanied bass solo before Halvorson brings in the melody, cryptically obscured by a glitch-laden delay effect. The role that effects play in her sound are also evident on Formanek's "Screaming Piha" (moving back and forth between subtle melody and outright chaos) and "Tail of the Sad Dog" (showcasing the freer side of the group's rhythmic vocabulary).

The title of Formanek's "Sampsonian Rhythms" tells half the story: the piece is extremely complex not only in its rhythmic intricacy, but also in the melodic phrases. The improvisations, likewise, demonstrate the best possible example of three simultaneous solos, though ultimately settling into some rousing swing (Fujiwara's "Barn Fire Slum Brew" is the other example of the group's capacity for integrating the 16th-note feel with outright swing). Formanek's "Spring Ahead" makes good use of prodigious facility, with driving arco groove and extended techniques contributing to the dynamic shape of the tune.

With its second album, Thumbscrew raises the bar for collaboration, a profoundly thorough look at what's possible when gifted artists merge musicality and leadership.

For more information, visit cuneiformrecords.com. This project is at Roulette May 12th. See Calendar.

R Train on the D Line
Brian Groder Trio (Latham)
by Ken Waxman

Brian Groder's strength as a trumpeter is that he has a clearly distinctive sound. Brian Groder's shortcoming as a trumpeter is that he has a clearly distinctive sound. The result is that while the playing by Groder, bassist Michael Bisio and drummer Jay Rosen is of uniformly high quality on the eight originals the trumpeter composed for this date, his style and the limitations of this particular format lead to a numbing sameness. The musicians on the disc have to labor mightily to put an identifiable stamp on most tracks.

One way they do so is by setting up a few tunes as showcases. "Retooled Logic", for instance, shows how Bisio, whose jazz bona fides encompass a powerful partnership with pianist Matthew Shipp, can invest a tune with gorgeous cultivated textures that could easily be part of a romantic chamber composition. His sophisticated string throbs maintain the tune's swinging pulse even as the tempo slows. On "Drawing in to Pull Away", Rosen, long affiliated with multi-instrumentalist Joe McPhee, gets enough space to demonstrate his refined cymbal-slapping and snare-shaking technique after setting up the composition's big top-like orientation with drum rolls and gong reverb. Groder, whose background has ranged from composing for dance companies to improvising with the likes of pianist Burton Greene, makes his most personal statement on "Asterix", his opening cadenza resembling Louis Armstrong's famous introduction to "West End Blues", the theme then pleasantly intensified by Bisio's guitar-like strokes.

As for the other tracks, double bass-brass harmonies and the construction of Groder's solos frequently resemble one another so closely that they could be cut and pasted from one track to another. *R Train on the D Line* is this trio's second CD and despite some strong playing, things appears to have gone as far as possible in this format. Perhaps it's time to add another participant.

For more information, visit briangroder.com. This project is at Downtown Music Gallery May 15th. See Calendar.

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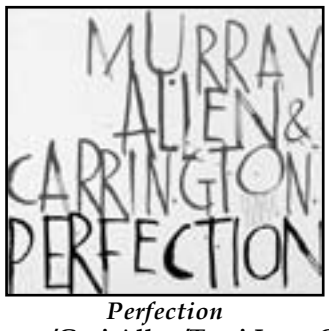

Perfection
David Murray/Geri Allen/Terri Lyne Carrington
Power Trio (Motéma Music)
by Matthew Kassel

Power groups are a dubious proposition, especially in jazz. The best jazz musicians often make their most lasting statements against the backdrop of sensitive accompanists (think Miles Davis and his first great rhythm section). Get too many outsized personalities in the same room together and they're bound to overpower one another. There are exceptions, of course. Norman Granz' Jazz at the Philharmonic concerts in the late '40s come to mind—as does the Great Jazz Trio of Hank Jones, Ron Carter and Tony Williams.

Tenor saxophonist David Murray, pianist Geri Allen and drummer Terri Lyne Carrington are billing themselves as a "Power Trio" on the cover of their new album *Perfection*. (Uh oh.) They're well-known leaders and all have the potential to outcompete each other in a group setting. "We wanted to present a 'power house' of sound that represents who we are both individually and collectively," the musicians write in the liner notes. What comes out is equal parts delicate and ferocious—a testament to these musicians' adaptive skills.

Particularly delicate is a sweet rendition of the old Scottish ballad "Barbara Allen"—chosen in memory of bassist Charlie Haden—along with Murray's lovely bass clarinet work on "Samsara (For Wayne)", which is dedicated to the great saxophonist Wayne Shorter. There are a number of tunes dedicated to musicians: "The Nurturer" (Detroit trumpeter Marcus Belgrave); "For Fr. Peter O'Brien" (pianist Mary Lou Williams); and the title track (saxophonist Ornette Coleman, who died last June). The trio is joined on the latter by bassist Charnett Moffett (son of Coleman drummer Charles Moffett), trombonist Craig Harris and trumpeter Wallace Roney. Particularly ferocious is "Geri-Rigged", a composition by Carrington. In it, piano drops out as drummer and saxophonist enter an extended improvisation recalling John Coltrane and Elvin Jones, with frenetic Albert Ayler-ish cries on the saxophone and fast, fluid cymbal-and-bass-drum interplay. (Allen delivers a forceful solo of her own at song's end.) Probably the most striking thing about this group is that there isn't a bassist but this threesome more than make up for that absence.

For more information, visit motema.com. This project is at Birdland May 17th-21st. See Calendar.

Space Squid
Bill Stewart (Pirouet)
by Philip Freeman

Drummer Bill Stewart is highly regarded for his sense of groove and swing. He has backed numerous high-profile players. He's only got about a half-dozen discs to his name, though; his last release as a leader was in 2008. This one has saxophonist Seamus Blake, with whom Stewart has made numerous recordings going back to the '90s, pianist Bill Carrothers, whose 2010 *Joy Spring* featured the drummer, and bassist Ben Street.

The tunes on *Space Squid* are melodically and harmonically straightforward, mostly blues-based without being old-timey/retro or clichéd. 6 of 11 are midtempo or slower, too; only three or four are real burners, most notably the title track. Even that, though, seems a little underpowered. You see a title like *Space Squid*, you can be forgiven for expecting music that has a science-fiction cast to it and sounds like it requires each player to have eight limbs to execute. You know, Chick Corea-type stuff. But this is a simmering collection of modern postbop, with some unexpected touches, most courtesy of Carrothers. On "Blue Sway", for example, the pianist takes his solo into a surprising, boogie-woogie zone toward the end, with Stewart keeping the rhythm hopped-up and emphatic behind him, without ever getting too out of hand.

Throughout the album, with the single exception of the title piece, Stewart demonstrates tasteful restraint. He frequently busts out the brushes, gently whapping the snare like he's disciplining an unruly pet rabbit. Blake's saxophone work is similarly toned down, never erupting into R&B honking or anything that smacks of 'free' play in the '60s sense. Street is audibly present, but there's not much more that can be said about his contributions, ill served by the mix and the generally sedate feel. This is a very well-played album with a consistent vibe and some decent tunes, but it's not gonna rocket any listeners into orbit.

For more information, visit pirouet.com. This project is at Village Vanguard May 17th-22nd. See Calendar.

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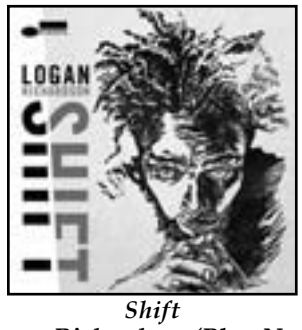


Shift
Logan Richardson (Blue Note)
by Ken Micallef

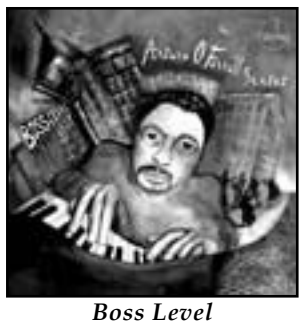
At the end of the day in the life of any recording, what matters most is melody. You can be wowed by a great solo, but if the context doesn't live up, what's the point? Alto saxophonist Logan Richardson delivers the goods on his Blue Note debut and surrounds himself with the finest in jazz. Guitarist Pat Metheny, keyboardist Jason Moran, bassist Harish Raghavan and drummer Nasheet Waits jump into Richardson's material like revelers at a fish fry. The rewards are multiple.

Richardson's compositions force his bandmates out into the open: long, often through-composed melodies take unexpected paths; odd harmonies stack up; unusual left turns are taken and fully explored. No one gets into the deep-end quicker than Metheny, ripping up his synth guitar arsenal. Moran and Waits are also all in, the former plowing through dazzling chord structures with studied glee while the latter navigates every nook and cranny with complete commitment and deep expression.

But it is the songs' structures and melodies that consistently sting the ear. Richardson's gift for novel changes packed with melodic goodness is all over *Shift*. There's a Metheny-ish melodic flow to "In Your Next Life", but the skipping rhythm is so unusual and chordal structure so arresting, you simply float along on the vibe, enjoying each soloist's unique take on the tune. Metheny consistently sounds reborn and Moran's expression on multiple keyboards is also refreshing. Bruno Mars' "Locked Out of Heaven" is turned into a fog-filled ballad, Richardson floating the melody in mid-air as Waits drags snare-drum ruffs and Metheny offers alien counterpoint. "Slow" tracks an ascendant melody, dissected by the soloists as the rhythm juggles and jerks forward. The descending melody of "Imagine" is similarly fragmented and floating in direction, electric piano comping giving the song a golden elasticity, with a serpentine Metheny/Richardson solo section.

Shift is that rare album, packed with delicious solos and equally rich compositions. Multiple listens assure your personal liftoff.

For more information, visit bluenote.com. This project is at Dizzy's Club May 20th. See Calendar.



Boss Level
Arturo O'Farrill's Sextet (ZOHO)
by George Kanzler

Pianist Arturo O'Farrill insists his sextet isn't a "family band". But, to paraphrase Sly Stone, it is definitely a "family affair", with sons Adam on trumpet and Zack on drums. And the pianist seems to function as paterfamilias as well as leader, the band rounded out by musicians from his sons' generation: Livio Almeida (tenor saxophone), Travis Reuter (guitar) and Shawn Conley (bass). The title is a reference to a high proficiency level at video gaming, a mutual interest of the band's members. And the tunes often resemble the incremental complexity and skill demands of a video game.

Arturo O'Farrill is the longtime leader of the Afro Latin Jazz Orchestra and since parting ways with Jazz at Lincoln Center he has widened that ensemble's horizons and ambitions way beyond Afro Latin repertoire. This sextet is another step forward on his musical journey, not a condensation of that big band. (A good indication of his broader intentions can be seen in the lack of an extra Afro Latin percussionist). In fact, there's only one straight Afro Latin track on the CD, a cover of trombonist Papo Vazquez' "Not Now, Right Now", while only one of the leader's four originals, "Miss Stephanie", features an Afro Latin beat and that is alternated with periods of 4/4 swing. That tune's multiple phases are also typical of the other tracks, many featuring richly episodic arrangements. The pianist's "True That" features a displaced riff, which grows into a fugue, accelerations and decelerations of tempo, eerie electric guitar and a racing finale with piano conjuring Eddie Palmieri.

The sextet is also more likely to employ odd meters than Afro Latin ones, as on Zack's "Circle Games", a good showcase for tenor and trumpet; or on the leader's "Compay Doug", where bass and piano turn over a theme to trumpet and tenor, piano gets rhapsodic over stuttering rhythms and the final crescendo suggests a much bigger band spurred by quavering guitar. Reuter, on the cusp of rock electricity and jazz, is a distinctive voice throughout, as on his "V.F.S.", his fuzzy sound rising like a cloud out of a tandem exchange of horns, all in an appealingly eccentric odd meter.

For more information, visit zohomusic.com. O'Farrill is at Prospect Park Bandshell May 6th, Apollo Theater May 21st and Birdland Sundays. See Calendar and Regular Engagements.

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(Left to Right): Bob Stewart, Gerald Brazel, Nick Finzer, Vincent Chancey, Steven Bernstein and Luis Bonilla

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Stanton Davis*, Randall Haywood and Riley Mulherkar (trumpet); Earl McIntyre* and Nick Finzer (trombone); Bob Stewart*, Marcus Rojas* and David Scheiman* (tuba); Vincent Chancey* (french horn) and Buddy Williams (drums).

Special guests include Renee Manning (Vocalist), Steven Bernstein and Gerald Brazel (trumpet), Luis Bonilla* (trombone), Frank Lacy* (trombone & Vocals) and Steve Turre* (trombone & Shells). * Brass Fantasy Alumni

Tribeca PAC is located on 199 Chambers St. (BMCC campus), New York, NY.

Poètica
Alexis Cuadrado (Sunnyside)
by Nicole Muto-Graves

Alexis Cuadrado, born in Barcelona, now residing in Brooklyn, showcases influences from jazz, flamenco and contemporary music, utilizing his talents in many capacities as a bassist, composer and bandleader.

Poètica features a partnership between composition and the sincerity of spoken poetry by Rowan Ricardo Phillips and Melcion Mateu. With Miles Okazaki (guitar), Andy Milne (keyboards) and Tyshawn Sorey (drums), the band forges its own path while treading alongside the poetry to craft unique sonic moments.

Percussion trickles in, fueled by layers of syncopation that break open the first piece, "Song of Fulton and Gold". Chords smooth the crackling rhythm but leave a blanket of uneasiness, confirmed by a staccato piano melody. Phillips seeps in as if he has been on an endless journey, repeating the phrase, "the eye seeking home has to lower." Organized chaos swells around these words, emphasizing the theme of displacement, both physical and emotional, which recurs throughout the project.

Adding yet another dimension to this collaboration of uncatchable rhythms, temperamental melodies and honest words, Cuadrado chooses to highlight multilingual poetry—Mateu reciting in Catalan and Phillips in English—expressing his adjustment to the intertwining of Iberian and New York cultures. Tracks four through six, "Balada de Matt Sweeney I-III", take a rather comical stance on this adjustment by recounting the all-too-familiar experience of an unsatisfactory roommate. There is lightheartedness to these compositions, including melodic lines that seem to mimic the motion of rolled eyes. The peak of frustration erupts in part three, which features pulsing dissonance beneath stressed verbal repetition.

Despite the language barrier for some listeners, Cuadrado's ability to create a soundscape nearly transcends the necessity of verbal comprehension. It is a project with fluid overtones of melancholia, humor and nostalgia that will awaken listeners.

For more information, visit sunnysiderecords.com. This project is at The Jazz Gallery May 20th-21st. See Calendar.

Colors of Resistance
Eco-Music Big Band (s/r)
by Donald Elfman

Colors of Resistance, the debut recording by the Eco-Music Big Band, under the direction of Marie Incontrera, showcases the compositions and soloing of its members (including two scions of a well-known Latin jazz family), honors the long career of one of the players and remembers contributions by two late masters and an arranger.

The album opens with saxophonist Livio Almeida's "Action and Reaction". Saxophone is answered by increasingly dissonant colors from the band. There's a beautiful solo statement from trumpeter Adam O'Farrill (son of Arturo O'Farrill) in which he starts down near the bottom of the horn's register and then bursts forth into full flower. Almeida comes in wailing, keeping the pulse alive with the help of bassist Walter Stinson and yet another O'Farrill, drummer Zack. Trombonist/composer Felix Del Tredici, nephew of noted composer David Del Tredici, offers "Mission Accomplished", a wildly humorous 're-creation' of an infamous moment in recent American history. Another versatile and richly experienced trombonist is fêted—the brilliant David Taylor with his dark elegy "Double Tier" and broadly cacophonous "The Channel", another colorful theatrical performance with spoken word by several players and sprechstimme from Lauren Lee. The album closes with Philadelphia trumpet legend Cal Massey's lovely spiritual "Prayer". Violin and cello augment the orchestra in this arrangement by Romulus Franceschini, a pioneer of new music performance.

The late Fred Ho was a mentor to Marie Incontrera and the two composed "Iron Man Meets The Black Dog Meets David Taylor". It's an outrageous, revolution-spirited comic book of a piece, with virtuoso band displays and surreal spoken dialogue. Ho founded this remarkable orchestra and Incontrera has absorbed his spirit of freedom, resistance and joy in creating music.

For more information, visit facebook.com/ecomusicbigband. This project is at Joe's Pub May 22nd. See Calendar.

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— *The New York City Jazz Record*, January 2016

Todd Marcus Quintet, Inheritance
— NPR Music 10 Top Jazz Albums of 2012

DownBeat Rising Star in 61st (2013), 62nd (2014) and 63rd (2015) Annual Critics Polls (clarinet and miscellaneous instrument)

Todd Marcus Quintet with Don Byron (clarinet)
Xavier Davis (piano), Jeff Reed (bass), Eric Kennedy (drums)
May 23rd at Dizzy's Club Coca-Cola,
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toddmarcusjazz.com
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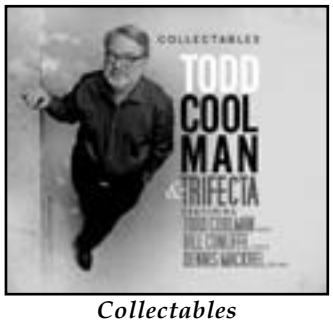

Collectables
Todd Coolman & Trifecta (Sunnyside)
by Joel Roberts

Aside from having one of the coolest names in jazz, Todd Coolman has made a name for himself as one of the most respected and sought-after bassists in the business. He's played and recorded with heavy hitters like pianist Horace Silver and saxophonists Gerry Mulligan and Stan Getz and spent 25 years in the great saxophonist James Moody's quartet. But, like a lot of bassists, he seldom fronts his own groups or records under his own name. In fact, his latest release is only his fourth as a leader since 1990 and his first since 2008's *Perfect Strangers*, which consisted entirely of songs Coolman solicited from unknown composers on the Internet.

Collectables takes a more traditional approach, drawing mostly on standards, plus a few originals by Coolman and his superb trio, which is comprised of pianist Bill Cunliffe and drummer Dennis Mackrel. It's a like-minded group of veterans with a strong rapport evident right from the start. The touchstones here are the relaxed, cerebral piano trios of Ahmad Jamal, one of Coolman's former bosses, and Bill Evans. All the trio members are notable for having a great sense of touch and a quiet but imposing command of their instruments.

Opener "New Rhumba" is an old tune by Jamal that incorporates a bassline reminiscent of the Miles Davis classic "So What". Davis is again recalled with a stellar reading of "Joshua", a pulsating Victor Feldman composition featured on *Seven Steps to Heaven*. An Evans tune, "Funkallero", is also covered, along with Duke Ellington's "Prelude to a Kiss", given an especially gorgeous treatment, with bowed bass carrying the familiar melody at the top.

There's nothing flashy or particularly innovative about Coolman and his band on *Collectables*. It's simply mainstream jazz played at an extraordinarily high level by three seasoned professionals. And that's something worth collecting.

For more information, visit sunnysiderecords.com. This project is at Smoke May 25th-26th. See Calendar.

Leaving Everything Behind
Yelena Eckemoff Quartet (L&H Prod.)
by Tyran Grillo

Since 2006, pianist Yelena Eckemoff has been stirring a chamber jazz cocktail two parts through-composed for each one improvised. With *Leaving Everything Behind*, she has perfected it. Eckemoff's road to this point has been paved with classical roots, but has attracted increasingly heavier hitters of jazz to her entourage. Her friendship with bassist Arild Andersen, for one, led to their "Lions" trio with drummer Billy Hart. The latter's approach to color makes for an easy corollary to Eckemoff's painterly ways and his retention this time around is felt alongside two new collaborators: violinist Mark Feldman and bassist Ben Street.

Though Eckemoff has always been a self-aware musician, *Leaving Everything Behind* finds her in an especially conceptual mode. She repurposes earlier compositions among the fresh to tell the story of a young woman fleeing Soviet Russia and the ways in which music has constructed bridges to the places she put behind her. Whether comping with confidence in "Mushroom Rain" or drawing with light in "Hope Lives Eternal", she moves around her bandmates by means of a genuinely expressive outreach.

The Eckemoff-Hart nexus gives off its broadest spectrum in the more programmatic pieces. Between the raindrop impressions of the "Prologue" to warmth of closer "A Date in Paradise", pianist and drummer dispel an overcast sky until only sunshine remains. Titles such as "Spots of Light" and "Ocean of Pines" further indicate that silver linings reign supreme.

The balance of distinctly classical arrangements and jazzier change-ups yields affirmative soloing, most effectively through Feldman's clear and present notecraft, as in the evocative "Coffee and Thunderstorm", a quintessential embodiment of what unites Eckemoff's chosen genres: namely, the ability to expand fleeting moments into poetry. Other highlights in this regard—all the more so, ironically enough, for being so darkly ponderous—include the panoramic "Love Train" and, above all, the simpatico title track.

This set of variations on a theme of memory is Eckemoff's finest to date and may at last put her on a map where she has been largely ignored.

For more information, visit landhproduction.com. This project is at Birdland May 26th. See Calendar.

Andando el Tiempo
Carla Bley/Andy Sheppard/Steve Swallow (ECM)
by John Pietaro

Though this latest outing by a well-defined trio is credited jointly, the compositions and atmosphere are classic Carla Bley. Her leadership of a wide array of ensembles from behind the piano or simply wielding a manuscript pen have proven flawless over the decades and her help in founding such institutions as the Jazz Composer's Orchestra and Charlie Haden's Liberation Music Orchestra cast new realms for the music. This release not only stands as another statement of her import, it comes as we celebrate the ever-youthful composer's 80th birthday (May 11th).

The title piece is a three-movement portrait of recovery from addiction. As Bley states in the liner notes, this "was written while watching a friend go through the condition and come out at the other end." It's replete with symbolism right from the start of "Sin Fin": a slow, mournful tango featuring a searching melody via Andy Sheppard's throaty tenor along with Steve Swallow's up-the-bass-neck lament laid bare against Bley's two-handed, dreamy terra firma. Second movement "Potación de Guaya" expands the concept further as the explorations, both musical and emotional, are on naked display. The final movement, "Camino al Volver", however, literally turns the tango inside-out, with broken rhythms disguised as odd-time supporting joyful melodic statements. The effect is one of compelling contemporary music.

The disc continues with "Saints Alive!", featuring Swallow out front, and then closes with the powerful "Naked Bridges/Diving Brides", inspired by the poetry of Paul Haines (with whom Bley worked on the monumental three-LP "chronotransduction" *Escalator Over the Hill*). Mysterioso clouds of harmony dance around an intense yet playful melody lusciously heard through wandering soprano. If the saxophonist sounds giddy, it may be due to the presence of a new bride in his life; Bley wrote this as a wedding gift for the Sheppards. The pianist climaxes the work by morphing it into an expansive "Wedding March" (by Felix Mendelssohn), digging into it with total aplomb as only the hippest post-modernist could. Carla Bley at 80 remains a force.

For more information, visit ecmrecords.com

Reminiscent plus A Xmas Suite
Stanley Cowell (SteepleChase)
Juneteenth (Piano Solo)
Stanley Cowell (Vision Fugitive)
by Anders Griffen

Stanley Cowell's latest release, *Reminiscent plus A Xmas Suite*, has Jay Anderson (bass) and Billy Drummond (drums) accompanying the virtuoso pianist, who turns 75 this month. The group first assembled in March 2014, when Cowell stepped in for what was to be a Freddie Redd recording, resulting in *Are You Real?* (SteepleChase). The trio established a rapport, scheduled performances at the Village Vanguard and made this recording in February 2015. It includes insightful liner notes by Neil Tesser.

The album opens with "Intermezzo", referring to the first section of the Johannes Brahms Opus 119. In the composer's letter of May 1893 to Clara Schumann he states of this "exceptionally melancholic" piece that "every bar and every note must sound like a ritard[ando], as if one wanted to suck melancholy out of each and every one, lustily and with pleasure out of these very dissonances!" Cowell's approach is not so much melancholy as pensive. "A Xmas Suite" is the centerpiece of the album, bookended by Thad Jones' "A Child Is Born" and Horace Silver's "Peace". Cowell's "A Xmas Melody" introduces a medley of holiday classics and is recapitulated before closing with "Jingle Bells". "Midnight Diversion" barely breaks the trance with its "'Round Midnight" reference. "Hear With Me" is a tune by Cowell's daughter, Sunny, performed by her father on mbira. "Time" is a fantastic rendition of a tune by Richie Powell (brother of Bud, killed at 24 in a car accident). The time signature changes every measure at the top: 4-, 5-, 6-, 7- and 4-beat measures, followed by 6 bars of 4 for the 1st ending, repeat and then 8 bars of 4 for the 2nd ending, then it is 7 bars of cut-time followed by a bar of 2/4. The penultimate title track is one of the most interesting tunes in the set while outro "Sweet Song" is the jukebox track. This album will reward repeated listening.

Juneteenth was recorded in November 2014 in anticipation of the 150th Anniversary of Juneteenth, the celebration commemorating the ending of slavery in the United States. On Jun. 19th, 1865, Union soldiers, led by Major General Gordon Granger, landed at Galveston, Texas with news that the war had ended and that the enslaved were now free. President Lincoln's Emancipation Proclamation had become official Jan. 1st, 1863, two-and-a-half years earlier. The explanation of why it took so long to deliver this news is unclear and has long been contested.

This is a piano reduction of a larger work based on the Emancipation Proclamation; the main theme comes from an earlier Cowell vehicle, "Sienna: Welcome to this New World". Elsewhere, hints of Civil War-era songs are accompanied by unconventional harmonies, which alter their effect (perhaps akin, in part, to the treatment of "The Star Spangled Banner" by Jimi Hendrix). Based on "We Shall Overcome", the bright "We Shall 2" opens the CD, followed by the dissonant introduction to the title suite, which takes up tracks 2-11. This is a major work featuring a dynamic combination of musical idioms. In his notes for *Reminiscent*, Tesser discusses how Cowell "has delightfully frustrated the [would be] dichotomy [between] intellect and emotion." That is especially the case on this album. Deep with soul and intellect, which is the foundation? Like so many contradictions in nature, it's just both.

Cowell's piano speaks clearly on this beautifully recorded album. There are no liner notes included, but there is a thick booklet of primarily Library of Congress photographs from 1861 to the early 20th century, depicting African-Americans before and after emancipation. A version of Lincoln's proclamation is printed as well. The CD itself is completely black.

This is an incredibly beautiful and powerful album, at once heartbreaking and uplifting. It plays as if Cowell performed it straight through. Oftentimes joyous, there are dark undertones remaining unresolved. The performance will evoke a range of emotions individual to the listener. A high point in a spectacular career, this is required listening for Cowell fans.

For more information, visit steeplechase.dk and visionfugitive.fr

Live in Seattle
Matthew Shipp/Michael Bisio (Arena Music)
by Clifford Allen

Pianist Matthew Shipp and bassist Michael Bisio have been working together as part of Shipp's trio for seven years and it would be fair to assume that their duo is just a Shipp Trio distilled to its harmonic essence. That would be partly true but incomplete, for their music is expansive and self-contained and an entity all its own, based on a close musical rapport developed along the lines of Bill Evans and Scott LaFaro or Sal Mosca and Peter Ind. *Live in Seattle* is their second duo album following 2012's *Floating Ice* (Relative Pitch) and captures an eight-song performance on "International Jazz Day" in the Emerald City, including several of the pianist's compositions as well as two standards and the Roberta Flack-Donny Hathaway hit "Where is the Love?", a staple in Shipp's repertoire.

Following the rickety stomp and grubby rivulets of "Gamma Ray", booming pizzicato flurries and woody grapple intertwining with Shipp's crackling whirlpools, the two slide into "My Funny Valentine" with gentle command, Bisio's arco and ponticello attack threatening to break with tradition. As the bassist tugs on strings and wood, Shipp harps on a fragment of the tune's glassy poise with echoes of Bud Powell, halting to give Bisio a lengthy unaccompanied spot of plucked and snapped gristle. "New Fact", a driving anthem punctuated by spiraling asides, finds the pair in a humming pulse that branches outwards into upper-register clamber and chasing one another into free-time rabbit holes until they naturally slink their way into the resonant gospel of "Where is the Love?"

Live in Seattle captures Shipp and Bisio's ongoing conversation in gorgeous full flight; however, because the music is often quite spare, the LP's noisy pressing interrupts the flow. The balance also sometimes favors the bass and finds the piano rather boxy. If one can deal with these output issues, what's actually going on between Shipp and Bisio is truly transcendent.

For more information, visit arenajazz.com. Shipp is at The Cutting Room May 4th. Bisio is at Muchmore's May 3rd with Avram Fefer and Downtown Music Gallery May 15th with Brian Groder. See Calendar.

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True North
Leslie Pintchik (Pintch Hard)
by Ken Dryden

Leslie Pintchik got a late start in her performing career, as she was already well on her way to becoming an English professor. But Pintchik's switch to playing jazz piano has given her a different form of tenure, with critical praise and a growing audience.

There are familiar faces joining her for *True North*, starting with bassist and husband Scott Hardy, who collaborated on the arrangements and penned the horn orchestrations. Saxophonist Steve Wilson and percussionist Satoshi Takeishi contributed to her superb sophomore release *Quartets* while trumpeter Ron Horton and drummer Michael Sarin were on her most recent CD *In the Nature of Things*. This sextet's chemistry comes not only from previously working with Pintchik but their intuitive support of one another.

The pianist penned several originals, opening with the enticing samba "Let's Get Lucky", a lively trading of fours between Wilson (on alto) and Horton to wrap the piece. The angular "Just Sayin'" toys with listeners as to its intended route. Jaunty blues "Crooked As a Dog's Hind Leg", with Ornette Coleman, Marian McPartland and Barry Harris as likely influences, sounds like a perfect set closer for an enthusiastic audience. Pintchik's title track is a smoldering samba showcasing Wilson's matchless soprano sax, in addition to passionate choruses by Hardy and Pintchik.

The well-known compositions are played at an equally high level. Pintchik's thoughtful reharmonization of John Lennon's "Imagine" gives it an even more wistful air with the spare contributions of Sarin and Takeishi, along with a lyrical bassline, adding to its luster. Pintchik's arrangement of Henry Mancini's "Charade" is both introspective and a bit breezy, punctuated by strong rhythm section work. Closing standard "For All We Know", in trio with Hardy and Sarin, comes from a live set at Boston's Scullers. It avoids the often deliberate, sentimental route, opting for an intimate yet swinging approach.

For more information, visit lesliepintchik.com. This project is at Jazz at Kitano May 13th. See Calendar.

Kindred Spirits (Live at Chan's)
Greg Abate/Phil Woods (Whaling City Sound)
by Scott Yanow

Phil Woods passed away on Sep. 29th, 2015, 25 days after his last public performance. Following his final concert, Woods announced his retirement and cancelled his upcoming engagements, including his appearance at a release party for *Kindred Spirits (Live at Chan's)*.

Recorded a year earlier on Aug. 11th, 2014, this two-CD set teams Woods with Greg Abate, a superior saxophonist based in New England. While Abate has recorded on several saxophones in his career, his alto playing has generally been most memorable and personal. He sticks to alto here other than a soprano feature on "Willow Weep For Me" and manages to hold his own with the 82-year old Woods.

From the beginning of opener "Steeplechase", it is obvious this is a good-humored blowing session filled with hot bop. Abate plays in a similar style to Woods and the two consistently challenge each other. Their ensembles are often explosive, there are plenty of fiery tradeoffs, the many song quotes are humorous and the solos are filled with inventive ideas and surprises.

The first disc has six lengthy performances including a surprising uptempo version of "A Sleepin' Bee", which works quite well, and an Abate feature on "Angel Eyes". There is a second briefer version of the "I Got Rhythm"-based "Steeplechase" and four spoken introductions (mostly by a raspy-sounding Woods) programmed at the end of the disc. The second CD has five songs plus a second, more concise version of "Moonlight In Vermont" and one spoken interlude. The rhythm section of Tim Ray (piano), John Lockwood (bass) and Mark Walker (drums), showcased on "Speak Low", is tight, supportive and swinging. Ray takes many solos in the tradition and sometimes builds on the ideas and wit of the leaders. As for Woods, who first began appearing on records 60 years earlier, there is no audible decline in his playing. He was clearly inspired by the freewheeling setting and often sounds exuberant. The combination of Woods, Abate and the rhythm section results in bebop magic.

For more information, visit whalingcitysound.com. A Phil Woods tribute with Bill Goodwin, Steve Gilmore, Don Friedman and Grace Kelly is at Jazz at Kitano May 6th-7th. See Calendar.

Live at Rosy's
Sarah Vaughan (Resonance)
by Stuart Broomer

Sarah Vaughan belongs on the Mount Rushmore of jazz singers (hardly Olympus, it would be far too inclusive, though she has recently been honored with a US Postal Service stamp). She was a genuine musician, combining a rich palette of timbres, harmonic knowledge of a good pianist and original approach to her repertoire. Her improvising skills could be applied equally to the fastest or slowest tempo and her emotional range was as broad as the three-and-a half-octaves of her voice. It's all apparent in this two-CD set recorded live in 1978 at Rosy's Jazz Club in New Orleans. Originally recorded for the NPR series *Jazz Alive!* (emcee Billy Taylor calls her "a national treasure"), it includes two complete sets with Vaughan's longstanding trio of pianist Carl Schroeder, bassist Walter Booker and drummer Jimmy Cobb.

The sets have a continuous flow, as Vaughan moves from playful uptempo bop to casual banter to ballads suffused with aria-like depths, low notes delivered with the force of a tenor saxophone and highs with the delicacy of a flute. "I Remember April" and "Somebody Loves Me" are taken at ferocious tempos, Vaughan's scat skittering and ricocheting off the band's hand-in-glove accompaniment. Her diction can shift in a line from precise to slurred, everything given over to the momentary musical impulse, stretching at one point to a sudden baroque interpolation on "Fascinating Rhythm". On "My Funny Valentine" she repeats lyric fragments (e.g., "When You Open It"), shifting sound and inflection with each iteration. Her exchanges with Schroeder on "The Man I Love" are as subtle as the pianist's and her ascending runs have the surprise of a great improviser. Her empathy with individual members of the band is especially apparent on "East of the Sun", sung with just bass as accompaniment.

As great as all that is, it is the ballads that are most memorable, large canvases for emotional, even spiritual drama. "Send in the Clowns" is the heart of the first set, a song of transformation with a searching, unaccompanied passage. Bernard Ingher's "Everything Must Change" has comparable intensity, Vaughan alternating vocal sunshine and storms.

For more information, visit resonancerecords.org

All Directions Home
Nate Wooley/Ken Vandermark
(Pleasure of The Text/Audiographic)
by Eric Wendell

Trumpeter Nate Wooley and reedplayer Ken Vandermark have built names for themselves by straddling the fine line between improvised and avant garde music. On *All Directions Home*, the duo crosses back and forth over said fine line by simultaneously taking delight in the dissonance and reveling in the calm between the cacophony.

Recorded at concerts held at The Sugar Maple in Milwaukee over two days in August 2015, *All Directions Home* showcases the strengths that have made the duo luminaries in their respective scenes. Vandermark-penned opener "Another Lecture (For Walter Benjamin)" is a great example of what makes the pair formidable partners as their use of dynamics gives the song a tight, dramatic arc. Wooley's "I Prefer The Company of Birds" weaves a tight tapestry of shades, showing that the in-between moments amid the loud and soft are the most successful components of their union.

While the duo operates in similar musical circles, their output as composers demonstrates noticeable variances. Wooley's "Lutoslawski" shows his talent for composing background lines, Vandermark slinking seamlessly through Wooley's strident declarations. Vandermark's "Such Science (for Duke Ellington and Muhammad Ali)" is a showcase for juxtaposed classic-sounding horn lines with free-jazz phrasing in a fusion of vintage and modern.

Ornette Coleman's "I Heard It Over The Radio" is far more tender than the original while bluesman Fred McDowell's "Done Left Here" is raw and biting, ending the album on a high note. After two records as a duo, one hopes that Vandermark and Wooley's musical direction leads to even bigger and more adventurous territory.

For more information, visit natewooley.com/pottr. Wooley is at Roulette May 30th. See Calendar.

Spring Feelings
Misha Tsiganov (Criss Cross)
by Thomas Conrad

You hear more about Cuba and Israel, but Russia is very high on the list of countries that export major jazz talent to the United States. Pianist Misha Tsiganov (St. Petersburg) and trumpeter Alex Sipiagin (Yaroslavl) have been stateside since the early '90s and speak New York postbop like natives. But they have kept their appealing Russian accents. In Tsiganov's case, it is audible in a propensity for lushness with hard edges and in chops traceable to the Mussorgsky College of Music in St. Petersburg, where he studied in his youth. The other strong players in the quintet are tenor saxophonist Seamus Blake, bassist Hans Glawischnig and drummer Donald Edwards.

That Tsiganov is a special piano player is manifest everywhere on this album. Even in a relatively short solo, he can knock you down. On "Yes or No" he begins methodically, as if gathering himself, then releases extravagant outpourings that always contain implications of Wayne Shorter's song. His own rapt ballad, "October in Kiev", is very different. Tsiganov's fond memories must predate the city's recent turmoil and crisis. He traces then carefully elaborates its pristine form.

Pianists as accomplished as Tsiganov usually prefer trio or solo formats. But he has said that he needs horns because "two hands are not enough for everything I have in my head." As an arranger he approaches known tunes with a wide-open mind, in bold strokes of tempo and modulation and harmony. "Yes or No" careens in at least five meters, only one of which is 4/4. Another Shorter tune, "Infant Eyes", as written, is already mysterious, with its tonal ambivalence and multiple key centers. But Tsiganov gives it new chords, suspends it between waltz and common time and opens whole new realms of suggestion. Glawischnig and Blake come from deep within its atmosphere. Arthur Schwartz-Howard Dietz' "You and the Night and the Music" (with a Sipiagin solo of flaming lyricism) and Benjamin Weisman-Dorothy Wayne-Marilyn Garrett's "The Night Has a Thousand Eyes" are old songs in new splashy colors, with provocative touches of dissonance.

For more information, visit crisscrossjazz.com. This project is at Smalls May 16th. See Calendar.

Eponymous
Banda de los Muertos (Barbès)
by Alex Henderson

Latin music has received a great deal of attention from the jazz world over the years, especially AfroCuban and Brazilian, but regional Mexican music is one overlooked area. Banda de los Muertos ("Band of the Dead"), co-led by busy jazz improvisers Jacob Garchik and Oscar Noriega, begins to correct this.

Banda is a brassy, horn-driven style that originated in Sinaloa, Mexico in the '30s. For many years, banda took a back seat to mariachi or norteño but since the '90s, there has been a renaissance thanks to stars like Banda el Recodo, la Arrolladora Banda el Limón, Ezequiel Peña and the late Jenni Rivera. By incorporating everything from hip-hop to Dominican bachata, banda has continued to evolve.

Banda de los Muertos' eponymous debut is dominated by instrumentals, hearkening back to the style's early history but putting it at odds with the vast majority of modern banda albums. Though guest vocalist Mireya Ramos is featured on the bolero "Te Quiero Tanto" and "La Puerta Negra", a standard as famous in regional Mexican music as "A Night in Tunisia" is in bop, an instrumental approach prevails on everything from Garchik and Noriega's "Cumbia de Jacobo" (which blends banda with Colombian cumbia) and Marty Robbins' "El Paso" (there are strong parallels between outlaw country and Mexican rancheras and corridos) to traditional Mexican songs such as "Tragos Amargos", "El Toro Viejo" and José Alfredo Jiménez' "Tu Recuerdo y Yo" (one of Mexico's most prolific songwriters, Jiménez was arguably the ranchera equivalent of Jobim or Harold Arlen).

Banda de los Muertos maintains the brassiness for which banda is famous, drummer Jim Black joined by eight horn players: Ben Holmes and Justin Mullens (trumpets), Brian Drye and Curtis Hasselbring (trombones), Noriega and Chris Speed (clarinets), Rachel Drehmann (alto horn) and Garchik (sousaphone). With the Mexican population having grown considerably in places like Jackson Heights, Queens and South Philly in recent years, Mexican music is much easier to find on the East Coast than in the past. And if Banda de los Muertos' memorable CD is any indication, that isn't a bad thing at all.

For more information, visit barbesrecords.com. This band is at Barbès May 7th. See Calendar.

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Dark Was the Night, Cold Was The Ground
Noah Preminger (s/r)
by Mark Keresman

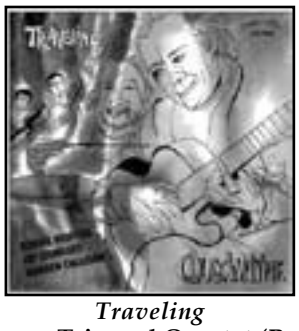
Blues is one of the cornerstones of American music and 29-year-old tenor saxophonist Noah Preminger explores and interprets blues from/in one of its most primal forms: Delta blues, the rural, folk-based take originating in the Mississippi Delta and basis for much that came in its wake, including urban, electrified blues and much rock 'n' roll.

While Preminger's previous opus *Pivot* featured expansive takes on tunes by iconic blues performer Booker "Bukka" White, *Dark Was The Night, Cold Was The Ground* features concise but no less intense reinventions of Southern rural blues. The title track, composed by Blind Willie Johnson, is a piece where the secular and sacred coexist (or collide, depending on one's viewpoint). Preminger's horn resembles an anguished vocal moan, soon echoed by trumpeter Jason Palmer, whose tone is smoother overall yet still conveys a sense of haunted, how-did-it-all-come-to-this anguish, bassist Kim Cass and drummer Ian Froman portraying the wind blowing through the trees in that darkest night. "Hard Times Killing Floor Blues" (by Skip James, whose "I'm So Glad" was covered by Cream) becomes a stately dirge, slightly evoking Ornette Coleman's classic "Lonely Woman", and erupts into potent, swinging improvisations, which go outside/semi-free without straying too far from that blues-charged feeling. "Spoonful Blues" includes some harrowing Albert Ayler-like saxophone cries.

The one ringer is "Future Blues", a 1970 tune collectively written by Canned Heat (formed in the mid '60s and still active), a white blues-rock combo especially inspired by pre-electric blues. It has a loose, bop-like structure and cutting, in-and-out solos (Palmer shines and crackles here) and the rhythm team gives the whole journey a palpably restless, almost unsettling vibe.

Neither easy listening nor overly outré, *Dark Was The Night, Cold Was The Ground* is an album that lives up to its title, as it takes you into the harsh mysteries of the blues with performances as restrained as they are passionate.

For more information, visit noahpreminger.com. This project is at Jazz Standard May 17th. See Calendar.



Traveling
Chuck Wayne Trio and Quartet (Progressive)
by Marcia Hillman

What a delight to rediscover Chuck Wayne on this offering. Originally recorded 40 years ago and first released as a vinyl LP in 1980, it starts a new life in this CD reissue, coming about a year before the 20th anniversary of the guitarist's death. Wayne leads a group of Jay Leonhart (electric bass), Ronnie Bedford (drums) and vibraphonist Warren Chiasson performing a collection of familiar standards.

One of the first bebop guitarists and noted for developing a legato technique of playing that has influenced many players who have come after, Wayne is in excellent form. His wealth of musical ideas is enormous and flow as if his fingers were a part of his guitar. His use of tempo changes and rhythm patterns is crucial to making these familiar songs seem fresh.

Each track is a little gem. The ones featuring Chiasson show off the tight musical connection between the two, whether they are playing in unison, as on Benny Carter-Spencer Williams' "When Lights Are Low", or off of each other, as on Cole Porter's "I Concentrate On You" where they join each other in a classical invention. Chiasson is a pioneer of four-mallet vibraphone playing and ably demonstrates his virtuosity on Michel Legrand's smooth flowing ballad "The Summer Knows" as well as on the super-fast tempo of Wayne's title track. Leonhart provides solid bass throughout and is lyrical on his solos—particularly Tommy Wolf-Fran Landesmann's "Spring Can Really Hang You Up The Most" (on which Wayne takes a solo that can really melt down a listener). Bedford is not only a timekeeping drummer but one who plays melody and is a tap dancer with his brushwork, as heard on the title song and behind Leonhart's solo on "When Lights Are Low".

This is an exciting recording, one that sounds and feels as if was recorded yesterday instead of decades ago. Let's hope there are more of Wayne's LPs or unreleased tracks that will appear in the future because this kind of good music has no expiration date.

For more information, visit jazzology.com/progressive_records.php

Travels
Rhythm Future Quartet (Magic Fiddle Music)
by Andrew Vélez

Jason Anick, chief violinist/soloist of the Rhythm Future Quartet has astutely observed this group's music is not for Gypsy jazz purists. On *Travels*, the group's second recording, the music is largely devoted to originals. Even as it touches on basics of the Gypsy jazz style, it also reflects the contemporary mindset of the makers. The 13 performances display the virtuosity and lyricism of the instrumentalists and cohesiveness of a unit moving as a collective entity.

Guitarist Olli Soikkeli is the other lead voice. A rousing performance of his "Bushwick Stomp" celebrates the Finnish native's move to his present home in Brooklyn. Second guitarist Max O'Rourke and bassist Greg Loughman complete the quartet. The latter's varied history includes having played with the likes of trombonist Curtis Fuller and vocalist Sheila Jordan while 19-year-old Vermont native O'Rourke already has a reputation as being among today's top young Gypsy guitarists.

And what an ebullient variety of music they deliver. Anick's "The Keeper" radiates Latin rhythms and textures while his "Vessela" is filled with Balkan sounds. Even as they are bringing new material out, this high-energy and deeply-felt set also has fresh takes on some classics. There is an all stops out rendering of John Lennon's "Come Together" on which violin especially shines along with multi-colored guitar support. Coming together is just what violinist, bass and guitar do as they discover new possibilities in the melody. The action from all on Paul Durand's "Je Suis Seul Ce Soir" is similarly breathtaking. This is followed by the contrast of O'Rourke's beautifully melancholy "Round Hill".

The closer is an all-star group virtuoso take on one-time Gypsy guitarist Biréli Lagrène's "Made in France." It exemplifies just how deeply this quartet knows and reveres the joy and sadness of classic Gypsy music. Zinging and swinging, the quartet is irresistibly expanding the Gypsy jazz idiom while remaining their own men musically.

For more information, visit rhythmfuturequartet.com. This project is at Joe's Pub May 31st. See Calendar.

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Lena Bloch
Feathery available on CD Baby & Amazon

Although Lena Bloch's FEATHERY Quartet resembles a traditional tenor saxophone quartet, it's really a small orchestra of shape-changers. Melodic lines pass from one player to another, with equal emphasis given to sonic masters Billy Mintz and Cameron Brown. The group offers compositions by Bloch and pianist Russ Lossing, extended forms, pensive, rollicking, or dark, leisurely thoughtful dances. At the end of a Feathery set, one has done more than hear improvisation; one has taken gentle zigzag journeys.
–Michael Steinman, JAZZ LIVES

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June 19 - The Drawing Room Brooklyn, 7:30 pm
June 30 - Live @ Michiko Studios, NYC, 8 pm

lenabloch.com

The Caustic Ballads
Michael Foster/Leila Bordreuil (Relative Pitch)
by John Sharpe

You can tell straight away from the cover, with its bondage and S&M related imagery, and the song titles (sample: "The Whip and the Body") that you are in for some anguish from *The Caustic Ballads*. And so it proves as the Brooklyn-based duo of French cellist Leila Bordreuil and saxophonist Michael Foster make extensive use of preparations and close amplification. Consequently, their respective instruments serve as platforms for sound generation rather than conventional performance. On the sleeve, Foster is credited with saxophone, without any further qualifier, and that's about right as register is largely irrelevant, though his vocalized shrieks take on a disturbing tinge in light of the packaging, especially the panting and repeated rhythmic figures, which summon something unpleasantly visceral.

The overriding impression from the opening "Born of its Own Asphyxiation" is of an exchange of extreme textures where instrumental boundaries are scarcely discernible. The pair boast a strong conception pursued with great focus and ego subservient to the overall effect. But within their radical soundworld they take care to ensure variation, not only across the program, but also within some of the longer tracks. "Wherever the Organism Discharges its Internal Rottenness", in particular, goes through many shifts in timbres and dynamics, regularly alternating primal passages with quieter stretches, like those when saxophone groans like an uneasy dreamer while cello evokes the maddening whine of a kitchen appliance.

Drones feature heavily in the shared vocabulary. They form part of the circular trajectory of the title track, as it moves from barely audible beginning to emerging instrumental characters portraying something more human and almost lyrical in this context, only to retreat towards silence once more by the end. Drones also comprise the bedrock of "Into the Peristyle of Love's Temple" before distant ululations swell to create a chorus of furies and also contribute to the steady insectoid hum and industrial malfunction recalled by "Pleasure and Cruelty". But if you were to consider the title of that piece as a statement of intent, you might conclude that while a fair amount of cruelty is in evidence, the pleasure is not for everyone.

For more information, visit relativepitchrecords.com. This project is at Gallery 456 May 22nd. See Calendar.

Four Parts Five
Gordon Beeferman (Innova)
by Ken Waxman

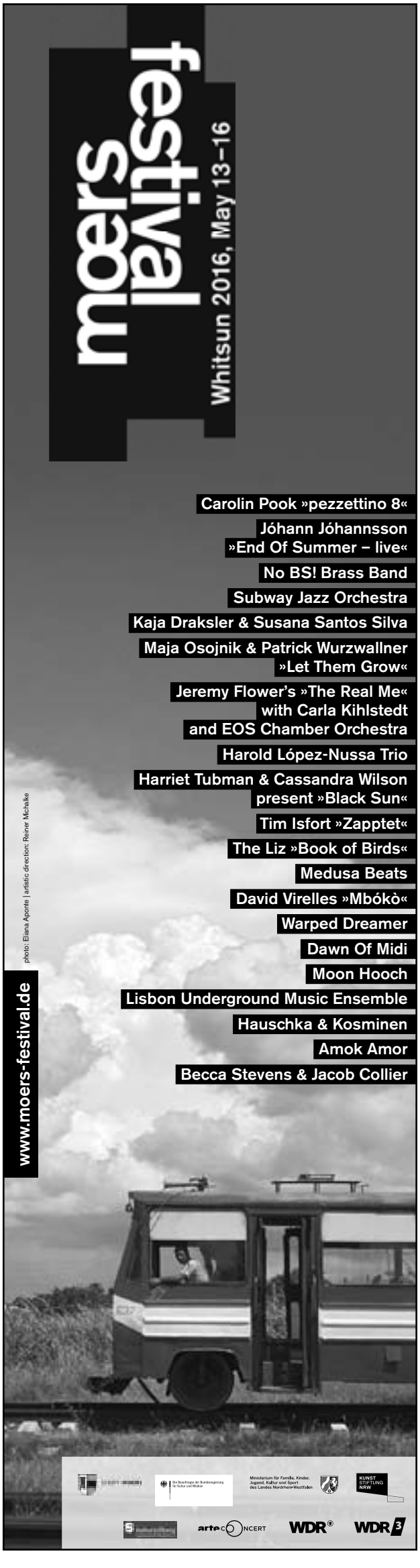
Gordon Beeferman's music reverberates with assertive crispness. In fact, the four tracks which make up the 30-minute suite on *Four Parts Five* keep churning with so many sharp digressions, cleverly avoided dead-ends and staccato openness that the pulse-quickening result is like following a car race with only your ears.

Beeferman, who plays piano and organ here, also incorporates a variant of brittle formalism in his lines, no surprise for someone whose compositions have been commissioned by the likes of the Minnesota Orchestra, Albany Symphony and the American Brass Quintet. Although some of the themes and most of the transitions appear through-composed, the quality of the arrangements and skill of the musicians—reedplayer Peter Hess, guitarist Anders Nilsson, bassist James Ilgenfritz and drummer Adam Gold—prevent the music from sounding like watered-down jazzy classicism or coldly serious pseudo-jazz. Like a work crew building from the technical strictures in an architect's drawing, the musicians ensure that each rivet is positioned properly to actualize the structure.

For instance, while the sewing-machine-like rhythm that stitches together "Part 3" is animated via piano, guitar and double bass linkage, magpie-like reed peeps pull the resulting line more tautly so that by the concluding "Part 4" it can break free into bracing call-and-response patterns that appear virtually endless. On earlier tracks the white noise emanating from Beeferman's tentative Hammond B3 tremors owes more to canonical accompaniment than organ-grinder swing but those sounds fit appropriately with Nilsson's chiming runs, releasing any overbearing pressure to herald the next section.

Those who admire the perfectly aligned skill that goes into creating a refined and contemporary structure—or composition—will be well satisfied with this album.

For more information, visit innova.mu. Beeferman is at Big Secret Theatre May 21st. See Calendar.



Beginning of a Memory
Matt Wilson (Palmetto)
by Philip Freeman

Drummer Matt Wilson hasn't made a record since his wife Felicia passed away in 2014. This album, which gathers members of his three bands—Arts & Crafts, Matt Wilson Quartet and Matt Wilson Christmas Tree-O—is offered as a tribute to her, but also serves as a retrospective of two decades of music. The core band features trumpeter Terell Stafford, cornet player Kirk Knuffke and saxophonists Jeff Lederer, Joel Frahm and Andrew D'Angelo, accompanied by two bassists, Martin Wind and Paul Sikivie. Additional players—keyboardists Gary Versace and Larry Goldings, guitarist Matt Balitsaris and bassists Chris Lightcap and Yosuke Inoue—contribute either via overdubs or solo performances (Goldings plays "How Ya Goin'" and Inoue tackles pop ballad "Endless Love"). But, for the most part, this is a heartfelt, occasionally raucous session; the arrangements were worked out in the room, not on paper, and it sounds that way.

It begins with a short theme, which reappears later; the first full piece is "Lester", a bluesy, old-school romp with plenty of growl from Knuffke and Stafford. The twin bowed basses that introduce "Searchlight" and the bass clarinet, exotic horn lines and tribal drumming make it sound like a lost Raymond Scott composition or something from the Ghost Train Orchestra's book. "Flowers for Felicia", which combines Wilson's own "Orchids" with the Carter Family's "Wildwood Flower", is arranged for piano and guitar, creating a mournful yet beautiful interlude at the album's midpoint. That's followed by the swinging "No Outerwear", the horn lines having an almost Mingus-esque joyousness. "Go Team Go/ Endless Love" is a studio concoction, the main band performing the first half in a blaring, almost Albert Ayler-gone-soul jazz manner, with Wilson demolishing the kit behind them and shouted encouragement from all sides, but at the three-minute mark they all stop on a dime and Inoue's solo bass version of "Endless Love" begins and somehow wipes off decades' worth of accumulated schmaltz and turns the tune into something genuinely beautiful once again. There's a lot of emotion behind the music; at times, it's loud and celebratory, but there are moments of deep sorrow, too. But most of all, it's terrific music that any Wilson fan will find thrilling and welcome.

For more information, visit palmetto-records.com. This project is at Jazz Standard May 31st. See Calendar.

Ask the Ages
Sonny Sharrock (Axiom-MOD Technologies)
by Clifford Allen

Super-groups, or groups assembled from multiple individually heralded players, tend to be a boon for the public because they have a built-in audience. At their best, such outfits are a logical extension of certain players' most fruitful work and hold together as any working ensemble. One such merger of naturally-occurring streams was guitarist Sonny Sharrock's *Ask the Ages*, released 25 years ago on the Axiom imprint, a subsidiary of Island Records helmed by bassist-producer Bill Laswell, which has just seen reissue. *Ask the Ages* was Sharrock's last official recording before his untimely death 22 years ago this month and joins him with saxophonist Pharoah Sanders, bassist Charnett Moffett and drummer Elvin Jones on a program of six originals. There is a ton of history in this lineup—Sanders and Jones shared the stage and studio in John Coltrane's 1965 groups while Sharrock and Sanders worked and recorded under the saxophonist's leadership and that of trumpeter Don Cherry and multi-instrumentalist Gunter Hampel. Moffett's connection is a little more tenuous but his father, late drummer Charles Moffett, worked with Sanders in Ornette Coleman's band.

Ask the Ages stands out from other avant garde jazz super sessions, aside from the storied personnel, vis-à-vis the manner in which it was recorded and to whom this album was (in part) geared. While roomy, there is a cold heft to the mix fitting in well with the underground rock LPs being marketed to college radio in the late '80s and early '90s, the players' statements often fleshed out with subtle, skeletal loops and overdubs. Unlike a Tad or Bastro record, however, the songs here are between seven and ten minutes in length, giving most of the spotlight to the guitarist's distorted, tinny slide and gritty peals in conversation with the allover cuss and sweat coming from Jones' kit ("Many Mansions", a revision of "John's Children", is a fine example of this).

There is certainly song-craft here too, as Sharrock was a captivating tunesmith, though rarely credited as such. "Who Does She Hope To Be?" is a gently-purring lullaby with piercing cries and knotty subdivisions just outside the door and the closing "Once Upon a Time" finds Jones pummeling in concentrated, continually altered thrusts against a simple, elegiac line for tenor and guitar. *Ask the Ages* is one of Sharrock's most consistent sessions and a pleasure to have available once again.

For more information, visit mod-technologies.com

Monash Sessions
Kenny Werner (Jazzhead)
by Ken Dryden

In 2014 Kenny Werner was invited to the Sir Zelman Cowen School of Music at Monash University in Australia to serve as an Artist-in-Residence. *Monash Sessions* finds Werner leading three different small groups drawn from the student body playing his challenging originals, though at least two musicians, trumpeter Paul Williamson and trombonist Jordan Murray, are faculty members. Werner has long been recognized as a versatile composer known for his demanding compositions and arrangements, so his students had their work cut out for them and are clearly inspired by this jazz master.

The first group is faced with the tricky Ornette Coleman-like "Yump", a dissonant, constantly shifting work putting a lot of demands on the rhythm section. Following Werner's extended solo, tenor saxophonist Stephen Byth and Williamson shine with inventive improvisations that fit the spirit of the piece. By comparison, Werner's lush jazz waltz "Autumn in 3" is a walk in the park for the first band, showcasing bassist Marty Holoubek in a solo worthy of a veteran.

The second unit plays a mix of old and new pieces. Werner takes his time exploring his introspective ballad "Lorraine" with just bassist Hiroki Hoshino and drummer Robert Mercer providing sensitive, subdued backing. "Ivoronics" is a testing ground for the students as it mixes hardbop with some dissonance, returning to more familiar territory for the blistering solos by tenor saxophonist Aidan Hodge and the veteran Murray, Werner demonstrating his superb chops as well. Gorgeous ballad "Chach" has a timeless, old-world sound, as if evolved from a folk song, with Murray and Hodge providing harmony for Werner's creative solo. "Balloons", previously recorded by Werner in 2010 on the Half Note album of the same name and 2014's *The Melody* (Pirouet), has the pianist playing a child-like chanting bass vamp along with his increasingly complex melody, Murray's expressive trombone then buoyed by Werner's brilliant accompaniment.

The final group expands to a sextet with three horns by adding Brodie Everest's alto saxophone, Paul Cornelius' tenor saxophone and Chris Vizard's trombone. The whirlwind performance of "Free Wheelin'" is followed by a new look at the Werner repertoire staple "Beauty Secrets" (recorded four times between 1999-2008), which features the leader extensively and a fine effort by Cornelius. This Australian recording is a hidden gem in Kenny Werner's extensive discography.

For more information, visit jazzhead.com. Werner is at Jazz at Kitano May 20th-21st. See Calendar.

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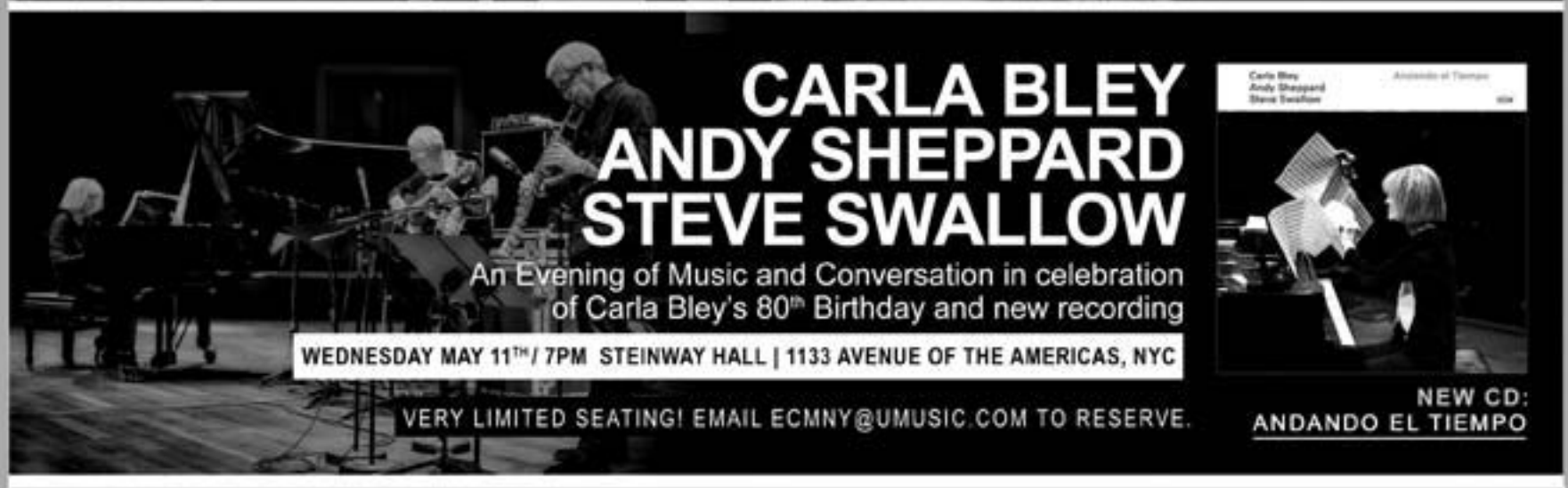

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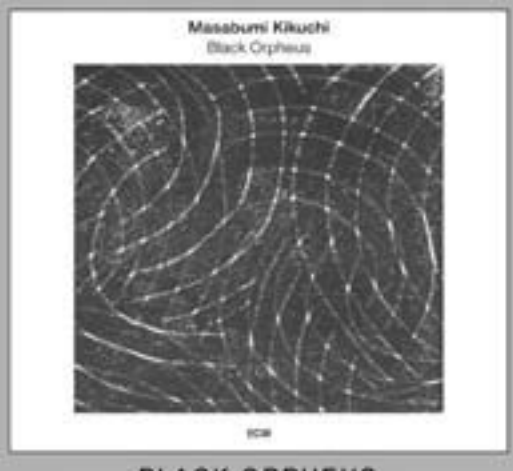

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MASABUMI KIKUCHI (piano)

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Strictly Confidential
Rossano Sportiello/Nicki Parrott/Eddie Metz (Arbors)
by Scott Yanow

Rossano Sportiello has been a significant swing-oriented pianist for the past 15 years. He started working with trombonist Dan Barrett in 2002, been a member of tenor-saxophonist Harry Allen's quartet since 2008 and continues to evolve through the years. While he is a major attraction in the mainstream swing world of jazz parties, cruises and concerts, Sportiello is a well-rounded pianist who at times can recall Oscar Peterson, Count Basie and Teddy Wilson but generally sounds very much like himself.

Sportiello has crossed paths often with bassist-singer Nicki Parrott and drummer Eddie Metz. For their trio recording, the pianist simply picked 15 songs that they enjoy playing together. The setlist mixes together a few standards with many obscurities from such pianist-composers as Duke Ellington, Billy Strayhorn, Ray Charles, Bud Powell, George Shearing, Teddy Wilson and Erroll Garner. However, *Strictly Confidential* is not strictly a pianist tribute set. Among the other songs included are James Morrison's "A Brush With Bunji" (a feature for Metz), "Shoe Shine Boy", "Shiny Stockings" and, most surprisingly, "Pure Imagination" and Carpenters' "Close To You".

It is a particular joy hearing such lesser-known material as Powell's title track, Ellington's "John Hardy's Wife" and Wilson's catchy "Sunny Morning" being revived by this flawless and tasteful trio. Parrott and Metz get their share of solo space with the bassist also taking warm vocals on "What A Difference A Day Makes", "Hallelujah, I Love Him So", "What Are You Doing The Rest Of Your Life" and "Close To You".

Sportiello, who displays a light touch, is in the spotlight much of the time. When he cuts loose on "Shoe Shine Boy" and "Sunny Morning", he succeeds at uplifting *Strictly Confidential* from being a predictable if pleasing trio set into one with memorable moments.

For more information, visit arborsrecords.com. Parrott is at Tribeca Performing Arts Center May 12th as part of Highlights In Jazz. See Calendar.

Arclight
Julian Lage (Mack Avenue)
by Stuart Broomer

Julian Lage is no ordinary guitarist. Virtually from childhood, the 28-year-old has fit comfortably into a lineage of classic jazz stylists, spinning rapid-fire chord melody variations with an easy fluency and bonding comfortably with senior guitarists like Martin Taylor. His appeal has likely broadened with his ongoing duo with fellow guitarist Nels Cline, the two balancing traditional patterns and techniques with adventurous improvisation. On *Arclight*, Lage shifts from his usual lightly amplified archtop to the electric twang of a telecaster, acquiring the powerful rhythm team of bassist Scott Colley and drummer Kenny Wollesen along the way. That twang is a national treasure and *Arclight* invokes a spirit that links American vernacular music from disparate folk traditions to blues, country and rockabilly. It's terrain that's inspired numerous guitarists, most obviously Bill Frisell as well as less conspicuous figures like John Schott and Duck Baker, but Lage, too, brings his own emerging voice to it.

The material is a mix of originals and archival tunes, all of it executed with a rare brevity. The old songs are immediately engaging. "Persian Rug", composed by Gus Kahn and Charles Daniels, was once recorded by Fats Waller on pipe organ. Its filigreed melody flows readily from guitar, suggesting the country and jazz mix developed by Danny Gatton. "Nocturne", composed by English bandleader Spike Hughes in the early '30s (and recorded by "his Negro Orchestra", which variously included Benny Carter, Coleman Hawkins and Dicky Wells), is another exotic period piece that here suggests the Dreamtime. A nostalgia-laden "I'll Be Seeing You" comes to sparkling life midstream with an extroverted improvisation.

From the dissonant sustained chords announcing its arrival to its country swing evolution, W.C. Handy's "Harlem Blues" has a sufficiently complex character to meld with the originals, which often develop in surprising ways. "Presley" begins as a playful pop-country melody gradually assuming greater depth and resonance while "Stop Go Start" moves far afield with pointillist electronic sounds. The concluding "Ryland" develops its own electric majesty, its sustained chords and single notes especially invoking Frisell's essays in Americana.

For more information, visit mackavenue.com. Lage is at Drom May 11th as part of Alternative Guitar Summit and Jazz Standard May 12th with Fred Hersch. See Calendar.

Night at the Speakeasy (featuring Wycliffe Gordon)
Svetlana and The Delancey Five (OA2)
by Mark Keresman

Born in Russia, based in NYC, vocalist Svetlana Shmulyian fronts The Delancey Street Five, a combo specializing in pre-bebop styles, specifically hot jazz of the '20s, Tin Pan Alley gems and Swing Era jazz and pop. Svetlana has a smooth, elegant alto somewhat evocative of Swing Era doyennes Helen Forrest and Lee Wiley (and, for younger readers, Jane Monheit) and the band has the aforementioned styles down without displaying any retro/nostalgic trappings.

The album features trombonist/singer Wycliffe Gordon, whose raspy, ever-so-slightly Louis Armstrong-like crooning and scatting dances and playfully duels with Svetlana on "You Won't Be Satisfied". Reedplayer Adrian Cunningham contributes a tantalizingly brief, slightly breathy tenor solo with tinges of Coleman Hawkins and Ben Webster. "It's All Good" features an imaginative arrangement that imparts the genteel swagger of a big band to this small ensemble, making it sound somewhat larger than six players. (Yes, just like Louis Jordan's Tympany Five, it's a "Five" band with more players.) There's another duet by Svetlana and Gordon, "Under A Blanket of Blue", which conveys both maturity and starry-eyed romance, voices intertwining in a stupendously sweet/salty manner.

One swell aspect of this set is this band's refusal to stay in some idealized past. Svetlana and The Delancey Street Five do a gorgeous rendition of The Beach Boys' post-surf-era ballad "God Only Knows"; while mostly staying close to the original melody, this lot transmute it into a Great American Songbook ballad that could have easily been played in 1939 and trumpeter Charlie Caranicas takes a buttery, yearning solo that is similarly timeless. Overplayed standard "Lady Be Good" gets a blazing rendition with a New Orleans/Dixieland-style arrangement until pianist Dalton Ridenhour's blistering Erroll Garner-like feature. Also there's a bubbling blues-treatment of The Beatles' obscurity "Because", Svetlana reaching for the stars and caressing them.

For more information, visit origin-records.com. This group is at Club Bonafide May 26th and The Backroom Mondays. See Calendar and Regular Engagements.

IN PRINT

The Miles Davis Lost Quintet and Other Revolutionary Ensembles
Bob Gluck (University of Chicago Press)
by Ken Micallef

Published three years after the release of Legacy's *Miles Davis Quintet: Live in Europe 1969*, Bob Gluck's sorely needed investigation into this great "lost" quintet is welcome. Though this group with Wayne Shorter, Chick Corea, Dave Holland and Jack DeJohnette never recorded in the studio, their legend looms large, a missing link between *Bitches Brew* and the recordings that followed.

Not satisfied simply to explore the tectonic shifts of Davis' music during this transitional period, Gluck casts his net wider to include two other groups creating new modes in the early '70s: Circle (Corea, Holland, Anthony Braxton, Barry Altschul) and The Revolutionary Ensemble (Leroy Jenkins, Sirone, Jerome Cooper). At a time when "spiritual jazz" makes headlines for some up-and-coming jazz artists, Gluck's book puts in perspective the true meaning of "free" and "spiritual", "electric" and "acoustic".

The opening chapters outline the forces that led to Miles' first electric period and influences of the musicians on Miles within his "Lost Quintet". Gluck then explores the connections between Braxton as they relate to Jenkins and the Italian collective Musica Elettronica Viva, as well as the music heard at New York's pivotal 1974 "Peace Church concert". "Music Rumblings in Chelsea" discusses the nine-block Manhattan neighborhood that became a base for Warren Smith's Studio WIS and the 19th Street loft in which Dave Liebman, Corea and Holland lived. Before launching into examinations of Circle and The Revolutionary Ensemble, Gluck reflects on Miles' 1971-75 period and the elements that shaped that music. Finally, in a chapter titled "Ornette Coleman's Children", Gluck connects the dots between the varieties of "jazz rock" and "free jazz".

One of the best things about this book is Gluck's ability to connect all the dots: the relations between players and movements, between seemingly disparate musicians and the collective music they created, between what is seemingly lost and what deserves further examination. Gluck makes the case that often what should be most valued is also what is most hidden.

For more information, visit press.uchicago.edu

Hapax Legomena
B.O.A.T. (The Bureau of Atomic Tourism) (Rat)
by Ken Waxman

Straddling the basin where punk, improv, metal and jazz streams intersect is the Euro-American Bureau of Atomic Tourism (B.O.A.T.) sextet. Without overturning B.O.A.T.'s navigational strategy the band has replaced two members on this, its fourth CD. Two of Belgium's busiest players, drummer Teun Verbruggen and electric pianist Jozef Dumoulin, are still on board as are American trumpeter Nate Wooley and reedplayer Andrew D'Angelo. Joining the international crew are American noise-rock bassist Tim Dahl and New York-based, Icelandic guitarist Hilmar Jensson.

Rather than proffering a single taste on different tracks, the sextet infuses most tunes with ingredients from assorted musical styles, some elements more tangy than others depending on the composer. Dumoulin's psychedelic "Carlientje en Haar Bootje", for instance, sets up bellicose rock-styled rhythms from Fender Rhodes and guitar against clenched riffs from the horns. With the results strained through faux-signal processing, the opposing concepts are united by the climax, calmed at the end with drum clip-clops and keyboard slurs.

Wooley's "Ron Miles" and Dahl's "Citrus" are opposites. The former, named for the trumpeter's brass mentor, is as soothing as a cruise on calm via moderato bass clarinet whorls anchored by guitar licks and keyboard splashes. In contrast, the latter drips heaviness, all the instruments exploding like a battle soundtrack and Verbruggen's pacing especially frenetic. Plunger trumpet and crunching electric basslines judder every which way, until the piece finally subsides into a satisfying moderato tempo. D'Angelo's "Numer Ology" is the stand-out, paced with alto saxophone slides and pauses, then harmonized with trumpet on top and keyboard below. Initially midtempo, it subtly speeds up via rapid drum smacks and sliding guitar lines. Much rougher waters would be necessary to push this B.O.A.T. off course.

For more information, visit ratrecords.biz. This band is at The Firehouse Space May 22nd, ShapeShifter Lab May 23rd and Le Poisson Rouge May 25th. See Calendar.

Erasing Borders
C.B.G. (TryTone)
FLOCK
Ruben Machtelinckx/Hilmar Jensson/ Joachim Badenhorst/Nathan Wouters (El Negocito)
by Ken Waxman

Belgian reedplayer Joachim Badenhorst has gone from being a young unknown player tapped by Han Bennink for his band to an in-demand stylist. Today the Antwerp native is as likely to turn up on traditional dates with vocalists and guitars as on idiosyncratic all-improv sessions. These CDs suggest the tale of youth who must choose between doors concealing either an attractive woman or a ferocious tiger. Badenhorst sometimes chooses the wrong portal. While some might dispute which door is which, the distinction is that one composer wants to challenge the status quo while the other cheers it.

Through one symbolic door he plays with two Argentineans-in-Amsterdam, guitarist Guillermo Celano and drummer Marcos Baggiani, plus Dutch bassist Clemens van der Feen, on *Erasing Borders*, seven Celano compositions reflecting the human and ecological consequences of our lifestyle. Unlike obvious musical propagandists like Phil Ochs or Frederic Rzewski, Celano doesn't use lyrics or melodrama to make his point. Instead his writing is concerned with nuance and suggestion. "The Immigrant", for instance, conveys nostalgia through a gentle Stan Getz-ian interlude from Badenhorst's tenor saxophone and ends with optimistic, upward-wafting guitar picking. Badenhorst's plaintive clarinet offers one response to "Requiem for a Dying Planet" while slashing guitar flanges provide a bellicose challenge. Buzzing guitar reverb and knob-twisting on "Paranoid" doesn't extend to industrial-strength licks; the drum-guitar partnership that has characterized C.B.G. from its beginnings provide eventual relief as Baggiani's tick-tock tones join Celano's fluid pumps for a "Reveille"-like release. "War for Peace and Oil" builds from a spacious introduction to intense guitar clips and double-tongued clarinet buzzes, suggesting the parameters of steadily worsening global challenges.

Behind the other door is *FLOCK*, which matches Badenhorst with Belgian guitarist Ruben Machtelinckx (who composed all the soothing tracks), Icelandic guitarist Hilmar Jensson and Belgian bassist Nathan Wouters. The album resembles '60s discs like *Romantic Guitars Play for Lovers*. With the three string players' tones snuggling together, evoking prog-rock epochs, Badenhorst's contributions are often reduced to feathery decoration. Flamenco-like string jabs on a track such as "The Hunter" sharpen the narrative but never upset it while tunes like "Loos" aren't loos(e) enough to isolate cool mid-range reed tones from the locked-in string harmonies. *FLOCK*'s virtue is that while rustic expositions like "Cumulus" may recall Americana, Telstar-like fuzz tones invest those pieces with enough fortitude to avoid sentimentality.

For more information, visit trytone.org and elnegocitorecords.com. Badenhorst is at Le Poisson Rouge May 25th and Happylucky no.1 May 26th. See Calendar.

ON SCREEN

Gil Scott-Heron in *Black Wax*
Robert Mugge (MVD)
by Terrell Holmes

Singer/author/activist Gil Scott-Heron (who died five years ago this month at 62) was eloquent and uncompromising. Reed-thin and streetwise, with a sharp eye and strong convictions, Scott-Heron was among our greatest social observers and a guide star for rap and hip-hop. *Black Wax*, a concert film first broadcast on television in 1982, presents another opportunity to celebrate this music icon.

Scott-Heron, born in Chicago and raised in Tennessee, blended the blues, R&B and jazz to show that songs about serious issues didn't always have to be edgy or embody rectitude. Songs like "Waiting for the Axe to Fall", "Aliens", "Winter In America" and "Angel Dust" actually groove, or even smile, albeit ironically. When speaking Scott-Heron could lay a heavy rap on the brothers or wrap the ladies in silk without changing pitch, tone or rhythm. His was, literally and figuratively, the voice of the people.

The concert footage is intercut with scenes of Scott-Heron giving a tour around his adopted city of Washington, D.C. Scott-Heron saw himself as a street poet, a term which defined not only origin but structure and content. When he's strutting along the Potomac with his song "Washington, D.C." playing from his boombox or passing through a working class neighborhood, Scott-Heron looks like Every Brother, addressing the camera like an old friend or a visitor. When he recites poems like "Paint it Black" and "Billy Green is Dead", the people in the background are not only witnesses, they're the inspiration.

There are segments in a wax museum that are less effective, starting with the way Scott-Heron jumps down into the frame like a faux superhero (there ain't no such thing as Superman, right?). These are intended to help illustrate other poems, "Whitey on the Moon" and "History", but here the film stumbles over its best intentions with untimely intrusions. One wishes that his classic anti-apartheid anthem "Johannesburg" would have been allowed to play out instead of being cut short by the street poet. Similarly "B Movie", his searing indictment of Reaganism, would've been better served without an interjection of him in the wax museum mugging with figurines of Reagan and Bush 41.

For more information, visit mvdb2b.com

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BOXED SET

CIMPFest 2011: Live in Villach, Austria
Various Artists (CIMPol)
by Marc Medwin

CIMPol is the on-location arm of CIMP, which has been active under the Cadence umbrella since 1995. This five-disc set is the second dedicated to CIMPFest, a showcase for label artists taking place in Villach, Austria. Instead of featuring working groups, as was done in 2009, producer Robert Rusch decided to form ensembles of varying sizes for the occasion. It's very difficult to tell which was flowing in greater quantities, inspiration or musicianship.

The first two discs document two-thirds of the first evening, capturing groups led by saxophonists Ernie Krivda and Avram Fefer. Bassist Adam Lane is the only common factor for these discs and his bop-and-blues playing brings unity to the sets, despite radically different musical contexts. Listen to him groove his way through Krivda's "Ride a Dirty River", with drummer Warren Smith's always excellent support, as compared to a more sophisticated groove and freer vibe on Fefer's "Club Foot", where Vijay Anderson builds a foundation from the drum seat and offers up a beautifully melodic solo later on. Trombonist Steve Swell and baritone saxophonist Brian Landrus go way out, fostering that freedom as the others listen. Disc 5 contains the third set, under saxophonist Bill Gagliardi's leadership. Smith returns and it is an absolute privilege to hear his colorful and rhythmically precise approach to the kit on a Gagliardi-penned Max Roach tribute, "A Friend of Max is a Friend of Mine" (Smith was part of Roach's M'Boom percussion ensemble). Trumpeters John Carlson and Demian Richardson engage in some pithy unisons throughout the set, especially on "The Question Unanswered", where guitarist Kenny Wessel's funky comping raises the temperature. When Swell, Landrus and trumpeter Herb Robertson join in, the resulting collective improv demonstrates the melodic inventiveness and controlled freedom for which CIMP's musicians have been justly lauded.

The third, fourth and second half of the fifth disc comprise the second evening: Swell and bassist Ken Filiano's groups and a commissioned piece from Lane with what is billed as the Villach Orchestra. Swell's set finds him in the often free-blowing company of Landrus, Gagliardi and Richardson but, again, what we hear is freebop, not 'fire' music. This is not to imply that fire is lacking, however, and, in fact, this group provides an excellent platform for Swell's loosely structured compositional frameworks. Maybe even more in the freebop mold is Filiano's suite and nowhere is this more apparent than in the opening movement, especially in Anderson's fresh but somehow retro drumming. Filiano's arco work, always astonishing in its timbral diversity, graces the second part's opening and Wessel nearly enters psychedelic territory as he proves master of the subtle volume shift.

Lane's *Villach Suite* pulls all of the diverse dynamic and stylistic elements of the festival together. It opens with one of those evolving melodies that develops between and around the solos, similar, in some respects, to those Andrew Hill would compose. It is a joyous experience to hear most of the participants in such close proximity, such as the chance to contrast Swell's raucous freedom with Krivda's earthy blues in the third part as those big-band-type heads swirl in and out of focus. Judging from the between-track ambience, musicians and audience are having a great time!

As with all CIMPol releases, Robert and Marc Rusch provide notes that bring the listener to the scene on multiple levels. The former brings his years of experience as writer and producer, combining the best elements of criticism and travel-log with concision and excitement that mirrors the music. How Marc Rusch can unify recordings made under such diverse meteorological circumstances is a miracle to hear; he's simply one of the best recording engineers around and while it might come off as cliché, the listening experience is nothing short of immersive. No other label captures the environment in quite the same way, so sit back and dig all that this excellent package has to offer.

For more information, visit cimprecords.com. Adam Lane is at El Taller Latino Americano May 12th with Patrick Brennan. Avram Fefer is at Muchmore's May 3rd and Pianos May 19th and 26th. Steve Swell is at Soup & Sound May 20th. See Calendar.

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MAY 2
monday nights with wbgo: henry butler

MAY 3
jumaane smith

MAY 5
allison miller's boom tic boom

MAY 10-11
jeff hamilton trio

MAY 13-15
7:30pm the iconic miles davis
9:30pm the timeless john coltrane: village vanguard 1961

MAY 16
donny mccaslin's berklee quintet

MAY 17-18
vincent gardner featuring the yes! trio

MAY 19
chico freeman plus+tet

MAY 20
logan richardson quintet

MAY 21-22
wessell anderson and mark rapp play lou donaldson's music

MAY 23
todd marcus quintet featuring don byron

MAY 24
paul nedzela quintet

MAY 25-26
the marcus printup sextet

MAY 27-29
hamilton de holanda trio

MAY 31
lakecia benjamin quartet

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JAZZ CONCERT

ON THIS DAY

by Andrey Henkin

And His Band
George Wallington (Blue Note)
May 12th, 1954

Born in Italy as Giacinto Figlia, pianist George Wallington (the pseudonym came from Stan Getz) was active from the early '50s onward as a leader for Savoy, Prestige, Verve, VSOP and later Columbia. This is his only album for Blue Note, featuring a septet with Dave Burns (trumpet), Jimmy Cleveland (trombone), Frank Foster (tenor), Danny Bank (baritone, flute), Oscar Pettiford (bass) and Kenny Clarke (drums), Quincy Jones doing the arranging of George Gershwin's "Summertime", four Wallington originals and his own "Bumpkins".

MJT+3
Walter Perkins (Vee-Jay)
May 12th, 1960

Though Walter Perkins was an active hardbop drummer for many folks from the mid '50s onwards, he had few albums under his own name (including a fascinating 2002 pairing with German free jazz saxophonist Peter Brötzmann). The MJT+3 was his own group, which made LPs for Argo and Vee-Jay. For this session (confusingly the second eponymous release), the quintet was comprised of Willie Thomas (trumpet), Frank Strozier (alto), Harold Mabern (piano) and Bob Cranshaw (bass), playing tunes by Thomas, Mabern, Strozier and Cole Porter.

Blood and Guts
Mal Waldron (Futura)
May 12th, 1970

Sounding more like a death metal album (in name only), this session was the first of two pianist Mal Waldron made for the French Futura label (the other coming in November). Joined by the French rhythm section of bassist Patrice Caratini and drummer Gus Hayat (who earlier worked with Bud Powell), Waldron plays his originals "Down At The Gill's" (named for the Parisian club), "La Petite Africaine" and the title track (in its third appearance in Waldron's discography) along with Richard Rodgers-Lorenz Hart's "My Funny Valentine".

Hope Scope
David Murray Octet (Black Saint)
May 12th, 1987

Reedplayer David Murray has enough power on his own not to need others but has, since 1980, convened large ensembles, either his big band or octet. This album is the fifth by the latter and includes a multi-generation lineup of Hugh Ragin and Rasul Siddik (trumpets), Craig Harris (trombone), James Spaulding (alto), Dave Burrell (piano), Wilber Morris (bass) and Ralph Peterson (drums). Harris wrote "Same Places New Faces" and Peterson "Thabo" (named for Michael Carvin) while Murray composed the remaining three pieces.

Goodbye Mr. Evans
Kirk Lightsey Trio (Evidence)
May 12th, 1994

Pianist Kirk Lightsey chose Phil Woods' paean to late pianist Bill Evans as the title track for this trio session, made with Lightsey's semi-regular bassist Tibor Elekes and Art Ensemble of Chicago drummer Famoudou Don Moye in his only collaboration with the pianist. Lightsey only composed "Habiba", the album filled out by Jimmy Heath's "A New Blue", Dave Brubeck's "In Your Own Sweet Way", Monk's "Four in One", a Chopin arrangement done by Elekes and a medley of "Freedom Jazz Dance/ Pinocchio/Temptation/Giant Steps".

BIRTHDAYS

May 1
Ira Sullivan b.1931
†Shirley Horn 1934-2005
Carlos Ward b.1940
James Newton b.1953
Kevin Hays b.1968
Ambrose Akinmusire b.1982

May 2
†Pat Smyth 1923-83
†Richard "Groove" Holmes 1931-91
†Eddy Louiss 1941-2015
Mickey Bass b.1943
Keith Ganz b.1972

May 3
†John Lewis 1920-2001
†Jimmy Cleveland 1926-2008
Jymie Merritt b.1926
Johnny Fischer b.1930
John Alexander b.1948
Larry Ochs b.1949
Guillermo E. Brown b.1974
Matt Bauder b.1976
Alexander Hawkins b.1981

May 4
†Sonny Payne 1926-79
†Maynard Ferguson 1928-2006
Warren Smith b.1932
Don Friedman b.1935
Ron Carter b.1937
Chuck Folds b.1938
Rudresh Mahanthappa b.1971
Jeremiah Cymerman b.1980

May 5
Kidd Jordan b.1935
Stanley Cowell b.1941
Jack Walrath b.1946
Pablo Aslan b.1962

May 6
†Freddy Randall 1921-99
†Denny Wright 1924-92
Isla Eckinger b.1939
Paul Dunmall b.1953

May 7
†Yank Porter 1895-1944
†Pete Jacobs 1899-1952
†Leon Abbey 1900-75
†Edward Inge 1906-88
†Herbie Steward 1926-2003
Arthur Blythe b.1940
David Haney b.1955
Michael Formanek b.1958

May 8
†Red Nichols 1905-65
†Mary Lou Williams 1910-81
†Jerry Rusch 1943-2003
Keith Jarrett b.1945
Jon-Erik Kellso b.1964
Meinrad Kneer b.1970

May 9
†George Simon 1912-2001
†Dick Morrissey 1940-2000
Dennis Chambers b.1959
Ricardo Gallo b.1978

May 10
†Pee Wee Hunt 1907-79
†Al Hendrickson 1920-2007
†Mel Lewis 1929-90
†Julius Wechter 1935-99
†Mike Melvoin 1937-2012
†Jimmy Ponder 1946-2013
Ahmed Abdullah b.1947
†Hans Reichel 1949-2011
Alex Foster b.1953
Philip Harper b.1965
Jasper Hoiby b.1977

May 11
†King Oliver 1885-1938
†JC Higginbotham 1906-73
†Oscar Valdambrini 1924-97
John Coppola b.1929
Dick Garcia b.1931
†Freddie Roach 1931-80
Carla Bley b.1938
Ralph Humphrey b.1944
Mikkel Ploug b.1978

May 12
†Marshall Royal 1912-95
†Don DeMichael 1928-82
Gary Peacock b.1935
Klaus Doldinger b.1936
Trevor Tompkins b.1941

May 13
†Maxine Sullivan 1911-87
†Gil Evans 1912-88
†Red Garland 1923-84
Creed Taylor b.1929
†Erick Moseholm 1930-2012
John Engels b.1935
Gregoire Maret b.1975

May 14
†Sidney Bechet 1897-1959
†Zutty Singleton 1898-1975
†Skip Martin 1916-76
†Al Porcino 1925-2013
†Jack Bruce 1943-2014
Virginia Mayhew b.1959
Frank Basile b.1978

May 15
†Ellis Larkins 1923-2002
Karin Krog b.1937
Oscar Castro-Neves b.1940
Omer Klein b.1982
Grace Kelly b.1992

May 16
†Woody Herman 1913-87
†Eddie Bert 1922-2012
†Betty Carter 1930-98
Billy Cobham b.1944

May 17
†Paul Quinichette 1916-83
†Dewey Redman 1931-2006
†David Izenzon 1932-79
†Jackie McLean 1932-2006
Roy Nathanson b.1951
Michiel Braam b.1964

May 18
†Joe Turner 1911-85
†Kai Winding 1922-83
Jim McNeely b.1949
Weasel Walter b.1972

May 19
Cecil McBee b.1935
Sonny Fortune b.1939
Henry Butler b.1949
Michael Blake b.1964

May 20
†Tommy Gumina 1931-2013
Louis Smith b.1931
†Bob Florence 1932-2008
Charles Davis b.1933
†Rufus Harley 1936-2006
Victor Lewis b.1950
Ralph Peterson b.1962
Sheryl Bailey b.1966
Benjamin Duboc b.1969

May 21
†Fats Waller 1904-43
†Tommy Bryant 1930-82
Marc Ribot b.1954
Lewis "Flip" Barnes b.1955

May 22
†Sun Ra 1914-93
†Elek Bacsik 1926-1993
Giuseppi Logan b.1935
†Dick Berk 1939-2014

May 23
†Artie Shaw 1910-2004
†Rosemary Clooney 1928-2002
†Les Spann 1932-89
Daniel Humair b.1938
Marvin Stamm b.1939
Don Moye b.1946
Richie Beirach b.1947
Ken Peplowski b.1959
Darcy James Argue b.1975

May 24
†Frank Signorelli 1901-75
†Herbie Fields 1919-58
Max Bennett b.1928
†Gianni Basso 1931-2009
Michael White b.1933
Archie Shepp b.1937
†Charles Earland 1941-99
Francesco Cafiso b.1989

May 25
Marshall Allen b.1924
†Miles Davis 1926-91
†Piet Noordijk 1932-2011
Gary Foster b.1936
Christof Lauer b.1953
Wallace Roney b.1960

May 26
†Ady Rosner 1910-76
†Shorty Baker 1914-66
†Ziggy Elman 1914-68
†Calvin Jackson 1919-85
†Neil Ardley 1937-2004
David Torn b.1953

May 27
†Albert Nicholas 1900-73
†Earl "Jock" Carruthers 1910-71
†Bud Shank 1926-2009
Ramsey Lewis b.1935
†Rufus Jones 1936-90
†Niels-Henning Ørsted Pedersen 1946-2005
Gonzalo Rubalcaba b.1963

May 28
†Andy Kirk 1898-1992
†Al Tinney 1921-2002
†Russ Freeman 1926-2002
Alfred Patterson b.1937
Claudio Roditi b.1946

May 29
Freddie Redd b.1927
†Hilton Ruiz 1952-2006
Jim Snidero b.1958
Lafayette Harris, Jr. b.1963
Wycliffe Gordon b.1967
Sean Jones b.1978

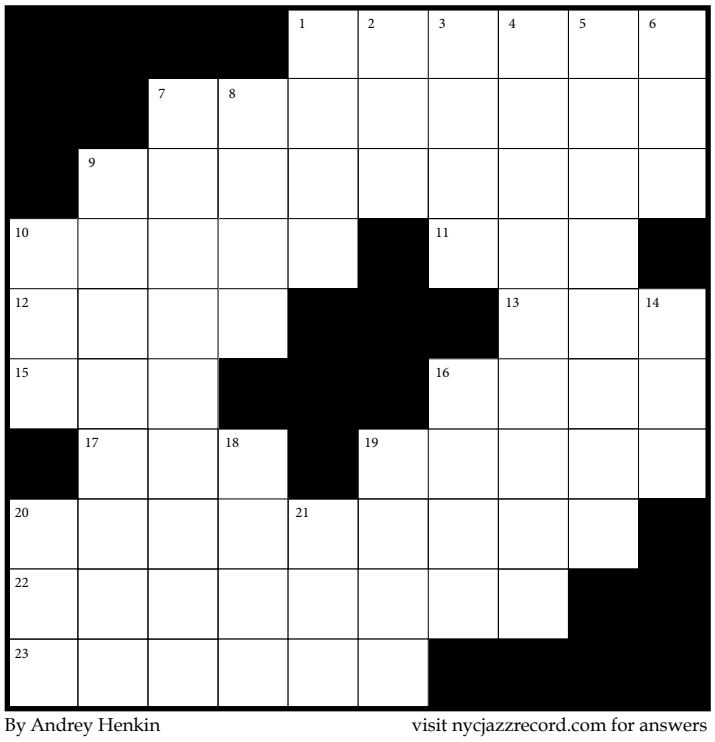
May 30
†Sidney DeParis 1905-67
†Benny Goodman 1909-86
†Pee Wee Erwin 1913-81
†Shake Keane 1927-97
†Harry Beckett 1935-2010
Ann Hampton Callaway b.1959
Juan Pablo Carletti b.1973
Frank Rosaly b.1974

May 31
†Red Holloway 1927-2012
Albert "Tootie "Heath b.1935
Louis Hayes b.1937
Marty Ehrlich b.1955
Eric Revis b.1967
Christian McBride b.1972

DAVID TORN
May 26th, 1953

In 1984 and 1986, guitarist David Torn, born in Amityville, recorded a pair of albums for ECM Records, first solo (*Best Laid Plans*) and then with a quartet (*Cloud About Mercury*). In 2005 and 2014, respectively, he returned to the label in reverse order with the quartet disc *Prezens* and solo outing *Only Sky*. In between he recorded for Windham Hill, Times Square, CMP and Knitting Factory and composed soundtracks. He has also appeared on albums by Mark Nauseef, Jan Garbarek, Michael Shrieve, Mark Isham, Bill Bruford (who was on *Cloud About Mercury*), Patrick O'Hearn, Meshell Ndegeocello, David Bowie, The Manhattan Transfer and Tim Berne (who was on *Prezens*) to go along with work as a recording engineer. ***(AH)***

CROSSWORD



By Andrey Henkin

visit nycjazzrecord.com for answers

ACROSS

1. Second tune on *Introducing Paul Bley* (Debut, 1953)
7. '70s Czech trombonist Jiri
9. Danish pianist/organist Knud
10. "Cookoo And _____" from Art Taylor's *A.T.'s Delight* (Blue Note, 1960)
11. Catalogue prefixes for Masahiko Togashi's Trial Records
12. Late '50s-early '60s vocalist Ruth
13. Bill Laswell label ____ Resistance
15. Evans or Goldstein
16. "____ Me Off in Harlem"
17. Pianist Reed and bandleader Palermo
19. 1974-75 FMP Schlippenbach Quartet album *Three _____ Left*
20. Trumpeter Eddie Henderson's second album for Capricorn
22. "_____ Tots" from Carla Bley's *Tropic Appetites* (WATT, 1974)
23. Trumpeter Ingrid or saxophonist Christine

DOWN

1. Kenyan fusion guitarist Mlamba
2. Harpist Mautino who appears on Giorgio Gaslini's *La Salute Non Si Vende* (C.I.C.A., 1977)
3. Swedish saxophonist Domnérus
4. Vitous > Johnson > ?
5. Direct Disk Labs producer Joe
6. *Black and ____ Fantasy*
7. Boogaloo Lou?
8. March 1957 live Art Blakey Blue Note album _____ *in Rhythm*
9. Cuban percussionist Oviedo Sanchez
10. Lars Gullin tune "Manchester _____"
14. Geman label famed for releasing numerous Oscar Peterson albums
16. Acid jazz vocalist Vanessa
18. Roland Hanna and Charles Thompson?
19. RCA division releasing albums by Brotherhood of Breath, Centipede and Mike Westbrook
20. Mid '70s Japanese Arista catalogue prefixes
21. You'll need this airport code to visit the birthplace of Valery Ponomarev

CALENDAR

Sunday, May 1

★**Billy Hart 75th Birthday Celebration with Mark Turner, Ethan Iverson, Ben Street** Jazz Standard 7:30, 9:30 pm $35
★**Donald Harrison, Ron Carter, Billy Cobham** Blue Note 8, 10:30 pm $35
★**Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille** Village Vanguard 8:30, 10:30 pm $30
★**Vincent Herring Quintet with Jon Faddis, Victor Gould, David "Happy" Williams, Carl Allen** Smoke 7, 9, 10:30 pm $40
• **Celebrating Ellington and Beyond: Ulysses Owens, Jr. and Friends with Yasushi Nakamura, Allyn Johnson, Marcus Printup, Ted Nash** Dizzy's Club 7:30, 9:30 pm $35
★**Scott Robinson's Orchestra of the Impossible with Briggan Krauss, Brian Nalepka, Kenny Wollesen, Tony Scherr** The Stone 8, 10 pm $20
• **Broadcloth Trio: Anne Rhodes, Adam Matlock, James Ilgenfritz; James Ilgenfritz, Robbie Lee, Brian Chase** The Firehouse Space 8 pm $10
• **Eva Novoa/Sean Sonderegger; Eva Novoa Quintet with Patrick Breiner, Sean Sonderegger, Michael Bates, Devin Gray** Ibeam Brooklyn 8:30, 9:30 pm $10
★**Peter Lenz' Lithium with Chris Speed, Kenji Herbert, Marty Kenney** Rockwood Music Hall Stage 3 10 pm $10
• **Roy Williams with John Shannon, Eddie Barbash, Dave Speranza** Cornelia Street Café 8:30 pm $10
• **Sebastian Chames Trio with Javier Moreno, Johnathan Barber** Terraza 7 8, 9:30 pm $5-10
• **Saul Rubin solo; Amos Hoffman with Spike Wilner, Eric Wheeler** Mezzrow 8, 9:30 pm $20
• **Ai Murakami Trio with Sacha Perry, Tyler Mitchell; Lezlie Harrison; Hillel Salem** Smalls 4:30, 7:30 pm 1:30 am $20
• **Terry Waldo's Gotham City Band; Jade Synstelien's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 1 am
• **Anne Bassen/Edith Lettner; Luciano Troja/Blaise Siwula** ABC No-Rio 7 pm $5
• **Bill Stevens, Rich Russo, Gary Fogel** Tomi Jazz 8 pm
• **Marcus Goldhaber with Champian Fulton, Ron Affif** Symphony Space Bar Thalia 7, 8:30 pm $5
• **Adam Meckler Quintet with Joe Mayo, Zacc Harris, Chris Bates, Greg Schutte** ShapeShifter Lab 9:30 pm $10
• **Shrine Big Band** Shrine 8 pm
• **Shun Ino** Silvana 6 pm
• **Yoni Kretzmer Quintet** Downtown Music Gallery 5 pm
• **Ike Sturm + Evergreen** Saint Peter's 5 pm
• **Yoon Sun Choi solo** Gallery 440 4:40 pm $5
• **Tribute to Nat King Cole: Ramsey Lewis and John Pizzarelli** Brooklyn Center for the Performing Arts 3 pm $40
• **John Zorn's Bagatelles: Dan Lippel solo and duo with Brian Marsella** The Stone 3 pm $20
• **A Rumba in the Alley: Román Díaz Rumba Ensemble with Sandy Perez, Melvis Santa** Symphony Space 2 pm
• **Combo Nuvo with guest Tom Scott** Blue Note 11:30 am 1:30 pm $35
• **Kate Baker Trio with Vic Juris, Harvie S** North Square Lounge 12:30, 2 pm

Monday, May 2

★**Henry Butler solo** Dizzy's Club 7:30, 9:30 pm $30
★**Chamber Music America Presents: Jen Shyu and Jade Tongue; Del Sol String Quartet; Greg Lewis Organ Monk Quintet** National Sawdust 7 pm
★**Jon Irabagon solo; Pale Horse: Jeremiah Cymerman, Christopher Hoffman, Brian Chase, Jon Irabagon** The Stone 8 pm $15
★**Mingus Orchestra** Jazz Standard 7:30, 9:30 pm $25
• **John Merrill; Eli Degibri; Theo Hill** Mezzrow 7:30, 9, 11:30 pm $20
• **Fausto Ferraiuolo Trio with Joseph Lepore, Eliot Zigmund; Sebastian Chames Quintet with Jeremy Pelt, Greg Tardy, Javier Moreno, Jonathan Barber; Jonathan Michel** Smalls 7:30, 10:30 pm 1 am $20
• **Harold O'Neal; Behn Gillece Quartet; Billy Kaye Jam** Fat Cat 6, 9 pm 12:30 am
• **Joaquin Pozo** Subrosa 8, 10 pm $15
★**Bass on Bass: Shayna Dulberger/Josh Sinton; W-2: Chris Welcome/Sam Weinberg** Delroy's Cafe and Wine Bar 9, 10 pm $10
• **Scott Tixier Manouche Trio** Boudoir 7:30 pm
• **Lena Hovanesian 4tet with Manuel Schmiedel, Chris Lightcap, Gerald Cleaver** ShapeShifter Lab 8:15 pm $10
• **NYU Jazz Orchestra with guest Tom Scott** Blue Note 8, 10:30 pm $15
• **Hillel Salem Trio with Alon Near, Andreas Svendsen; Beat Kaestli Trio with Nico Vera, Felix Lecaros** Bar Next Door 6:30, 8:30, 10:30 pm $12
• **Misha Tsiganov/Dmitri Kolesnik** Russian Vodka Room 7 pm
• **Yako Eicher Trio** Tomi Jazz 8 pm
• **New York Jazz Workshop** Silvana 6 pm
• **Terry Waldo** Bryant Park 12:30 pm

Tuesday, May 3

• **Ron Carter 79th Birthday Celebration Nonet** Blue Note 8, 10:30 pm $45
★**Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake** Jazz Standard 7:30, 9:30 pm $35
★**Peter Bernstein Quartet with Sullivan Fortner, John Webber, Jimmy Cobb** Village Vanguard 8:30, 10:30 pm $30
• **Ann Hampton Callaway Trio with Ted Rosenthal, Martin Wind, Tim Horner** Birdland 8:30, 11 pm $40
• **Jumaane Smith** Dizzy's Club 7:30, 9:30 pm $30
• **Snarky Puppy** York College Milton G. Bassin Performing Arts Center 8 pm $30
• **Mike Longo's NY State of the Art Jazz Ensemble with Ira Hawkins** NYC Baha'i Center 8, 9:30 pm $15
★**John Zorn's Bagatelles: Kris Davis Quartet with Mary Halvorson, Drew Gress, Tyshawn Sorey; Mary Halvorson Quartet with Miles Okazaki, Drew Gress, Tomas Fujiwara** The Stone 8, 10 pm $20
• **James Carney Quartet with Ralph Alessi, John Hébert, Mark Ferber; Caroline Davis Quintet with Marquis Hill, Julian Shore, Tamir Shmerling, Jay Sawyer** Korzo 9, 10:30 pm
• **Yoni Kretzmer, Brandon Lopez, Flin van Hemmen; Avram Fefer Trio with Michael Bisio, Chad Taylor; Jaime Branch, Amirtha Kidambi, Brandon Lopez, John Lipscomb** Muchmore's 9, 10, 11 pm $10-15
• **VOXECSTATIC: Daniela Schächter Quartet with Joel Frahm, Marco Panascia, George Schuller; Kevin Fitzgerald Burke Kin-tet with Scott Tixier** Cornelia Street Café 8, 9:30 pm $10
• **Chembo Corniel** Nuyorican Poets Café 9:30 pm $10
• **P.L.S. Trio: Pier Luigi Salami, Martin Fowler, Shawn Crowder** Club Bonafide 7:30 pm $10
• **Hilary Gardner with Ehud Asherie** Mezzrow 8, 9:30 pm $20
• **Spike Wilner Trio with Tyler Mitchell, Anthony Pinciotti; Amos Hoffman Group with Sam Newsome, Shai Maestro, Eric Wheeler, Eric McPherson; Corey Wallace** Smalls 7:30, 10:30 pm 1:30 am $20
• **Bryant Jackson; Cocomama; Yoshi Waki** Fat Cat 7, 9 pm 12:30 am
• **Ranjit Bhatnagar; Lawry Zilmrah; Schuyler Tsuda; Schuyler Tsuda, Lawry Zilmrah, Ranjit Bhatnagar** ShapeShifter Lab 7 pm $10
• **Yuto Kanazawa Trio with Zack Westfall, Ray Belli; Jonathan Saraga Trio with Peter Gemus, Gusten Rudolph** Bar Next Door 6:30, 8:30, 10:30 pm $12
• **Sammy Miller Congregation** Dizzy's Club 11:30 pm $5
• **Micah Thomas solo** Jazz at Kitano 8 pm
• **Greg DeAngelis** Tomi Jazz 8 pm
• **Aaron Quinn Trio; Tsuyoshi Yamamoto** Shrine 6, 7 pm
• **Norihiro Kikuta Trio** Silvana 6 pm
• **Richard Fairfax** Rendall Memorial Presbyterian Church 12, 1 pm $15
• **Terry Waldo** Bryant Park 12:30 pm

Wednesday, May 4

★**Matthew Shipp** The Cutting Room 7:30 pm $30
★**Craig Taborn Quartet with Chris Speed, Chris Lightcap, Dave King** The Jazz Gallery 7:30, 9:30 pm $22
★**Kevin Hays/Chris Potter Duo** Jazz at Kitano 8, 10 pm $15
★**Jonathan Franzen; Myra Melford** Roulette 8 pm $25
• **Jesse Gelber and The Astor Boys; Dan Levinson and His Gotham SophistiCats with Molly Ryan; Blue Vipers of Brooklyn** Bryant Park 7 pm
• **Rick Germanson Trio with Dezron Douglas, Jerome Jennings and guest Papo Vazquez** An Beal Bocht Café 8, 9:30 pm $15
• **Marianne Solivan Quintet with Steve Wilson, Josh Richman, Matthew Parrish, Anthony Pinciotti** Smoke 7, 9, 10:30 pm $12
• **John Zorn's Bagatelles: Brian Marsella solo; Matt Hollenberg/Nick Millevoi Quartet with Johnny DeBlase, Kenny Grohowski** The Stone 8, 10 pm $20
• **Petra Haden/Jesse Harris** Joe's Pub 9:30 pm $20
• **Essentially Ellington Alumni Band** Dizzy's Club 7:30, 9:30 pm $35
• **Sammy Miller Congregation** Dizzy's Club 11:30 pm $5
• **Ben Wolfe/Orrin Evans** Mezzrow 8, 9:30 pm $20
• **Dan Blake and The Digging with Dmitry Ishenko, Jeff Williams; Swanbean Quintet: Mavis 'Swan' Poole, Al Strong, Jeremy 'Bean' Clemons; Sanah Kadoura** Smalls 7:30, 10:30 pm 1:30 am $20
• **Ilya Lushtak; Groover Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Todd Neufeld Quintet with Rema Hasumi, Thomas Morgan, Tyshawn Sorey, Billy Mintz** Cornelia Street Café 8 pm $10
• **Gracie Terzian; Hailey Niswanger Quartet** Club Bonafide 7:30, 9:30 pm $10
★**Justin Mullens Octet with Loren Stillman, Ohad Talmor, Peter Hess, Marko Djordjevic, Desmond White, Pete Thompson, Matt Ray; Cynthia Hilts and Lyric Fury with Jack Walrath, Lily White, Lisa Parrott, Deborah Weisz, Leigh Stuart, Ratzo Harris, Scott Neumann** ShapeShifter Lab 7, 8:15 pm $10-15
• **Angela Morris Quartet with Curtis Mcdonald, Adam Hopkins, Max Jaffe; Zach Lane Trio with Devin Gray, Kenji Herbert** Rye 9, 10:15 pm
• **Underground Quintet** Gin Fizz Harlem 9, 10:30 pm
• **Old School: Nicolas Letman-Burtinovic, Guillermo Gregorio, Benny Woodard** Bar Chord 9 pm
• **Wishing on Stars Duo** Tomi Jazz 8 pm
• **Glen Crytzer's Quartette** Radegast Hall 9 pm
• **Daniel Kim; Tori Gee Quartet** Silvana 6, 7 pm
• **Cameron Mizell Organ Trio** Shrine 8 pm
• **Ron Carter 79th Birthday Celebration Nonet** Blue Note 8, 10:30 pm $45
★**Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake** Jazz Standard 7:30, 9:30 pm $35
★**Peter Bernstein Quartet with Sullivan Fortner, John Webber, Jimmy Cobb** Village Vanguard 8:30, 10:30 pm $30
• **Ann Hampton Callaway Trio with Ted Rosenthal, Martin Wind, Tim Horner** Birdland 8:30, 11 pm $40
• **Matt Baker, Joel Frahm, James Cammack, Darrien Douglas** Saint Peter's 1 pm $10
• **Terry Waldo** Bryant Park 12:30 pm

Thursday, May 5

★**Allison Miller's Boom Tic Boom with Myra Melford, Jenny Scheinman, Kirk Knuffke, Ben Goldberg, Todd Sickafoose** Dizzy's Club 7:30, 9:30 pm $40
• **Sammy Miller Big Band** Dizzy's Club 11:30 pm $10
★**John Zorn's Bagatelles: Sylvie Courvoisier/Mark Feldman** The Stone 8 pm $20
• **Interpretations: Thomas Buckner with Adam Cockerham, Joseph Kubera, Jill Sokol** Roulette 8 pm $25
• **Theo Bleckmann/Uri Caine** Neue Galerie Café Sabarsky 7 pm $110
• **Yosvany Terry** Symphony Space Leonard Nimoy Thalia 7:30 pm $25
• **Michele Rosewoman and Quintessence with Brad Jones, Craig Weinrib, Liberty Ellman, Roman Filiu** Zinc Bar 9 pm
• **Spike Wilner solo; Fleurine with Gregoire Maret, Ian Faquini; Davis Whitfield** Mezzrow 7:30, 9, 11:30 pm $20
• **Sari Kessler Quartet with John di Martino, Steve Whipple, Andrew Atkinson and guest Nadje Noordhuis** Jazz at Kitano 8, 10 pm $15
• **Anthony Wilson/Levon Henry** The Django at Roxy Hotel
• **Carte Blanche; Richard Bona Flamenco Project** Club Bonafide 7:30, 9:30, 11:30 pm $15-35
• **Tom Chang Quintet with Jeremy Powell, Quinsin Nachoff, Sam Minaie, Nate Wood** Cornelia Street Café 8 pm $10
• **3rd Annual NYC Soundpainting Festival: Mob Job; Letter of Marque Theatre Company; Walter Thompson Orchestra** The Firehouse Space 8, 9, 10 pm $10
• **Ulysses Owens, Jr. Tribute to Mulgrew Miller with Joel Ross, Benny Benack III, Sullivan Fortner, Yasushi Nakamura; Ken Fowser Quintet with David Hazeltine, Josh Bruneau, Paul Gill, Jason Tiemann; Tony Hewitt** Smalls 7:30, 10:30 pm 1:30 am $20
• **Jordan Pattey; Saul Rubin Zebtet; Craig Wuepper** Fat Cat 7, 10 pm 1:30 am
• **Oded Tzur Quartet** Rockwood Music Hall Stage 3 8:30 pm $10
• **Rodrigo Recabarren Trio with Kyle Nasser, Pablo Menares; Paul Carlon Trio with Phil Palombi, Matt Kane** Bar Next Door 6:30, 8:30, 10:30 pm $12
• **Mike Sailors Quartet with Joe McDonough, Nick Russo** Cavatappo Grill 9:30 pm $8
• **Luciana Menzes** Tomi Jazz 9 pm $10
• **Kate Cosco Duo** Cleopatra's Needle 7 pm
• **Mike Fahn; Mathieu Teteu/Sergio Krakowsky** Silvana 6, 8 pm
• **Brad Shepik's NYU World Ensemble** Shrine 7 pm
★**Craig Taborn Quartet with Chris Speed, Chris Lightcap, Dave King** The Jazz Gallery 7:30, 9:30 pm $22
• **Marianne Solivan Quintet with Steve Wilson, Josh Richman, Matthew Parrish, Anthony Pinciotti** Smoke 7, 9, 10:30 pm $12
• **Ron Carter 79th Birthday Celebration Nonet** Blue Note 8, 10:30 pm $45
★**Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake** Jazz Standard 7:30, 9:30 pm $35
★**Peter Bernstein Quartet with Sullivan Fortner, John Webber, Jimmy Cobb** Village Vanguard 8:30, 10:30 pm $30
• **Ann Hampton Callaway Trio with Ted Rosenthal, Martin Wind, Tim Horner** Birdland 8:30, 11 pm $40
• **Rutgers Scarlet Knight Jazz Trombones with guest Conrad Herwig** Citigroup Center Plaza 12:30 pm
• **Terry Waldo** Bryant Park 12:30 pm

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Friday, May 6

★Nik Bärtsch's Mobile with Sha, Kaspar Rast, Nicolas Stocker — Rubin Museum 7 pm $20
★John Zorn's Bagatelles: Uri Caine/John Medeski Duo; John Medeski Trio with Dave Fiuczynski, Calvin Weston — The Stone 8, 10 pm $20
• Grammy Park—Latin Mix: Natalia Lafourcade, Alex Cuba, Arturo O'Farrill — Prospect Park Bandshell 7 pm $50-125
★Remembering Phil Woods: Bill Goodwin, Steve Gilmore, Don Friedman, Grace Kelly — Jazz at Kitano 8, 10 pm $30
★One for All: Eric Alexander, Jeremy Pelt, Steve Davis, David Hazeltine, David Williams, Joe Farnsworth — Smoke 7, 9, 10:30 pm $40
• Ehud Asherie solo; Bruce Barth/Steve Nelson; Johnny O'Neal — Mezzrow 8, 9:30 pm 12:30 am $25
• Spin Cycle: Scott Neumann, Tom Christensen, Pete McCann, Phil Palombi; Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Joe Farnsworth — Smalls 7:30, 10:30 pm 1:30 am $20
★Lage Lund 3 with Matt Brewer, Justin Faulkner — Cornelia Street Café 9, 10:30 pm $10
• Rafiq Bhatia Trio with Jackson Hill, Ian Chang — The Jazz Gallery 7:30, 9:30 pm $22
★Fay Victor and Standard Explorations with Sam Newsome, Aruán Ortiz, DéLana R.A. Dameron — South Oxford Space 8 pm $15
• Juilliard Jazz Orchestra — Dizzy's Club 7:30, 9:30 pm $40
• Sammy Miller Congregation — Dizzy's Club 11:30 pm $10
• George Coleman. Jr. and Friends — The Players Club 7 pm
• Gregorio Uribe Big Band — Ginny's Supper Club 7:30, 9:30 pm $20
• Tardo Hammer/Lee Hudson — Knickerbocker Bar and Grill 9:45 pm $3.50
• Alex Wintz Trio with Dave Baron, Aaron Kimmel — Bar Next Door 7:30, 9:30, 11:30 pm $12
• Adi Meyerson Quintet; Jared Gold/Dave Gibson Group; Ray Gallon — Fat Cat 6, 10:30 pm 1:30 am
• Alex Woods Ensemble with Rich Perry, Phil Robson, Joshua Crumbly, Andreas Svendsen — ShapeShifter Lab 9:30 pm $10
• Bayo Fayemi Group — Rockwood Music Hall Stage 3 11:30 pm $10
• Sergio Krakowsky Trio — Neighborhood Church of Greenwich Village 8, 9:30 pm
• Rale Micic Duo — Symphony Space Bar Thalia 9 pm
• Soul Understated with Mavis Poole — Gin Fizz Harlem 9:30 pm
• Craig Brann Trio — Tomi Jazz 9 pm $10
• Rudi Mwongozi Trio — Cleopatra's Needle 8 pm
• Rebecca Sullivan; Mtali Banda; J-MUSIC Ensemble — Shrine 6, 7, 8 pm
• Richard Bona Flamenco Project — Club Bonafide 9:30, 11:30 pm $35
• 3rd Annual NYC Soundpainting Festival: Matt Lavelle's 12 Houses Orchestra; Strike Anywhere Performance Ensemble; Walter Thompson Orchestra — The Firehouse Space 8, 9, 10 pm $10
• Ron Carter 79th Birthday Celebration Nonet — Blue Note 8, 10:30 pm $45
• Tobias Meinhart's Natural Perception with Ingrid Jensen, Yago Vazquez, Orlando Le Fleming, Jesse Simpson — Blue Note 12:30 am $10
★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake — Jazz Standard 7:30, 9:30 pm $35
★Peter Bernstein Quartet with Sullivan Fortner, John Webber, Jimmy Cobb — Village Vanguard 8:30, 10:30 pm $30
• Ann Hampton Callaway Trio with Ted Rosenthal, Martin Wind, Tim Horner — Birdland 8:30, 11 pm $40
• New School Brazilian Jazz Ensemble — Silvana 6 pm
• Essentially Ellington Competition — Rose Theater 2 pm $25.50
• Terry Waldo — Bryant Park 12:30 pm
• Jazzreach — Apollo Theater 11:30 am $8

Saturday, May 7

★High Risk: Dave Douglas, Shigeto, Mark Guiliana, Jonathan Maron — Roulette 8 pm $25
★John Zorn's Bagatelles: Ikue Mori; Uri Caine Trio with Mark Helias, Clarence Penn and guest Jon Irabagon — The Stone 8, 10 pm $20
★Banda de los Muertos — Barbès 10 pm $10
• Aubrey Johnson Sextet with Tomoko Omura, Michael Sachs, Chris Ziemba, Matt Aronoff, Jeremy Noller — Cornelia Street Café 9, 10:30 pm $10
• Robert Rutledge Birthday Celebration — Sistas' Place 9, 10:30 pm $20
• Pablo Bencid; Raphael D'lugoff Quintet; Greg Glassman Jam — Fat Cat 6, 10 pm 1:30 am
• Tom Dempsey Trio with Chris Berger, Vince Ector — Bar Next Door 7:30, 9:30, 11:30 pm $12
• Monday Michiru; Nino Arobelidze with Pablo Gordy; Vitaly Golovnev Quartet with Jeff McLaughlin, Marcos Varela, Samuel Sarkisyan — Club Bonafide 7:30, 9:30, 11 pm $10-20
• Rome Neal's Banana Puddin' Jazz—Barry's Babies: Frank Senior, Jack Di Monte, Tracey Titus, Richard Williams, Lela Keels, Linda Hudson, Lucille Dandridge, Lissi Pakulski — Nuyorican Poets Café 9:30 pm $15
• Michael Mwenso and the Shakes — Ginny's Supper Club 7:30, 9:30 pm $15-20
★Nicolas Letman-Burtinovic's Closeness Duets with Kyoko Kitamura, Daniel Carter, Nick Jozwiak — 541 7 pm
• Emi Takada; Chika Tanaka Trio — Tomi Jazz 8, 11 pm $10
• Irini Res and the Jazz Mix — Sugar Bar 9 pm $10
• Jordan Piper Trio — Cleopatra's Needle 8 pm
★Remembering Phil Woods: Bill Goodwin, Steve Gilmore, Don Friedman, Grace Kelly — Jazz at Kitano 8, 10 pm $30
★One for All: Eric Alexander, Jeremy Pelt, Steve Davis, David Hazeltine, David Williams, Joe Farnsworth — Smoke 7, 9, 10:30 pm $40
• Spike Wilner; Bruce Barth/Vicente Archer — Mezzrow 8, 9:30 pm $25
• Joey "G-Clef" Cavaseno Quartet with Jeremy Bacon, David F. Gibson, William Ash; Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Murray Wall, Jimmy Wormworth; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal — Smalls 7:30, 10:30 pm 1:30 am $20
• Rafiq Bhatia Trio with Jackson Hill, Ian Chang — The Jazz Gallery 7:30, 9:30 pm $22
• Juilliard Jazz Orchestra — Dizzy's Club 7:30, 9:30 pm $45
• Sammy Miller Congregation — Dizzy's Club 11:30 pm $20
• Tardo Hammer/Lee Hudson — Knickerbocker Bar and Grill 9:45 pm $3.50
• 3rd Annual NYC Soundpainting Festival: Brooklyn Soundpainting Ensemble; Eric Eigner and guests; Walter Thompson Orchestra — The Firehouse Space 8, 9, 10 pm $10
• Ron Carter 79th Birthday Celebration Nonet — Blue Note 8, 10:30 pm $45
★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake — Jazz Standard 7:30, 9:30 pm $35
★Peter Bernstein Quartet with Sullivan Fortner, John Webber, Jimmy Cobb — Village Vanguard 8:30, 10:30 pm $30
• Ann Hampton Callaway Trio with Ted Rosenthal, Martin Wind, Tim Horner — Birdland 8:30, 11 pm $40
• Pamela Hamilton — Silvana 6 pm
★Grammy Park—Jazz All-Stars: Christian McBride Trio; Cécile McLorin Salvant; Kurt Elling; Monty Alexander-Harlem Kingston Express; John Patitucci Electric Guitar Quartet; Terence Blanchard and the E-Collective — Prospect Park Bandshell 2 pm $60-125
• David White Trio with Omar Daniels, James DiGirolamo — Hoover Park 12 pm
• Viento de Agua — Snug Harbor Cultural Center 2 pm
• Essentially Ellington Competition — Rose Theater 10 am 1 pm $25.50

Sunday, May 8

★Red Bull Music Academy: Kamasi Washington; Pharoah Sanders; Sun Ra Arkestra — Greenpoint Terminal Warehouse 7 pm
• Grammy Park—Big Band & Broadway Remix: Christian McBride Big Band with guests Dianne Reeves, Jonathan Butler, Andra Day — Prospect Park Bandshell 7 pm $75
• Pedrito Martinez Group with guest Issac Delgado — Symphony Space Peter Jay Sharp Theater 7 pm $35-55
• Mary Lou Williams—Creative Genius Mother of Jazz: Chris Pattishall; Damien Sneed; Mathis Picard — Symphony Space Leonard Nimoy Thalia 7:30 pm $37
• John Zorn's Bagatelles: Erik Friedlander/Michael Nicolas; Trigger: Will Greene, Simon Hanes, Aaron Edgcomb — The Stone 8, 10 pm $20
• Lathan Hardy, Flin van Hemmen, Sean Ali; Jerome Sabbagh/Greg Tuohey Group with Matt Brewer, Kush Abadey; Four Farmers: Mike McGinnis, Hank Roberts, Sam Yulsman, Tony Mason — Threes Brewing 8, 9, 10 pm
• Pasquale Grasso solo; Joel Frahm — Mezzrow 8, 9:30 pm $20
• Eyal Vilner Big Band with Brianna Thomas, Bryan Davis, Wayne Tucker, Andy Gravish, Itamar Borochov, Nick Finzer, Robert Edwards, Ron Wilkins, Joe Strasser, Ray Gallon, Clovis Nicolas, Jordan Pettay, Eitan Gofman, Asaf Yuria, Andrew Gutauskas; Johnny O'Neal Trio with Luke Sellick, Charles Goold; Tad Shull Quartet with Rob Schneiderman, Neal Miner, Joe Strasser; Hillel Salem — Smalls 4:30, 7:30, 10:30 pm 1:30 am $20
• Twin Talk: Andrew Green, Dustin Laurenzi, Katie Ernst; Andy Clausen's Midnight Sketches with Mitchel Lyon, Jason Burger — Cornelia Street Café 8, 9:30 pm $10
• Terry Waldo's Gotham City Band; Jon Davis Trio; Brandon Lewis/Renee Cruz Jam — Fat Cat 6, 8:30 pm 1 am
• Quentin Tolimieri/Jason Mears; Ayako Kanda, Jeff Platz, Dmitry Ishenko, Dave Miller, Blaise Siwula — ABC No-Rio 7 pm $5
• Claude Diallo Trio with guest Shanghai Anne Evenou — Rockwood Music Hall Stage 3 7 pm $10
• The New York Jazzharmonic Trio: Jay Rattman, Chris Ziemba, Ron Wasserman and guests Jim Saporito, Harrison Hollingsworth — Symphony Space Bar Thalia 7 pm
• Candice Reyes — Tomi Jazz 8 pm
• SlideAttack Quintet — Silvana 7 pm
• Blu Cha Cha — Shrine 8 pm
★One for All: Eric Alexander, Jeremy Pelt, Steve Davis, David Hazeltine, David Williams, Willie Jones III — Smoke 7, 9, 10:30 pm $40
• Juilliard Jazz Orchestra — Dizzy's Club 7:30, 9:30 pm $35
• Ron Carter 79th Birthday Celebration Nonet — Blue Note 8, 10:30 pm $45
★Kenny Barron Trio with Kiyoshi Kitagawa, Johnathan Blake — Jazz Standard 7:30, 9:30 pm $35
★Peter Bernstein Quartet with Sullivan Fortner, John Webber, Jimmy Cobb — Village Vanguard 8:30, 10:30 pm $30
• Brandon Lopez/Gregorio Guillermo — Downtown Music Gallery 6 pm
★Dee Daniels — Saint Peter's 5 pm
• Cookbook: Charles Waters with Sandra Sprecher — The Firehouse Space 5 pm $10
• Resonant Motion Inc. Artist Showcase: Noah Baerman; Sean Clapis; Dave Kopperman Band; Trot Fox — ShapeShifter Lab 5 pm $10
★John Zorn's Bagatelles: Chris Speed Trio with Chris Tordini, Dave King — The Stone 3 pm $20
• David White Septet — Full Gospel Assembly of Queens 1:30 pm
• Matt Baker — Blue Note 11:30 am 1:30 pm $35
• Kelsey Jillette Trio with Jason Ennis, David Silliman — North Square Lounge 12:30, 2 pm

Monday, May 9

★The Jazz Gallery Gala 2016 Honoring Ron Carter, Todd Barkan, Dorthaan Kirk: Bass Quartet: Matt Brewer, Dezron Douglas, Larry Grenadier, Ben Williams; Roy Hargrove, Gerald Clayton, Dezron Douglas, Johnathan Blake; Renee Neufville — The Players Club 6 pm $175-1,000
★Alternative Guitar Summit Presents—Beauty and Noise: David Torn; Elliott Sharp; Anthony Pirog with Michael Formanek, Allison Miller; Dither Guitar Duo: Gyan Riley/Taylor Levine; Patrick Higgins; Ben Monder/Nasheet Waits — National Sawdust 9 pm $25
★S.E.M. Ensemble with guests Joseph Kubera, Roscoe Mitchell, Seth Parker Woods, Lucie Vitková, George Lewis, Thomas Buckner, Chris Nappi — Bohemian National Hall 7 pm
★Mingus Big Band — Jazz Standard 7:30, 9:30 pm $25
• Michael Olatuja and Lagos Pepper Soup with Manuel Valera, EJ Strickland, Samir Zarif, Camille Thurman; Jay Rodriguez Relativity with Nir Felder, James Genus, Allison Miller — Blue Note 8, 10:30 pm $15
• Oscar Hernandez and Alma Libre with Samuel Torres — Subrosa 8, 10 pm $15
• John Merrill; Theo Hill — Mezzrow 7:30, 11:30 pm $20
• John Raymond Quartet with Dan Tepfer, Joe Martin, Craig Weinrib; Yotam Silberstein Quintet with Vitor Gonçalves, Or Bareket, Rogério Boccato, Keita Ogawa; Jonathan Barber — Smalls 7:30, 10:30 pm 1 am $20
• Ned Goold Quartet; Billy Kaye Jam — Fat Cat 9 pm 12:30 am
• Rema Hasumi Trio with Todd Neufeld, Sergio Krakowski; Ava Mendoza/Jessica Pavone — Delroy's Cafe and Wine Bar 9, 10 pm $10
• Oskar Stenmark Quartet with Holger Marjamaa, Vicente Archer, Jalon Archie — Cornelia Street Café 8:30 pm $10
• Philip Dizack/Sam Harris — Boudoir 7:30 pm
• David Kuhn Trio with Jasper Dutz, Daniel Durst, Deanna Witkowski Trio with Daniel Foose, Scott Latsky — Bar Next Door 6:30, 8:30, 10:30 pm $12
• Kevin Moehringer's Slow Life — Rockwood Music Hall Stage 1 10 pm
• Carlos Dias Trio — Tomi Jazz 8 pm
• Diego Opperman — Silvana 7 pm
• Eva Klesse Quarted — Shrine 7 pm
• Deanna Witkowski — Bryant Park 12:30 pm

Tuesday, May 10

★**Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman** Village Vanguard 8:30, 10:30 pm $30
★**Fred Hersch Duo Invitation Series 10th Anniversary: Fred Hersch/Avishai Cohen** Jazz Standard 7:30, 9:30 pm $25
• **Jeff Hamilton Trio with Tamir Hendelman, Christoph Luty** Dizzy's Club 7:30, 9:30 pm $35
• **Josh Bruneau** Dizzy's Club 11:30 pm $5
• **BossaBrasil 2016: Leny Andrade and Roni Ben-Hur Trio with Itaiguara Brandao, Helio Schiavo** Birdland 8:30, 11 pm $40
• **José James and guest** Blue Note 8, 10:30 pm $45
• **Corina Bartra AfroPeruvian Ensemble** NYC Baha'i Center 8, 9:30 pm $15
★**The Stone Benefit Improv Night with Okkyung Lee, John Zorn and guests; Okkyung Lee solo** The Stone 8, 10 pm $20
• **Sebastien Ammann Quartet with Jake Henry, Chris Van Voorst, Max Goldman; Jeff Davis Holyoke Quartet with Jason Rigby, Jonathan Goldberger, Mark Helias** Korzo 9, 10:30 pm
★**Jesse Stacken Quartet; John Yao and His 17-piece Instrument** ShapeShifter Lab 7, 8:15, 9:30 pm $10
★**A Glass Act: Katie Down, Miguel Frasconi, Terry Dame, Gelsey Bell** Cornelia Street Café 8 pm $10
• **Ignacio M. Cacace Group with Gianni Gagliardi, Lars Ekman, Jesse Simpson** Club Bonafide 7:30 pm $10
• **Carolyn Leonhart with Helen Sung** Mezzrow 8, 9:30 pm $20
• **Jeremy Manasia Trio with Mike Karn, Charles Ruggiero; Smalls Legacy Band: Frank Lacy, Josh Evans, Stacy Dillard, Theo Hill, Rashaan Carter, Kush Abadey; Kyle Poole** Smalls 7:30, 10:30 pm 1:30 am $20
• **Saul Rubin Zebtet; Peter Brainin Latin Jazz Workshop** Fat Cat 7, 9 pm
• **Daniel Weiss Trio with Miles Sloniker, Jonathan Barber** Bar Next Door 8:30, 10:30 pm $12
• **Victor Rendón Bronx Conexión Latin-Jazz Big Band** Nuyorican Poets Café 9:30 pm $10
• **Micah Thomas solo** Jazz at Kitano 8 pm
• **Nanjo Lee Trio** Tomi Jazz 8 pm
• **Alex Simon's Gypsy Swing Ensemble** Radegast Hall 8 pm
• **Uri Shaham/Mark Kaplan Duo; Caleb Mason** Silvana 6, 7 pm
• **André Carvalho Quintet** Shrine 7 pm
★**Danny Mixon** Minton's 6 pm
• **Cantrese Alloway** Rendall Memorial Presbyterian Church 12, 1 pm $15
• **Deanna Witkowski** Bryant Park 12:30 pm

Wednesday, May 11

★**Alternative Guitar Summit—The Music of Joni Mitchell and Carla Bley: Nels Cline/Julian Lage; Dave Douglas with Camila Meza, Heather Masse; Ben Monder/Becca Stevens; Wolfgang Muthspiel solo; Plucky Strum: Sheryl Bailey/Harvie S; Leni Stern African Trio; Joel Harrison with Jerome Harris, Allison Miller; Mike Baggetta with Jerome Harris, Billy Mintz** Drom 7:30 pm $25
• **Bryn Roberts/Lage Lund** Mezzrow 8, 9:30 pm $20
• **Simona Premazzi; Jon Beshay Quartet with Willerm Delisfort, George Delancey, Darrian Douglas; Aaron Seeber** Smalls 7:30, 10:30 pm 1:30 am $20
★**Raphael D'Iugoff Trio +1; Harold Mabern Trio; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Gene Bertoncini/Clay Jenkins** Jazz at Kitano 8, 10 pm $15
• **Joshua Rubin/Okkyung Lee** The Stone 8 pm $20
• **Allan Harris Band with Pascal Le Boeuf, Leon Boykins, Shirazette Tinnin** Smoke 7, 9, 10:30 pm $12
• **Mala Waldron Project; Jay Rodriguez/James Genus Band** Club Bonafide 7:30, 9:30 pm $10-15
★**Brooklyn Aliens: Gianni Gagliardi, Tobias Meinhart, Yago Vazquez, Lars Ekman, Rodrigo Recabarren; Common Quartet: Seth Trachy, Pablo Menares, Nitzan Gavrieli, Alex Wyatt** Cornelia Street Café 8, 9:30 pm $10
• **Peyton Pleninger's Biotonic with Ohad Talmor, Alex Levine, Chris Carroll; Drift-Steer: Jacob Varmus, Jason Rigby, Greg Ward, Danny Fox, Michael Blanco, Nicholas Anderson** ShapeShifter Lab 8:15, 9:30 pm $12
• **Achilles Kallergis 4tet with Eric Truel, Adam Hopkins, Nathan Ellman-Bell; Danny Gouker's Misfit Toys with Michaël Attias, Eric Trudel, Dustin Carlson, Max Golman** Rye 9, 10:15 pm
★**New Schools: Nicolas Letman-Burtinovic, Guillermo Gregorio, Peter Kronreif** Bar Chord 9 pm
• **Rachel Terrien Duo; Yoko Kowata Duo** Tomi Jazz 8, 11 pm
• **Bjorn Ingelstam's Hot 5** Radegast Hall 9 pm
• **John Speck Sextet; Adam Machaskee; Big Beat** Shrine 6, 7, 8 pm
★**Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman** Village Vanguard 8:30, 10:30 pm $30
★**Fred Hersch Duo Invitation Series 10th Anniversary: Fred Hersch/Cécile McLorin Salvant** Jazz Standard 7:30, 9:30 pm $40
• **Jeff Hamilton Trio with Tamir Hendelman, Christoph Luty** Dizzy's Club 7:30, 9:30 pm $35
• **Josh Bruneau** Dizzy's Club 11:30 pm $5
• **BossaBrasil 2016: Leny Andrade and Roni Ben-Hur Trio with Itaiguara Brandao, Helio Schiavo** Birdland 8:30, 11 pm $40
• **José James and guest** Blue Note 8, 10:30 pm $45
• **André Carvalho Quintet** Silvana 6 pm
• **Cecilia Coleman Big Band** Saint Peter's 1 pm $10
• **Deanna Witkowski** Bryant Park 12:30 pm

Thursday, May 12

★**Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara** Roulette 8 pm $25
• **Miles Davis—The Sorcerer at 90: Jazz at Lincoln Center Orchestra with Wynton Marsalis** Rose Theater 8 pm $50-150
★**Highlights In Jazz—Audience Favorites: Bucky Pizzarelli, Wycliffe Gordon, Bria Skonberg, Frank Vignola, Nicki Parrott, Alvin Atkinson, Alexis Cole and guest** Tribeca Performing Arts Center 8 pm $50
★**Jenny Scheinman's Mischief & Mayhem with Nels Cline, Jim Black, Todd Sickafoose** Le Poisson Rouge 7 pm $18
★**Michaël Attias' Spun Tree with Ralph Alessi, Jacob Sacks, Sean Conly, Tom Rainey** Cornelia Street Café 8, 9:30 pm $10
• **Andy Milne and Dapp Theory with Aaron Kruziki, John Moon, Chris Tordini, Kenny Grohowski** The Jazz Gallery 7:30, 9:30 pm $15
• **C. Spencer Yeh/Okkyung Lee; Greg Fox/Okkyung Lee** The Stone 8, 10 pm $20
• **Rob Garcia 3 with Nate Radley, Matt Pavolka** Threes Brewing 9 pm
• **Kelley Suttenfield Quintet with Michael Cabe, Tosh Sheridan, Matt Aronoff, Brian Adler** Jazz at Kitano 8, 10 pm $15
• **Patrick Brennan's Transparency Kestra with Eli Asher, Ben Drazen, Brian Groder, Jerome Harris, Lloyd Haber, Patrick Holmes, Jason Kao Hwang, Adam Lane, David Sidman, Nicolas Letman-Burtinovic, Dave Treut, Justin Wood** El Taller Latino Americano 7 pm $10
• **Greg Diamond's Amalgama; Elliott Ross** Club Bonafide 7:30, 11:30 pm $10-15
• **Curt Sydnor's Materials and Their Destiny with Caroline Davis, Aaron Dugan, Jordan Perlson; Jake Henry's Sweet Talk with Dustin Carlson, Cody Brown** Manhattan Inn 10 pm $10
• **Ehud Asherie solo; Gilad Hekselman; Davis Whitfield** Mezzrow 7:30, 9, 11:30 pm $20
• **Andrew Gould Quartet with Steven Feifke, Marco Panascia, Mark Whitfield, Jr.; Nick Hempton Quartet with Dave Baron, Dan Aran** Smalls 7:30, 10:30 pm $20
• **Greg Glassman Quintet** Fat Cat 10 pm
• **Dan Hartig Trio with Alex Ball, Jaret Sheel; Matt Davis Trio with Matt Aronoff, Doug Hirlinger** Bar Next Door 6:30, 8:30, 10:30 pm $12
• **Ralph Lalama Group** Cavatappo Grill 9:30 pm $8
• **Adam Moss Trio** Jalopy 8:30 pm $15
• **Ken Kobayashi** Tomi Jazz 9 pm $10
• **Dan Lipsitz and His Brass Tacks** Radegast Hall 9 pm
• **Ray Parker Duo** Cleopatra's Needle 7 pm
• **Allan Harris Band with Pascal Le Boeuf, Leon Boykins, Shirazette Tinnin** Smoke 7, 9, 10:30 pm $12
★**Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman** Village Vanguard 8:30, 10:30 pm $30
★**Fred Hersch Duo Invitation Series 10th Anniversary: Fred Hersch/Julian Lage** Jazz Standard 7:30, 9:30 pm $30
• **BossaBrasil 2016: Leny Andrade and Roni Ben-Hur Trio with Itaiguara Brandao, Helio Schiavo** Birdland 8:30, 11 pm $40
• **José James and guest** Blue Note 8, 10:30 pm $45
• **Willie Applewhite** Silvana 6 pm
• **Nyack College Jazz Ensemble with guest Vincent Herring** Citigroup Center Plaza 12:30 pm
• **Deanna Witkowski** Bryant Park 12:30 pm

Friday, May 13

★**The Spiritual Side of Coltrane: Joe Lovano with Ravi Coltrane, Tom Harrell, Steve Kuhn, Reggie Workman, Andrew Cyrille, Brian Blade** The Appel Room 7, 9:30 pm $65-85
★**Leslie Pintchik Quintet with Steve Wilson, Ron Horton, Scott Hardy, Michael Sarin** Jazz at Kitano 8, 10 pm $30
★**Warren Wolf Quartet with Alex Brown, Vicente Archer, Pete Van Nostrand** Smoke 7, 9, 10:30 pm $38
★**The Iconic Miles Davis with Keyon Harrold; The Timeless John Coltrane with Patrick Bartley** Dizzy's Club 7:30, 9:30 pm $45
• **Josh Bruneau** Dizzy's Club 11:30 pm $10
• **Sacha Perry solo; Jeremy Pelt/Helen Sung; Johnny O'Neal** Mezzrow 8, 9:30 pm 12:30 am $25
• **David Schnitter Quartet with Spike Wilner, Ugonna Okegwo, Steve Williams; Mike DiRubbo Quintet with Josh Evans, Brian Charette, Ugonna Okegwo, Jonathan Barber; Joe Farnsworth** Smalls 7:30, 10:30 pm 1:30 am $20
• **Ed Cherry Quartet** Fat Cat 10:30 pm
★**Dave Chamberlain's Band of Bones** Zinc Bar 7 pm
★**Alan Ferber Nonet with Michael Rodriguez, Jon Gordon, John Ellis, Charles Pillow, Nate Radley, Bryn Roberts, Matt Pavolka, Mark Ferber** The Jazz Gallery 7:30, 9:30 pm $22
• **Jacob Sacks, Maeve Gilchrist, Eivind Opsvik, Okkyung Lee; Bill Nace, Chris Corsano, Okkyung Lee** The Stone 8, 10 pm $20
• **Sara Serpa and André Matos with Chris Cheek, Chris Morrisey** Cornelia Street Café 9, 10:30 pm $10
★**Sebastian Noelle Trio with Thomson Kneeland, Jochen Rueckert** Bar Next Door 7:30, 9:30, 11:30 pm $12
★**Alexis Cole/David Finck** Knickerbocker Bar and Grill 9:45 pm $3.50
• **Nadje Noordhuis/James Shipp; Marshall Gilkes Trio with Matt Clohesy, Eric Doob; Michele Zayla; Teo Vanovski's Koi4 with Marcio Garcia, Paul Ju Bong Lee, Zach Kirsima** Club Bonafide 7:30, 11:30 pm $10-20
• **Beekman: Yago Vazquez, Pablo Menares, Rodrigo Recabarren, Kyle Nasser; Julian Shore** ShapeShifter Lab 8:15, 9:30 pm $10
• **Underground Horns** Nublu 12 am
• **Adi Meyerson Quartet with Joel Frahm and guest Camila Meza** The Cave at St. George's Episcopal 7:30, 9:30 pm $10
• **Falu's Bollywood Orchestra** Rubin Museum 7 pm $20
• **Willy Rodriguez Quintet with Godwin Louis, Hery Paz, Victor Gould, Tamir Shmerling** Rockwood Music Hall Stage 3 11:30 pm $10
• **Michael Eckroth Quartet with Alex Apolo Ayala, Joel Mateo, Mauricio Herrera** Terraza 7 9:30 pm $10
• **Takenori Nishiuchi** Tomi Jazz 9 pm $10
• **Emanuele Basentini Trio** Cleopatra's Needle 8 pm
• **Miles Davis—The Sorcerer at 90: Jazz at Lincoln Center Orchestra with Wynton Marsalis** Rose Theater 8 pm $50-150
★**Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman** Village Vanguard 8:30, 10:30 pm $30
★**Fred Hersch Duo Invitation Series 10th Anniversary: Fred Hersch/Anat Cohen** Jazz Standard 7:30, 9:30 pm $35
• **BossaBrasil 2016: Leny Andrade and Roni Ben-Hur Trio with Itaiguara Brandao, Helio Schiavo** Birdland 8:30, 11 pm $40
• **José James and guest** Blue Note 8, 10:30 pm $45
• **Elsa Nilsson Quintet** Silvana 6 pm
• **Deanna Witkowski** Bryant Park 12:30 pm

Saturday, May 14

• **FEN: Otomo Yoshihide, Ryu Hankil, Yuen Chee Wai, Yan Jun** Japan Society 7, 9:30 pm $18
★**Aruán Ortiz Quartet with Ingrid Laubrock, Mark Helias, Tom Rainey** Cornelia Street Café 9, 10:30 pm $10
• **Time To Be Ensemble: Ikue Mori, Jennifer Choi, Pauline Kim Harris Cornelius Dufallo, Conrad Harris, Stephanie Griffin, Gemma Nam, Michael Nicolas and guests Ikue Mori, Okkyung Lee** The Stone 8, 10 pm $20
• **Daniel Kelly's Rakonto with Chanda Rule, Frederick Johnson, Brad Jones, Gene Lake; Andy Biskin's 16 Tons with John Carlson, Kenny Warren, Matt Holman, Rob Garcia** Brooklyn Conservatory of Music 7:30 pm $10
• **Kris Bowers** Harlem Stage Gatehouse 7:30 pm $15
★**Teri Roiger Quartet with Wayne Hawkins, John Menegon, Steve Williams** Jazz at Kitano 8, 10 pm $30
• **Sammy Figueroa with Silvano Monasterios, Gabriel Vivas, Dennis Hernandes, Carlos Averhoff, Jr., Ludwig Afonso; Nick Finzer's Hear & Now** Club Bonafide 7:30, 9:30, 11:30 pm $10-20
★**Robert Dick/Tiffany Chang** Ibeam Brooklyn 8:30 pm $15
• **Ricky Rodriquez Quintet; Greg Glassman Jam** Fat Cat 10 pm 1:30 am
★**James Brandon Lewis-Chad Taylor Duo; Irreversible Entanglements: Moor Mother Goddess, Keir Neuringer, Luke Stewart, Aquiles Navarro, Tchesser Holmes; Sana Nagano Quartet with Zack Clarke, Will Mason, Dan Stein** New Revolution Arts 8, 9, 10 pm $10
• **Matt Parker Trio** BAMCafé 9 pm
• **Ed Stoute Septet** Sistas' Place 9, 10:30 pm $20
• **Benjamin Lapidus Trio with Alex Ayala, Bobby Sanabria** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Svetlana And The Eastern Blokhedz: Svetlana Shmulyian, Patrick Farrell, Izaak Mills, Quince Marcum, Wade Ripka, Nick Cudahy, Chris Stromquist** Barbès 10 pm $10
• **Sylvia Mims and Donn Trenner with Matt Dwonszyk** Metropolitan Room 7 pm $20
• **The Highliners; Takafumi Suenaga** Tomi Jazz 8, 11 pm $10
• **Mike Lattimore Trio** Cleopatra's Needle 8 pm
• **Moth To Flame** Silvana 7 pm
• **Noe Codjia Quartet** Shrine 7 pm
★**The Spiritual Side of Coltrane: Joe Lovano with Ravi Coltrane, Tom Harrell, Geri Allen, Reggie Workman, Andrew Cyrille, Brian Blade** The Appel Room 7, 9:30 pm $65-85
★**Warren Wolf Quartet with Alex Brown, Vicente Archer, Pete Van Nostrand** Smoke 7, 9, 10:30 pm $38
★**The Iconic Miles Davis with Keyon Harrold; The Timeless John Coltrane with Patrick Bartley** Dizzy's Club 7:30, 9:30 pm $45
• **Josh Bruneau** Dizzy's Club 11:30 pm $20
• **Spike Wilner; Jeremy Pelt/Helen Sung** Mezzrow 8, 9:30 pm $25
• **Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Mike DiRubbo Quintet with Josh Evans, Brian Charette, Ugonna Okegwo, Jonathan Barber; Philip Harper Quintet with Jon Beshay, Miki Yamanaka, George Delancey, Curtis Nowosad** Smalls 7:30, 10:30 pm 1:30 am $20
★**Alan Ferber Nonet with Michael Rodriguez, Jon Gordon, John Ellis, Charles Pillow, Nate Radley, Bryn Roberts, Matt Pavolka, Mark Ferber** The Jazz Gallery 7:30, 9:30 pm $22
★**Alexis Cole/David Finck** Knickerbocker Bar and Grill 9:45 pm $3.50
• **Miles Davis—The Sorcerer at 90: Jazz at Lincoln Center Orchestra with Wynton Marsalis** Rose Theater 8 pm $50-150
★**Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman** Village Vanguard 8:30, 10:30 pm $30
★**Fred Hersch Duo Invitation Series 10th Anniversary: Fred Hersch/Kate McGarry** Jazz Standard 7:30, 9:30 pm $35
• **BossaBrasil 2016: Leny Andrade and Roni Ben-Hur Trio with Itaiguara Brandao, Helio Schiavo** Birdland 8:30, 11 pm $40
• **José James and guest** Blue Note 8, 10:30 pm $45
★**Carnegie Kids—My City, My Song: Bobby Sanabria, Brianna Thomas, Jen Shyu** Carnegie Hall Resnick Education Wing 12, 2 pm

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Jazz MIDDELHEIM

Sunday, May 15

★**Oliver Lake/Joe Fonda** Alain Kirili Loft 7 pm
★**Lotte Anker/Okkyung Lee; Okkyung Lee solo** The Stone 8, 10 pm $20
• **Gene Bertoncini** The Drawing Room 7 pm $20
• **Terraza 7 Jam: John Benitez Trio with Francis Benitez, Joshua Benitez** Terraza 7 9:30 pm $5
• **Billy Newman Quintet with Jorge Continentino, Evan Francis, Leco Reis, Vanderlei Pereira** Cornelia Street Café 8:30 pm $10
• **JP Jofre Hard Tango Chamber Band; Amy Kang** Mezzrow 8, 9:30 pm $20
• **Ai Murakami Trio with Sacha Perry, Tyler Mitchell; Johnny O'Neal Trio with Luke Sellick, Charles Goold; Dmitry Baevsky Quartet with Jeb Patton, David Wong, Joe Strasser; Hillel Salem** Smalls 4:30, 7:30, 10:30 pm 1:30 am $20
• **Terry Waldo's Gotham City Band; Jon Irabagon; Brandon Lewis/Renee Cruz Jam** Fat Cat 6, 8:30 pm 1 am
• **New York Jazzharmonic** Symphony Space Leonard Nimoy Thalia 7 pm $25
• **T.J. Borden solo; Brian Groder, Michael Bisio, Jay Rosen** Downtown Music Gallery 6, 7 pm
• **Sivan Arbel Septet with Nick Hetko, Nadav Shapira, Yogev Gabay, Ron Warburg, Ori Jacobson, Jack Sheehan** Club Bonafide 7 pm $10
• **Andrew Shillito** Tomi Jazz 8 pm
• **Evan Gallagher Big Messe** ABC No-Rio 7 pm $5
★**Warren Wolf Quartet with Alex Brown, Vicente Archer, Pete Van Nostrand** Smoke 7, 9, 10:30 pm $38
★**The Iconic Miles Davis with Keyon Harrold; The Timeless John Coltrane with Patrick Bartley** Dizzy's Club 7:30, 9:30 pm $40
★**Steve Coleman and Five Elements with Jonathan Finlayson, Miles Okazaki, Anthony Tidd, Sean Rickman** Village Vanguard 8:30, 10:30 pm $30
★**Fred Hersch Duo Invitation Series 10th Anniversary: Fred Hersch/Yosvany Terry** Jazz Standard 7:30, 9:30 pm $35
• **José James and guest** Blue Note 8, 10:30 pm $45
• **Pentecost Jazz Mass with Jazzmeia Horn** Saint Peter's 5 pm
★**Memphis Jazz Legends: Mike DiRubbo, Josh Evans, Mike LeDonne, Gerald Cannon, Joe Farnsworth** The West End Lounge 4 pm $25
★**John Zorn's Bagatelles: Harris Eisenstadt Trio with Chris Dingman, Eivind Opsvik** The Stone 3 pm $20
• **Debbie Carter/Naomi Johnson** Emmanuel Baptist Church 3 pm $20
• **Kyoko Oyobe** Blue Note 11:30 am 1:30 pm $35
• **Roz Corral Trio with Gene Bertoncini, Rusty Holloway** North Square Lounge 12:30, 2 pm

Monday, May 16

★**George Braith; Billy Kaye Jam** Fat Cat 9 pm 12:30 am
• **Donny McCaslin's Berklee Quintet with Lior Tzemach, Inigo Ruiz, Guy Bernfeld, Helen De La Rosa** Dizzy's Club 7:30, 9:30 pm $30
• **Misha Piatigorsky's The Sketchy Orkestra** Le Poisson Rouge 10:30 pm $15-25
★**Mingus Big Band** Jazz Standard 7:30, 9:30 pm $25
• **Misha Tsiganov Quintet with Alex Sipiagin, Seamus Blake, Hans Glawischnig, Donald Edwards; Ari Hoenig Trio with Nitai Hershkovits, Or Bareket; Jonathan Barber** Smalls 7:30, 10:30 pm 1 am $20
• **Marika Hughes with Charlie Burnham, Jon Cowherd, Fred Cash, JT Lewis and guest Darius Jones** Blue Note 8, 10:30 pm $15
• **Victor Gould/Thomas Galliano** Boudoir 7:30 pm
• **Matthew Slotkin/Joseph Murphy** ShapeShifter Lab 8:15 pm $10
• **Mark Phillips Trio with Syberen Van Munster, Sam Zerma; Chiara Izzi Trio with Quebec Morrow, Yoshi Waki** Bar Next Door 6:30, 8:30, 10:30 pm $12
• **John Merrill** Mezzrow 7:30 pm $20
• **Sivan Arbel Duo** Tomi Jazz 8 pm
• **The Muffinz; Tom Blatt Project** Shrine 6, 7 pm
• **Braden Smith Quintet** Silvana 6 pm
• **Armen Donelian** Bryant Park 12:30 pm

Tuesday, May 17

★**Satoko Fujii Orchestra NY with Oscar Noriega, Ellery Eskelin, Tony Malaby, Andy Laster, Dave Ballou, Herb Robertson, Kappa Maki, Joe Fiedler, Curtis Hasselbring, Joey Sellers, Stomu Takeishi, Aaron Alexander** Ibeam Brooklyn 8:30 pm $15
★**David Murray, Geri Allen, Terri Lyne Carrington** Birdland 8:30, 11 pm $40
★**Bill Stewart Quartet with Seamus Blake, Bill Carrothers, Ben Street** Village Vanguard 8:30, 10:30 pm $30
★**Vincent Gardner and the YES! Trio with Aaron Goldberg, Omer Avital, Ali Jackson** Dizzy's Club 7:30, 9:30 pm $35
• **Godwin Louis** Dizzy's Club 11:30 pm $5
• **Kurt Rosenwinkel and Orquestra Jazz de Matosinhos Big Band** Blue Note 8, 10:30 pm $35
• **Noah Preminger Quartet with Jason Palmer, Kim Cass, Ian Froman and guest** Jazz Standard 7:30, 9:30 pm $25
★**Jorge Sylvester Ace Collective Extended Edition with Nora McCarthy, Waldron Mahdi Ricks, Jay Rodriguez, Pablo Vergara, Marvin Sewell, Gene Torres, Kenny Grohowski, Aimee Neiman, Charlotte Munn, Nicholas Pauly, Lester St.louis and guests Warren Smith, Vincent Chancey, Craig Harris, Jose Davila** NYC Baha'i Center 8, 9:30 pm $15
★**Ikue Mori, John Zorn, Jim Staley, Koichi Makigami; Ikue Mori/Koichi Makigami** The Stone 8, 10 pm $20
• **Barbara Rosene/Ehud Asherie** Mezzrow 8, 9:30 pm $20
• **Spike Wilner Trio with Tyler Mitchell, Anthony Pinciotti; Lummie Spann Sextet with Josh Evans, Steve Nelson, David Bryant, Jonathan Barber; Jovan Alexander** Smalls 7:30, 10:30 pm 1:30 am $20
• **Saul Rubin Zebtet** Fat Cat 7 pm
• **Marta Sanchez** Korzo 9, 10:30 pm
• **Issac Darche** ShapeShifter Lab 8:15 pm $10
• **Terre Roche/Jay Anderson; Jiaju Shen, Feifei Yang, Li Zong** Cornelia Street Café 8, 9:30 pm $10
• **Kyle Moffatt Trio with Brad Whitely, Peter Tranmueller; Arun Luthra Trio with Thomson Kneeland, Mark Ferber** Bar Next Door 6:30, 8:30, 10:30 pm $12
• **Daisuke Abe/Kuriko Tsugawa** Jazz at Kitano 8 pm
• **Alicia Crawe; Keri Johnsrud Duo** Tomi Jazz 8, 11 pm
• **Jae Young Jeong** Silvana 6 pm
★**Howard Johnson** Rendall Memorial Presbyterian Church 12, 1 pm $15
• **Armen Donelian** Bryant Park 12:30 pm

Wednesday, May 18

★**Chris Abrahams solo** Issue Project Room 8 pm $20
★**Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou, Michael Cabe, Matt Aronoff, Jared Schonig, Jeff Lederer** Jazz Standard 7:30, 9:30 pm $25
★**Ikue Mori, Satoko Fujii, Ned Rothenberg; Ikue Mori, Satoko Fujii, Kappa Maki, Jim Black** The Stone 8, 10 pm $20
★**Jon Irabagon Quartet with Luis Perdomo, Yasushi Nakamura, Rudy Royston** Cornelia Street Café 8 pm $10
• **David Weiss Sextet with Myron Walden, Jimmy Greene, David Bryant, Luques Curtis, E.J. Strickland** Smoke 7, 9, 10:30 pm $12
• **Pedro Giraudo Quartet** Bryant Park 7 pm
• **Peter Zak/Ed Howard** Mezzrow 9:30 pm $20
• **Joe Martin Group; Harold Mabern Trio with Joe Farnsworth; Sanah Kadoura** Smalls 7:30, 10:30 pm 1:30 am $20
• **TRI-FI: Matthew Fries, Phil Palombi, Keith Hall** An Beal Bocht Café 8, 9:30 pm $15
• **Raphael D'lugoff Trio +1; Don Hahn/Mike Camacho Band; Ned Goold Jam** Fat Cat 7, 9 pm 12:30 am
• **Luba Mason and Mixtura; Costas Baltazanis** Club Bonafide 7:30, 9:30 pm $15
• **While We Still Have Bodies: Flin van Hemmen, Sean Ali, Michael Foster, Ben Gerstein; Carlo Costa/Howie V** Rye 9, 10:15 pm
• **Blaise Siwula/Eric Plaks** University of the Streets 7 pm $5
• **Iris Ornig 5 with Jeremy Powell, Jonathan Powell, Billy Test, Allan Mednard** Jazz at Kitano 8, 10 pm $15
• **Underground Quintet** Gin Fizz Harlem 9, 10:30 pm
• **Taeko Ota Duo; Hattie Simon Duo** Tomi Jazz 8, 11 pm
• **Emily Asher's Garden Party** Radegast Hall 9 pm
• **Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone** Caffe Vivaldi 8:30 pm
★**David Murray, Geri Allen, Terri Lyne Carrington** Birdland 8:30, 11 pm $40
★**Bill Stewart Quartet with Seamus Blake, Bill Carrothers, Ben Street** Village Vanguard 8:30, 10:30 pm $30
★**Vincent Gardner and the YES! Trio with Aaron Goldberg, Omer Avital, Ali Jackson** Dizzy's Club 7:30, 9:30 pm $35
• **Godwin Louis** Dizzy's Club 11:30 pm $5
• **Kurt Rosenwinkel and Orquestra Jazz de Matosinhos Big Band** Blue Note 8, 10:30 pm $35
• **Chris Gines, Ronny Whyte, Boots Maleson** Saint Peter's 1 pm $10
• **Armen Donelian** Bryant Park 12:30 pm

Thursday, May 19

★**Chico Freeman Plus+tet with Orrin Evans, Kenny Davis, Nasheet Waits, Reto Weber** Dizzy's Club 7:30, 9:30 pm $40
• **Godwin Louis** Dizzy's Club 11:30 pm $10
★**The Gil Evans Project directed by Ryan Truesdell with Steve Wilson, Dave Pietro, Donny McCaslin, Tom Christensen, Alden Banta, Scott Wendholt, Mike Rodriguez, Adam Unsworth, David Peel, Ryan Keberle, Marshall Gilkes, George Flynn, Marcus Rojas, James Chirillo, Frank Kimbrough, Jay Anderson, Lewis Nash** Jazz Standard 7:30, 9:30 pm $30
• **Adam Makowicz** Mezzrow 9:30 pm $20
• **Joe Martin Group; Todd Herbert Quartet with David Hazeltine, Jason Brown** Smalls 7:30, 10:30 pm $20
★**Obelisk: Ikue Mori, Sylvie Courvoisier, Okkyung Lee, Jim Black** The Stone 8, 10 pm $20
★**Joel Forrester Duo** Cleopatra's Needle 7 pm
★**Boss Tenor: Oscar Noriega, Chris Speed, Matt Pavolka, Nate Radley, Jesse Quattro** Barbès 10 pm $10
• **Lorin Cohen Group with Jon Irabagon, Aaron Goldberg, Brevan Hampden** Cornelia Street Café 8, 9:30 pm $10
• **Bohemian Trio: Orlando Alonso, Yves Dharamraj, Yosvany Terry** The Jazz Gallery 7:30, 9:30 pm $15
• **Avram Fefer's Big Picture Holiday** Pianos 9 pm
• **Yuko Ito Quartet with Helio Alves, Eduardo Belo, Mauricio Zottarelli** Jazz at Kitano 8, 10 pm $15
• **Aaron Alexander and The Klez Messengers with Michael Winograd, Patrick Farrell** Jalopy 8:30 pm $15
• **Sam Zerna Trio with Jay Rattman, Fabio Ragnelli; Steve Bloom Trio with Danton Boller, Jeremy Carlstadt** Bar Next Door 6:30, 8:30, 10:30 pm $12
• **Carlo Costa/Howie V.; A Thousand Ancestors: Michelle Arcila/Eivind Opsvik** Happylucky no.1 8 pm $10
• **Nick Meyers Quartet with Peter Maness, Sam Raderman, Alex Raderman** Cavatappo Grill 9:30 pm $8
• **Senri Oe** Tomi Jazz 9 pm $10
• **Gordon's Grand Street Stompers** Radegast Hall 9 pm
• **Edgar Mora; Valentina Marino** Shrine 6, 7 pm
• **Carl Maraghi** Silvana 6 pm
• **David Weiss Sextet with Myron Walden, Jimmy Greene, David Bryant, Luques Curtis, E.J. Strickland** Smoke 7, 9, 10:30 pm $12
• **Adam Larson Quartet with Fabian Almazan, Matt Penman, Jimmy Macbride** Birdland 6 pm $25
★**David Murray, Geri Allen, Terri Lyne Carrington** Birdland 8:30, 11 pm $40
★**Bill Stewart Quartet with Seamus Blake, Bill Carrothers, Ben Street** Village Vanguard 8:30, 10:30 pm $30
• **Kurt Rosenwinkel and Orquestra Jazz de Matosinhos Big Band** Blue Note 8, 10:30 pm $35
• **The Big Band Music of Duke Ellington and Billy Strayhorn** Citigroup Center Plaza 12:30 pm
• **Armen Donelian** Bryant Park 12:30 pm

Friday, May 20

★**Expansions: Dave Liebman Group with Matt Vashlishan, Bobby Avey, Tony Marino, Alex Ritz** Smoke 7, 9, 10:30 pm $38
• **The Ray Charles Songbook: Kenny Rampton Band with guests The Raelettes, Bill Sims, Jamison Ross, Diane Schuur** Rose Theater 8 pm $4-130
• **Body & Soul—America's Unforgettable Crooners: Bryan Carter Ensemble with Denzal Sinclaire, Benny Benack III, Charles Turner** The Appel Room 7, 9:30 pm $65-85
★**Kenny Werner Trio with Johannes Weidenmuller, Ari Hoenig** Jazz at Kitano 8, 10 pm $30
• **Logan Richardson's Shift with Sam Harris, Harish Raghavan, Tommy Crane, Mike Moreno** Dizzy's Club 7:30, 9:30 pm $40
• **Godwin Louis** Dizzy's Club 11:30 pm $10
★**Mephista: Ikue Mori, Sylvie Courvoisier, Susie Ibarra with guest Lotte Anker** The Stone 8, 10 pm $20
★**Sun of Goldfinger: Tim Berne, Ches Smith, David Torn** Ibeam Brooklyn 8:30 pm $15
★**Jim Black Quartet with Hilmar Jensson, Hank Roberts, Trevor Dunn** Cornelia Street Café 9, 10:30 pm $10
• **Alexis Cuadrado Poètica with Rowan Ricardo Phillips, Melcion Mateu, Ben Monder, Andy Milne, Dan Weiss** The Jazz Gallery 7:30, 9:30 pm $22
★**Conrad Tao/Tyshawn Sorey** Park Avenue Armory 7, 9 pm
• **Ehud Asherie solo; Jean-Michel Pilc; Johnny O'Neal** Mezzrow 8, 9:30 pm 12:30 am $25
• **Dave Stoler Trio with Essiet Essiet, Joe Farnsworth; Jason Brown Quartet with Abraham Burton, Emmet Cohen, Russell Hall; Corey Wallace** Smalls 7:30, 10:30 pm 1:30 am $20
• **Thomas Buckner/Robert Dick; Steve Swell/Teun Verbruggen; Telepathic Television: Robert Dick, Andrew Drury, Joshue Ott** Soup & Sound 8, 9 pm $20
• **Russ Kassoff/David Finck** Knickerbocker Bar and Grill 9:45 pm $3.50
• **Robby Ameen Days in Night Band with Bob Franceschini, Troy Roberts, Manuel Valera, Lincoln Goines; Mozayik: Eddy Bourjolly, Gashford Guillaume, Gene Torres, Ted Cruz, Jean Mary Brignol** Club Bonafide 7:30, 10 pm $15
• **Bass & Basse do Basie & Beyond: Dave Bass, David Basse, Harvie S, Paul Wells; Anthony Smith Quintet with Dave Bass, Harvie S, Paul Wells** ShapeShifter Lab 8:15, 9:30 pm $15
• **Alex LoRe Trio with Matt Penman, Matt Wilson** Bar Next Door 7:30, 9:30, 11:30 pm $12
• **Rale Micic Duo** Symphony Space Bar Thalia 9 pm
• **Michika Fukumori Trio** Cleopatra's Needle 8 pm
• **Dana Reedy; Kosi** Silvana 6, 8 pm
• **Craig Yaremko Organ Trio; Nick Di Maria** Shrine 6, 7 pm
★**The Gil Evans Project directed by Ryan Truesdell with Steve Wilson, Dave Pietro, Donny McCaslin, Tom Christensen, Alden Banta, Scott Wendholt, Mike Rodriguez, Adam Unsworth, David Peel, Ryan Keberle, Marshall Gilkes, George Flynn, Marcus Rojas, James Chirillo, Frank Kimbrough, Jay Anderson, Lewis Nash** Jazz Standard 7:30, 9:30 pm $30
★**David Murray, Geri Allen, Terri Lyne Carrington** Birdland 8:30, 11 pm $40
★**Bill Stewart Quartet with Seamus Blake, Bill Carrothers, Ben Street** Village Vanguard 8:30, 10:30 pm $30
• **Kurt Rosenwinkel and Orquestra Jazz de Matosinhos Big Band** Blue Note 8, 10:30 pm $35
• **Armen Donelian** Bryant Park 12:30 pm

Saturday, May 21

★**Arturo O'Farrill and the Afro Latin Jazz Orchestra with guest Cornel West** Apollo Theater 8 pm $20-70
• **Made in New York Online Jazz Competition 3rd Annual International Jazz Gala: Rufus Reid, Tommy Campbell, Philip Harper, Bobby Sanabria, Yaacov Mayman, hosted by George V Johnson, Jr.** Tribeca Performing Arts Center 7:30 pm $40-50
★**Wessell Anderson and Mark Rapp with David Ellington, Chris Burroughs** Dizzy's Club 7:30, 9:30 pm $45
• **Godwin Louis** Dizzy's Club 11:30 pm $20
★**Tony Malaby Quartet with Hank Roberts, Michael Formanek, Ben Perowsky** Cornelia Street Café 9, 10:30 pm $10
★**Darius Jones Trio with Nasheet Waits** Greenwich House Music School 8 pm $15
★**Phantom Orchard Duo: Ikue Mori/Zeena Parkins and guests Erik Friedlander, Cyro Baptista** The Stone 8, 10 pm $20
• **Willie Jones III Quartet** Ginny's Supper Club 7:30, 9:30 pm $15
• **Manuel Valera; Greg Glassman Jam** Fat Cat 10 pm 1:30 am
• **Stephanie Griffin/Gordon Beeferman** Big Secret Theatre 8 pm $20
★**Ed Cherry Trio** Bar Next Door 7:30, 9:30, 11:30 pm $12
★**Dezron Douglas** Sistas' Place 9, 10:30 pm $20
• **Alí Bello and The Sweet Wire Band with Gabriel Chakarji, Bambam Rodríguez, Ismael "Maelo" Baiz** Club Bonafide 7:30 pm $20
• **Standard Precedures; Paul Lee Trio** Tomi Jazz 8, 11 pm $10
• **Justin Lees Trio** Cleopatra's Needle 8 pm
★**Expansions: Dave Liebman Group with Matt Vashlishan, Bobby Avey, Tony Marino, Alex Ritz** Smoke 7, 9, 10:30 pm $38
• **The Ray Charles Songbook: Kenny Rampton Band with guests The Raelettes, Bill Sims, Jamison Ross, Diane Schuur** Rose Theater 8 pm $4-130
• **Body & Soul—America's Unforgettable Crooners: Bryan Carter Ensemble with Denzal Sinclaire, Benny Benack III, Charles Turner** The Appel Room 7, 9:30 pm $65-85
★**Kenny Werner Trio with Johannes Weidenmuller, Ari Hoenig** Jazz at Kitano 8, 10 pm $30
★**Sun of Goldfinger: Tim Berne, Ches Smith, David Torn** Ibeam Brooklyn 8:30 pm $15
• **Alexis Cuadrado Poètica with Rowan Ricardo Phillips, Melcion Mateu, Ben Monder, Andy Milne, Dan Weiss** The Jazz Gallery 7:30, 9:30 pm $22
• **Jean-Michel Pilc** Mezzrow 9:30 pm $25
• **Ralph Lalama Bop-juice with David Wong, Clifford Barbaro; Jason Brown Quartet with Abraham Burton, Emmet Cohen, Russell Hall; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal** Smalls 7:30, 10:30 pm 1:30 am $20
• **Russ Kassoff/David Finck** Knickerbocker Bar and Grill 9:45 pm $3.50
★**The Gil Evans Project directed by Ryan Truesdell with Steve Wilson, Dave Pietro, Donny McCaslin, Tom Christensen, Alden Banta, Scott Wendholt, Mike Rodriguez, Adam Unsworth, David Peel, Ryan Keberle, Marshall Gilkes, George Flynn, Marcus Rojas, James Chirillo, Frank Kimbrough, Jay Anderson, Lewis Nash** Jazz Standard 7:30, 9:30 pm $30
★**David Murray, Geri Allen, Terri Lyne Carrington** Birdland 8:30, 11 pm $40
★**Bill Stewart Quartet with Seamus Blake, Bill Carrothers, Ben Street** Village Vanguard 8:30, 10:30 pm $30
• **Kurt Rosenwinkel and Orquestra Jazz de Matosinhos Big Band** Blue Note 8, 10:30 pm $35
• **James Labrosse Collective** Shrine 6 pm
• **The Word on the Street Ensemble: Roy Meriwether, Bill Saxton, Vincent Chancey, Philip Harper, Alex Grassel, Dave Gibson** Brownsville Heritage House 3 pm
★**Scott Joplin Memorial Concert: Vince Giordano and the Nighthawks** St. Michael's Cemetery 2 pm

Sunday, May 22

★Ikue Mori, Lotte Anker, Anthony Coleman; Ikue Mori, Craig Taborn, Lotte Anker, Ches Smith — The Stone 8, 10 pm $20
★Bureau of Atomic Tourism Quartet: Trevor Dunn, Jozef Dumoulin, Jon Irabagon, Teun Verbruggen — The Firehouse Space 8 pm $10
• Peter Bernstein/Brian Charette — Mezzrow 9:30 pm $20
• George Gee Swing Orchestra; Johnny O'Neal Trio with Luke Sellick, Charles Goold; Joe Magnarelli; Hillel Salem — Smalls 4:30, 7:30, 10:30 pm 1:30 am $20
• Arthur Sadowsky and The Troubadours with Justin Mullens, Mayu Saeki, Anthony Pocetti, Adriano Santos, Gennaro Esposito — Iridium 7 pm $25
★Michael Foster/Leila Bordreuil; Natura Morta: Frantz Loriot, Sean Ali, Carlo Costa — Gallery 456 8 pm
• Michael Blanco Quartet with John Ellis, Aaron Goldberg, Clarence Penn — Cornelia Street Café 8:30 pm $10
• Max Hatt/Edda Glass — Club Bonafide 7 pm $15
• Beyond Trio: Michael Eaton, Gene Coleman, Cheryl Pyle; Rocco John Iacovone, Damien Olsen, Dikko Faust — ABC No-Rio 7 pm $5
• Jim Hickey and Friends — Symphony Space Bar Thalia 7 pm
• Stephen Fuller — Tomi Jazz 8 pm
• David Love Trio; Tsuyoshi Yamamoto — Silvana 6, 7 pm
• Wessell Anderson and Mark Rapp with David Ellington, Chris Burroughs — Dizzy's Club 7:30, 9:30 pm $35
★Expansions: Dave Liebman Group with Matt Vashlishan, Bobby Avey, Tony Marino, Alex Ritz — Smoke 7, 9, 10:30 pm $38
★The Gil Evans Project directed by Ryan Truesdell with Steve Wilson, Dave Pietro, Donny McCaslin, Tom Christensen, Alden Banta, Scott Wendholt, Mike Rodriguez, Adam Unsworth, David Peel, Ryan Keberle, Marshall Gilkes, George Flynn, Marcus Rojas, James Chirillo, Frank Kimbrough, Jay Anderson, Lewis Nash — Jazz Standard 7:30, 9:30 pm $30
★Bill Stewart Quartet with Seamus Blake, Bill Carrothers, Ben Street — Village Vanguard 8:30, 10:30 pm $30
• Cindy Scott/Brian Seeger — Saint Peter's 5 pm
★John Zorn's Bagatelles: Marty Ehrlich Trio with Mike Formanek, Ches Smith — The Stone 3 pm $20
★Mr. Mystery—The Return of Sun Ra to Save The Planet: Eco-Music Big Band — Joe's Pub 3 pm $16
★Don Friedman/Harvie S — The Drawing Room 2 pm $20
• NY Hot Jazz Camp Final Concert — Iridium 1:30 pm $25
• Shoko Amano and Norman Simmons Quartet with Pall Bollenback, Paul West, Bernard "Pretty" Purdie — Blue Note 11:30 am 1:30 pm $35
• Roz Corral Trio with Freddie Bryant, Sean Smith — North Square Lounge 12:30, 2 pm

Monday, May 23

★Mingus Big Band — Jazz Standard 7:30, 9:30 pm $25
★Todd Marcus Quintet with Don Byron, Xavier Davis, Eric Wheeler, Eric Kennedy — Dizzy's Club 7:30, 9:30 pm $30
★Bureau of Atomic Tourism Quartet: Trevor Dunn, Jozef Dumoulin, Jon Irabagon, Teun Verbruggen — ShapeShifter Lab 8:30 pm $10
★Ingrid Laubrock Sextet with Craig Taborn, Miya Masaoka,Tyshawn Sorey, Sam Pluta, Dan Peck — Ibeam 8 pm
★Susana Santos Silva Quartet with Chris Speed, Jim Black; Yoni Kretzmer, Toby Cederberg; Andrew Drury — Delroy's Cafe and Wine Bar 9, 10 pm $10
★Benito Gonzales/Edward Perez — Boudoir 7:30 pm
• Dave Juarez Trio with Marty Isenberg, Eric Reeves; Deborah Latz Trio with Freddie Bryant, Ray Parker — Bar Next Door 6:30, 8:30, 10:30 pm $12
• John Merrill; Emmet Cohen — Mezzrow 7:30, 9 pm $20
• TRI-FI: Matthew Fries, Phil Palombi, Keith Hall; Ari Hoenig Nonet; Jonathan Michel — Smalls 7:30, 10:30 pm 1 am $20
• Vivian Reed — Metropolitan Room 7 pm $35
• Misha Tsiganov/Dmitri Kolesnik — Russian Vodka Room 7 pm
• Koji Yoneyama Duo — Tomi Jazz 8 pm
• Alex Clough — Silvana 7 pm
• Sue Maskaleris — Bryant Park 12:30 pm

Tuesday, May 24

★Ned Rothenberg's Ryu Nashi with Riley Lee, Ralph Samuelson, Yoko Hiraoka, Stephanie Griffin — Roulette 8 pm $25
• Donny McCaslin Group with Jason Lindner, Tim Lefebvre, Mark Giuliana — Jazz Standard 7:30, 9:30 pm $25
• Paul Nedzela Quintet — Dizzy's Club 7:30, 9:30 pm $35
• Joel Ross Good Vibes — Dizzy's Club 11:30 pm $5
• Spyro Gyra: Jay Beckenstein, Tom Schuman, Julio Fernandez, Scott Ambush, Lionel Cordew — Blue Note 8, 10:30 pm $35
• Eliane Elias — Birdland 8:30, 11 pm $40
• Javon Jackson Quartet with Jeremy Manasia, David Williams, Willie Jones III — Village Vanguard 8:30, 10:30 pm $30
• Lena Bloch Feathery Quartet with Russ Lossing, Cameron Brown, Billy Mintz — NYC Baha'i Center 8, 9:30 pm $15
★Adam Rudolph solo; Adam Rudolph Trio — The Stone 8, 10 pm $20
★Susanna Santos Silva, Craig Taborn, Thomas Morgan — Korzo 9, 10:30 pm
★Pascal Niggenkemper solo; Yoni Kretzmer, Tobey Cederberg, Andrew Drury; The Bureau of Atomic Tourism: Chris Pitsiokos, Hilmar Jensson, Jozef Dumoulin, Trevor Dunn, Teun Verbruggen; Chris Welcome, Jamie Branch, Sam Weinberg — Muchmore's 8:30 pm $10
• Dave Pollack Quartet with Billy Test, Adrian Moring, Anwar Marshall — Club Bonafide 7:30 pm $10
• Chris Misch; Nick Grinder; Andy Clausen — ShapeShifter Lab 7, 8:15, 9:30 pm $10
• Lucas Pino Nonet with Benny Benack III, Andrew Gutauskas, Nick Finzer, Rafal Sarnecki, Glenn Zaleski, Desmond White, Jimmy Macbride, Alex LoRe; Kyle Poole — Smalls 10:30 pm 1:30 am $20
• Saul Rubin Zebtet — Fat Cat 7 pm
• Tommy Hollady Trio with Adrian Moring, Kush Abadey; Yotam Silberstein Trio with Yasushi Nakamura, Keita Ogawa — Bar Next Door 6:30, 8:30, 10:30 pm $12
• Chris Ziemba solo — Jazz at Kitano 8 pm
• Rebecca Sulivan Trio — Tomi Jazz 8 pm
• Quentin Angus Trio — Silvana 6 pm
★Hamiet Bluiett — Rendall Memorial Presbyterian Church 12, 1 pm $15
• Sue Maskaleris — Bryant Park 12:30 pm

Wednesday, May 25

★JAZZ.BE: Joachim Badenhorst Carate Urio Orchestra with Sam Kulik, Eiki Olafsohn, Frantz Loriot, Niko Roy, Brice Sonino, Sean Carp, Pascal Niggenkemper; Jozef Dumoulin and The Red Hill Orchestra with Ellery Eskelin, Dan Weiss; Robin Verheyen NY Quartet with Russ Johnson, Drew Gress, Jeff Davis; The Bureau of Atomic Tourism: Teun Verbruggen, Magnus Broo, Jozef Dumoulin, Jon Irabagon, Hilmar Jensson, Tim Dahl — Le Poisson Rouge 7:30 pm $25
• Marcus Printup Sextet with Coleman Hughes, Patrick Bartley — Dizzy's Club 7:30, 9:30 pm $35
• Joel Ross Good Vibes — Dizzy's Club 11:30 pm $5
★Todd Coolman and Trifecta with Steve Wilson, Bill Cunliffe, Billy Hart — Smoke 7, 9, 10:30 pm $12
★Electro-acoustic Trio: Adam Rudolph, Graham Haynes, Aruán Ortiz; Go: Organic Woodwind Orchestra: Sylvain Leroux, Michel Gentile, Kaoru Watanabe, Batya Sobel, Sara Schoenbeck, JD Parran, Ned Rothenberg, Ivan Barenboim, Sean Sonderegger — The Stone 8, 10 pm $20
• Eric Alexander/Harold Mabern — Mezzrow 8, 9:30 pm $20
• Hendrik Meurkens Quartet with Misha Tsiganov, Eduardo Belo, Adriano Santos; Thomas Marriott Quartet; Aaron Seeber — Smalls 7:30, 10:30 pm 1:30 am $20
• Samuel Torres Group with Alex Norris, Tom Guarna, Manuel Valera, Boris Kozlov, Pablo Bencid; Jay Rodriguez/James Genus Band — Club Bonafide 7:30, 9:30 pm $15
• Daniel Levin Quartet with Mat Maneri, Matt Moran, Toby Cederberg — Greenwich House Music School 8 pm $15
• Audrey Silver Quartet with Don Friedman, Paul Beaudry, Tony Jefferson — Jazz at Kitano 8, 10 pm $15
• Ran Tran: Josh Sinton, Simon Jermyn, Jim Black — Trans-Pecos 10 pm $10
• Leala Cyr Group with Hailey Niswanger, Mike Bono, Jared Henderson, Sheldon Thwaites; Emi Makabe Quartet with Vitor Gonçalves, Thomas Morgan, Vinnie Sperrazza — Cornelia Street Café 8, 9:30 pm $10
• The Grand Street Stompers with Tamar Korn — Bryant Park 7 pm
• Matterhorn — Rockwood Music Hall Stage 1 10 pm $10
• On Dogs: Michael Wilbur, Nicholas Jozwiak, Dan Nadeau; Air Ceremony: Dustin Carlson, Adam Hopkins, Eric Trudel, Nathaniel Morgan, Danny Gouker, Kate Gentile — Rye 9, 10:15 pm
• Sumie Kaneko — Tomi Jazz 8 pm
• Gioel Severini — Silvana 7 pm
• Quentin Angus Trio — Shrine 7 pm
• Donny McCaslin Group with Jason Lindner, Tim Lefebvre, Mark Giuliana — Jazz Standard 7:30, 9:30 pm $25
• Spyro Gyra: Jay Beckenstein, Tom Schuman, Julio Fernandez, Scott Ambush, Lionel Cordew — Blue Note 8, 10:30 pm $35
• Eliane Elias — Birdland 8:30, 11 pm $40
• Javon Jackson Quartet with Jeremy Manasia, David Williams, Willie Jones III — Village Vanguard 8:30, 10:30 pm $30
★Hod O'Brien, Stephanie Nakasian, Veronica Swift — Saint Peter's 1 pm $10
• Sue Maskaleris — Bryant Park 12:30 pm

Thursday, May 26

★Hod O'Brien 80th Birthday Celebration with Stephanie Nakasian, Veronica Swift and guests — Jazz at Kitano 8, 10 pm $15
★Dave Liebman/Adam Rudolph Duo; Go: Organic String Orchestra: Elektra Kurtis, Julianne Carney, Sana Nagano, Trina Basu, Sarah Bernstein, Mark Chung, Gwen Laster, Melanie Dyer, Stephanie Griffin, Marika Hughes, Marzo Reis, Emma Alabaster — The Stone 8, 10 pm $20
• Narada Michael Walden with Frank Martin, Matthew Charles Heulitt, Angeline Saris, Kelly Covington — Iridium 8:30 pm $40
★Cyrus Chestnut Trio with Buster Williams, Lenny White — Jazz Standard 7:30, 9:30 pm $35
★Saturn Returns: Rudresh Mahanthappa, James Hurt, Francois Moutin, Gene Lake — The Jazz Gallery 7:30, 9:30 pm $25-35
• Dan Aran Group with Joe Magnarelli, Itai Kriss, Adam Birnbaum, Dave Baron; Carlos Abadie Quintet with Mike Troy, Peter Zak, Clovis Nicolas, Luca Santaniello — Smalls 7:30, 10:30 pm $20
★Jaimie Branch Trio with Brandon Lopez, Mike Pride; Susana Santos Silva/Ingrid Laubrock; Peter Evans/Levy Lorenzo — Manhattan Inn 10 pm $10
• Avram Fefer's Big Picture Holiday — Pianos 9 pm
• Jozef Dumoulin solo — Spectrum 9 pm
• Baloni: Frantz Loriot, Joachim Badenhorst; Os Meus Shorts: Nico Roig/Joachim Badenhorst; Rawfishboys: Brice Soniano/Joachim Badenhorst: Sam Kulik solo; Sean Carpio solo — Happylucky no.1 8 pm $10
• Blaise Siwula/Eric Plaks — Cornelia Street Café 6 pm $10
★Sebastian Noelle's Shelter with Marc Mommaas, Matt Mitchell, Matt Clohesy, Dan Weiss — Cornelia Street Café 8:30 pm $10
• Roxy Coss Quintet with Alex Goodman, Miki Yamanaka, Rick Rosato, Craig Weinrib; Svetlana and The Delancey Five; Filipe Duarte Group — Club Bonafide 7:30, 9:30, 11 pm $10-15
• Peter Amos Trio with Dave Hassel, Tim Talavera; Assaf Kehati Trio with Yoni Marianer, Peter Tranmueller — Bar Next Door 6:30, 8:30, 10:30 pm $12
• Fay Victor with Marty Ehrlich, Aruán Ortiz — 55Bar 7 pm
• Chris Turner Killiam Shakespeare — Ginny's Supper Club 7:30, 9:30 pm $15
• Scot Albertson Duo — Tomi Jazz 9 pm $10
• Hot Jazz Jumpers — Radegast Hall 9 pm
• Jonathan Karrant — Metropolitan Room 9:30 pm $20
• Luce Trio: Jon DeLucia, Mike Baggetta, Gary Wang — St. John's Lutheran Church 7:30 pm
• Sam Raderman Trio with Peter Van Nostrand, Dave Baron — Cavatappo Grill 9:30 pm $8
• The Jewish Women of Rebetika with Carol Freeman — Jalopy 8:30 pm $15
• Alan Rosenthal Duo — Cleopatra's Needle 7 pm
• Takeshi Otani — Shrine 7 pm
• Marcus Printup Sextet with Coleman Hughes, Patrick Bartley — Dizzy's Club 7:30, 9:30 pm $35
• Joel Ross Good Vibes — Dizzy's Club 11:30 pm $10
★Todd Coolman and Trifecta with Dayna Stevens, Bill Cunliffe, Jimmy Macbride — Smoke 7, 9, 10:30 pm $12
• Ehud Asherie; Eric Alexander/Harold Mabern — Mezzrow 7:30, 8, 9:30 pm $20
• Spyro Gyra: Jay Beckenstein, Tom Schuman, Julio Fernandez, Scott Ambush, Lionel Cordew — Blue Note 8, 10:30 pm $35
• Yelena Eckemoff Quartet with Mark Feldman, Joe Martin, Billy Hart — Birdland 6 pm $25
• Eliane Elias — Birdland 8:30, 11 pm $40
• Javon Jackson Quartet with Jeremy Manasia, David Williams, Willie Jones III — Village Vanguard 8:30, 10:30 pm $30
• Sue Maskaleris — Bryant Park 12:30 pm

Friday, May 27

★Kamau Adilifu Quartet with Michael Cochrane, Eric Wheeler, Chris Beck — Symphony Space Leonard Nimoy Thalia 7:30 pm $20
★Miles Davis Celebration: Eddie Henderson Quintet with Eric Alexander, George Cables, Jimmy Cobb — Smoke 7, 9, 10:30 pm $45
★Remembering Bill Evans: Don Friedman Trio with George Mraz, Lewis Nash — Jazz at Kitano 8, 10 pm $30
• Chris Potter/Ari Hoenig — Cornelia Street Café 9, 10:30 pm $10
• Joanne Brackeen; Johnny O'Neal — Mezzrow 9:30 pm 12:30 am $25
• Tom Dempsey/Tim Ferguson Quartet with Joel Frahm, Eliot Zigmund; Abraham Burton Group; Corey Wallace — Smalls 7:30, 10:30 pm 1:30 am $20
★Gift of the Gnawa: Hassan Hakmoun, Adam Rudolph, Abderahim Hakmoun with guests Steve Gorn, Graham Haynes — The Stone 8, 10 pm $20
• Hamilton De Holanda Trio — Dizzy's Club 7:30, 9:30 pm $40
• Joel Ross Good Vibes — Dizzy's Club 11:30 pm $10
★Solos: Moppa Elliott, Dan Blake, Sandra Sprecher, Dan Peck, Brandon Seabrook, Darius Jones, Jessica Pavone, Charlie Evans — The Firehouse Space 8 pm $10
• Ray Gallon/Paul Gill — Knickerbocker Bar and Grill 9:45 pm $3.50
• Point of Departure — Fat Cat 10:30 pm
• Jeff McLaughlin Trio with Marcos Varela, Rudy Royston — Bar Next Door 7:30, 9:30, 11:30 pm $12
• Paulette McWilliams with Nat Adderley, Jr. Quartet; Isak Gaines Quintet with Matt Malanowski, Evan Slack, Aron Caceres, David Jimenez — Club Bonafide 7:30, 9:30, 11 pm $10-15
• Manu Koch Filtron M/Astoria Roots with Panagiotis Andreou, Mauricio Zottarelli, Samuel Torres — Terraza 7 9:30 pm $10
• Takenori Nishiuchi — Tomi Jazz 9 pm $10
• Justin Wert Trio — Cleopatra's Needle 8 pm
• John Speck Sextet — Silvana 7 pm
• Narada Michael Walden with Frank Martin, Matthew Charles Heulitt, Angeline Saris, Kelly Covington — Iridium 8:30 pm $40
★Cyrus Chestnut Trio with Buster Williams, Lenny White — Jazz Standard 7:30, 9:30 pm $35
★Saturn Returns: Rudresh Mahanthappa, James Hurt, Francois Moutin, Gene Lake — The Jazz Gallery 7:30, 9:30 pm $25-35
• Spyro Gyra: Jay Beckenstein, Tom Schuman, Julio Fernandez, Scott Ambush, Lionel Cordew — Blue Note 8, 10:30 pm $35
• Eliane Elias — Birdland 8:30, 11 pm $40
• Javon Jackson Quartet with Jeremy Manasia, David Williams, Willie Jones III — Village Vanguard 8:30, 10:30 pm $30
• Sue Maskaleris — Bryant Park 12:30 pm

Saturday, May 28

★Sonelius Smith Trio — Cleopatra's Needle 8 pm
★Hamiet Bluiett — Sistas' Place 9, 10:30 pm $20
★Adam Rudolph's Moving Pictures with Graham Haynes, James Hurt, Kenny Wessel, Alexis Marcelo, Damon Banks — The Stone 8, 10 pm $20
★Jozef Dumoulin solo; Jozef Dumoulin, Kris Davis, Cory Smythe — Ibeam Brooklyn 8 pm $10
• Thomas Morgan Trio with Pete Rende, Dan Weiss — Cornelia Street Café 9, 10:30 pm $10
• Mike Moreno — The Jazz Gallery 7:30, 9:30 pm $22
• Los Aliens: Sebastian Cruz, Amanda Ruzza, Andres Jiménez, Ricardo Gallo — Terraza 7 9:30 pm $10
★Brianna Thomas — Ginny's Supper Club 7:30, 9:30 pm $20
★Alexis Cole — Café Noctambulo 8 pm $20
• Jocelyn Medina Group with David Cook, Evan Gregor, Ross Pederson, Steve Gorn, Hadar Noiberg and guests — Club Bonafide 7:30 pm $10
• JaRon Eames Quartet — Sugar Bar 8 pm $10
• Ty Stephens and (the) SoulJaazz; Noa Fort Trio with Zack Lober, Ronen Itzik — Club Bonafide 9:30, 11 pm $10-15
• Quentin Angus Trio with Desmond White, Ari Hoenig — Bar Next Door 7:30, 9:30, 11:30 pm $12
• Daniel Bennett Group; Yusuke Seki — Tomi Jazz 8, 11 pm $10
• Rodrigo Bonelli Septet — Silvana 7 pm
★Miles Davis Celebration: Eddie Henderson Quintet with Eric Alexander, George Cables, Jimmy Cobb — Smoke 7, 9, 10:30 pm $45
★Remembering Bill Evans: Don Friedman Trio with George Mraz, Lewis Nash — Jazz at Kitano 8, 10 pm $30
• Joanne Brackeen — Mezzrow 9:30 pm $25
• Sylvia Cuenca Quintet with Ralph Bowen, Paul Bollenback, Jared Gold, Steve Nelson; Abraham Burton Group; Philip Harper Quintet with Jon Beshay, Miki Yamanaka, George Delancey, Curtis Nowosad — Smalls 7:30, 10:30 pm 1:30 am $20
• Hamilton De Holanda Trio — Dizzy's Club 7:30, 9:30 pm $45
• Joel Ross Good Vibes — Dizzy's Club 11:30 pm $20
• Ray Gallon/Paul Gill — Knickerbocker Bar and Grill 9:45 pm $3.50
• Narada Michael Walden with Frank Martin, Matthew Charles Heulitt, Angeline Saris, Kelly Covington — Iridium 8:30 pm $40
★Cyrus Chestnut Trio with Buster Williams, Lenny White — Jazz Standard 7:30, 9:30 pm $35
• Spyro Gyra: Jay Beckenstein, Tom Schuman, Julio Fernandez, Scott Ambush, Lionel Cordew — Blue Note 8, 10:30 pm $35
• Javon Jackson Quartet with Jeremy Manasia, David Williams, Willie Jones III — Village Vanguard 8:30, 10:30 pm $30

Sunday, May 29

★**Hu: Vibrational: Jame Dellatacoma, Adam Rudolph, James Hurt, Matt Kilmer, Tim Kieper, Keita Ogawa, Joe Hertenstein, John Hadfield, Shane Shanahan; Go: Organic Guitar Orchestra: Nels Cline, Rez Abbasi, Miles Okazaki, David Gilmore, Marco Cappelli, Liberty Ellman, Joel Harrison, Kenny Wessel, Damon Banks, Jerome Harris** The Stone 8, 10 pm $20

★**Susana Santos Silva, Kris Davis, Mat Maneri** Ibeam Brooklyn 8:30 pm $15

★**Jozef Dumoulin, Ingrid Laubrock, Eivind Opsvik, Flin van Hemmen** The Drawing Room 7 pm $15

★**Dave Binney Quartet with Dan Weiss** 55Bar 10 pm

• **Alon Albagli Quartet with Pete Rende, Matt Brewer, Craig Weinrib; Itai Kriss Televana with Dennis Hernandez, Edgar Pantoja-Aleman, Or Bareket, Yusnier Sanchez, Dan Aran** Cornelia Street Café 8:30, 10 pm $10

• **Grant Stewart** Mezzrow 8, 9:30 pm $20

• **Ai Murakami Trio with Sacha Perry, Tyler Mitchell; Freddie Redd Birthday Celebration; Charles Owens Trio with Hans Glawischnig; Daniel Friedman; Hillel Salem** Smalls 4:30, 7:30, 10:30 pm 1:30 am $20

• **Michael Sarian and The Big Chabones with Jim Piela, Ethan Helm, Evan Francis, Ricky Alexander, Owen Broder, Jon Challoner, Paul Tafoya, Andy Warren, Christopher Misch-Bloxdorf, Elad Cohen, David Banker, Jesus Viramontes, Michael Verselli, Trevor Brown, Josh Bailey and guest Jacinta Clusellas** Club Bonafide 7 pm $10

• **The New York Jazzharmonic Trio: Jay Rattman, Chris Ziemba, Ron Wasserman and guests Jim Saporito, Harrison Hollingsworth** Symphony Space Bar Thalia 7 pm

• **Kengo Yamada** Tomi Jazz 8 pm

• **Alex Simon's Gypsy Swing Ensemble** Radegast Hall 7 pm

• **Phat Bottom Lip** Silvana 7 pm

★**Miles Davis Celebration: Eddie Henderson Quintet with Eric Alexander, George Cables, Jimmy Cobb** Smoke 7, 9, 10:30 pm $45

• **Hamilton De Holanda Trio** Dizzy's Club 7:30, 9:30 pm $35

★**Cyrus Chestnut Trio with Buster Williams, Lenny White** Jazz Standard 7:30, 9:30 pm $35

• **Spyro Gyra: Jay Beckenstein, Tom Schuman, Julio Fernandez, Scott Ambush, Lionel Cordew** Blue Note 8, 10:30 pm $35

• **Javon Jackson Quartet with Jeremy Manasia, David Williams, Willie Jones III** Village Vanguard 8:30, 10:30 pm $30

• **Verena McBee/Mark Soskin** Cornelia Street Café 6 pm $10

• **Fester: Sean Ali/David Grollman** Downtown Music Gallery 6 pm

• **Yoron Israel and High Standards** Saint Peter's 5 pm

• **Nobuki Takamen Trio** Blue Note 11:30 am 1:30 pm $35

• **Roz Corral Trio with Dave Stryker, Paul Gill** North Square Lounge 12:30, 2 pm

Monday, May 30

★**McCoy Tyner Trio with Gerald Cannon, Will Calhoun** Blue Note 8, 10:30 pm $45

★**Joe Temperley** Dizzy's Club 7:30, 9:30 pm $35

• **Rhys Chatham with Tim Dahl, Kevin Shea** Le Poisson Rouge 8 pm $25

• **John Zorn's Bagatelles: Jim Black Trio with Elias Stemeseder, Chris Tordini; Jim Black Guitar Quartet with Keisuke Matsuno, Jonathan Goldberger, Simon Jermyn** The Stone 8 pm $20

★**Nate Wooley's Argonautica with Ron Miles, Jozef Dumoulin, Cory Smythe, Joe Malone, Rudy Royston, Devin Gray** Roulette 8 pm $25

• **John Merrill; Peter Bernstein** Mezzrow 7:30, 9 pm $20

• **Sam Dillon Group; Ari Hoenig Trio with Nitai Hershkovitz, Or Bareket; Jonathan Michel** Smalls 7:30, 10:30 pm 1 am $20

• **Peter Hess Quartet with Brian Drye, Adam Hopkins, Tomas Fujiwara** Delroy's Cafe and Wine Bar 9, 10 pm $10

• **Jon Davis/Stéphane Spira** Boudoir 7:30 pm

• **Chris Beaudry Trio with Timothy Norton, Ken Ychicawa; Jocelyn Medina Trio with Pete McCann, Evan Gregor** Bar Next Door 6:30, 8:30, 10:30 pm $12

• **Misha Tsiganov/Dmitri Kolesnik** Russian Vodka Room 7 pm

• **Ali Bello Duo** Tomi Jazz 8 pm

★**Bertha Hope** Bryant Park 12:30 pm

Tuesday, May 31

• **Herb Alpert/Lani Hall** Café Carlyle 8:45 pm $85-135

★**John Scofield, Brad Mehldau, Mark Giuliana** Blue Note 8, 10:30 pm $55

★**Matt Wilson's Big Happy Family with Terell Stafford, Jeff Lederer, Joel Frahm, Andrew D'Angelo, Aaron Diehl, Chris Lightcap, Paul Sikivie** Jazz Standard 7:30, 9:30 pm $25

★**Bill Charlap Trio with Peter Washington, Kenny Washington** Birdland 8:30, 11 pm $40

★**Lakecia Benjamin Quartet with Marc Cary, Lonnie Plaxico, Alvester Garnett** Dizzy's Club 7:30, 9:30 pm $35

• **Russell Malone Quartet with Rick Germanson, Luke Sellick, Willie Jones III** Village Vanguard 8:30, 10:30 pm $30

• **Rhythm Future Quartet: Jason Anick, Olli Soikkeli, Max O'Rourke, Greg Loughman** Joe's Pub 9:30 pm $15

★**Northern Spy: Michael Blake, Michael Bates, Jeremy "Bean" Clemons; Stephan Crump, Ingrid Laubrock, Cory Smythe** Korzo 9, 10:30 pm

• **Randy Ingram** Mezzrow 8, 9:30 pm $20

• **Spike Wilner Trio with Tyler Mitchell, Anthony Pinciotti; Josh Evans Group with Abraham Burton, Theo Hill, Rashaan Carter, Eric McPherson; Jovan Alexander** Smalls 7:30, 10:30 pm 1:30 am $20

• **Itai Kriss and Gato Gordo; John Benitez Latin Bop** Fat Cat 9 pm 12:30 am

• **Marko Churnchetz 4 with Mark Shim, Chris Tordini, Rudy Royston; Walking Distance: Caleb Curtis, Kenny Pexton, Adam Coté, Shawn Baltazor** Cornelia Street Café 8, 9:30 pm $10

• **Willie Martinez La Familia Sextet** Nuyorican Poets Café 9 pm $10

• **Julian Erdem Trio with Keisuke Matsuno, Can Olgun** Club Bonafide 7:30 pm $10

• **Hillel Salem Trio with Alon Near, Andreas Svendsen; Kevin Wang Trio with Rick Rosato, Jerad Lippi** Bar Next Door 6:30, 8:30, 10:30 pm $12

• **Chris Ziemba solo** Jazz at Kitano 8 pm

• **Michael Gallant Trio** Tomi Jazz 8 pm

• **Noe Codjia Quartet** Silvana 7 pm

• **Marvin Sewell** Rendall Memorial Presbyterian Church 12, 1 pm $15

★**Bertha Hope** Bryant Park 12:30 pm

REGULAR ENGAGEMENTS

MONDAY

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

TUESDAY

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

WEDNESDAY

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

THURSDAY

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

FRIDAY

• **Scot Albertson** Parnell's 8 pm (ALSO SAT)
• **Gene Bertoncini** Ryan's Daughter 8 pm
• **Birdland Big Band** Birdland 5:15 pm $25
• **Rick Bogart Trio** New York Yankees Steakhouse 5 pm
• **The Crooked Trio: Oscar Noriega, Brian Drye, Matt Pavolka** Barbès 5 pm
• **Day One Trio** Prime and Beyond Restaurant 9 pm (ALSO SAT)
• **Gerry Eastman Quartet** Williamsburg Music Center 10 pm
• **John Farnsworth Quartet** Smoke 11:45 pm 12:45 am
• **Finkel/Kasuga/Tanaka/Solow** San Martin Restaurant 12 pm $10
• **Sandy Jordan and Friends** ABC Chinese Restaurant 8 pm
• **Frank Owens Open Mic** The Annex at Hamilton House 7 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

SATURDAY

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

SUNDAY

• **Avalon Jazz Quartet** The Lambs Club 11 am
• **Rick Bogart Trio** New York Yankees Steakhouse 12 pm
• **Emily Braden; Davi Vieira** Club Bonafide 7, 9 pm $10
• **The Candy Shop Boys** The Rum House 9:30 pm
• **Creole Cooking Jazz Band; Stew Cutler and Friends** Arthur's Tavern 7, 10 pm
• **Glenn Crytzer Group** Pegu Club 6:30 pm
• **Stefano Doglioni Trio** Analogue 7:30 pm
• **JaRon Eames/Emme Kemp** The Downtown Club 2 pm $20
• **The EarRegulars with Jon-Erik Kellso** The Ear Inn 8 pm
• **Marjorie Eliot/Rudell Drears/Sedric Choukroun** Parlor Entertainment 4 pm
• **Joel Forrester solo** Grace Gospel Church 11 am
• **Broc Hempel/Sam Trapchak/Christian Coleman Trio** Dominie's Astoria 9 pm
• **Ian Hendrickson-Smith** The Strand Smokehouse 7 pm
• **Jazz Brunch** Harlem Besame Latino Soul Lounge 1:30 pm
• **Bob Kindred Group; Junior Mance Trio** Café Loup 12:30, 6:30 pm
• **Matt Lavelle's 12 House Orchestra** Nublu 9:30 pm
• **Peter Mazza Trio** Bar Next Door 8, 10 pm $12
• **Tony Middleton Trio** Jazz at Kitano 11 am $35
• **Arturo O'Farrill Afro Latin Jazz Orchestra** Birdland 9, 11 pm $30
• **Earl Rose solo; Champian Fulton** Bemelmans Bar 5:30, 9 pm
• **Lu Reid Jam Session** Shrine 4 pm
• **Annette St. John; Wilerm Delisfort Quartet** Smoke 11:30 am 11:45 pm

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5/14 – Clarice Assad "Maria, Maria"
5/15 – Donny McCaslin Berklee Quintet
5/20 – Steve Gilmore, Jim McNeely, Bill Goodwin & Special Friends
5/21 – David Basse, David Bass, Steve Gilmore, Bill Goodwin
5/22 – Closed for Private Party
5/27 – Richard Burton On The Mountain Band
5/28 – Hod O'Brien 80th Birthday Celebration
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- **440Gallery** 440 Sixth Avenue, Brooklyn (718-499-3844) Subway: F, G to Seventh Avenue ***www.440gallery.com***
- **541** 541 Argyle Road Subway: B, Q to Newkirk Avenue
- **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street ***www.55bar.com***
- **ABC Chinese Restaurant** 34 Pell Street (212-346-9890) Subway: J to Chambers Street
- **ABC - No Rio** 156 Rivington Street (212-254-3697) Subway: F to Second Avenue, J,M,Z to Delancey Street ***www.abcnorio.org***
- **Alain Kirili Loft** 17 White Street (212-226-0343) Subway: 1 to Franklin
- **American Folk Art Museum** 65th Street at Columbis Avenue (212-595-9533) Subway: 1 to 66th Street ***www.folkartmuseum.org***
- **American Legion Post** 248 West 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street ***www.legion.org***
- **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street ***www.LindasJazzNights.com***
- **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.analoguenyc.com***
- **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle ***www.jalc.org***
- **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street **www.apollotheater.org**
- **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street ***www.arthurstavernnyc.com***
- **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street
- **BAMCafé** 30 Lafayette Ave at Ashland Pl, Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue ***www.bam.org***
- **The Back Room** 102 Norfolk Street (212-228-5098) Subway: F to Delancey Street; J, M, Z to Essex Street ***www.backroomnyc.com***
- **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road ***www.barchordnyc.com***
- **Bar Hugo** 525 Greenwich Street (212-608-4848) Subway: C, E to Spring Street ***www.hotelhugony.com***
- **Bar Lunatico** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues
- **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.lalanternacaffe.com***
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue ***www.barbesbrooklyn.com***
- **Bemelmans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
- **Big Secret Theatre** 4402 23rd Street, Long Island City (718-392-0722) Subway: E, V to 23rd Street ***www.secrettheatre.com***
- **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street
- **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street ***www.birdlandjazz.com***
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.bluenotejazz.com***
- **Bohemian National Hall** 321 East 73rd Street Subway: 6 to 68th Street ***www.bohemiannationalhall.com***
- **Boudoir** 135 Atlantic Avenue Subway: 4, 5 to Borough Hall ***www.boudoirbk.com***
- **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street ***www.tomandtoon.com***
- **Brooklyn Center for the Performing Arts** 2900 Campus Road Subway: 5 to Flatbush Avenue - Brooklyn College ***www.brooklyncenter.org***
- **Brooklyn Conservatory of Music** 58 Seventh Avenue, Brooklyn Subway: F to Seventh Avenue, N, R to Union Street ***bqcm.org***
- **Brownsville Heritage House** 581 Mother Gaston Boulevard (718-385-1111) Subway: L to New Lots Avenue
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street ***www.bryantpark.org***
- **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street ***www.thecarlyle.com***
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- **Caffe Vivaldi** 32 Jones Street Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square ***www.caffevivaldi.com***
- **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street ***www.thecapitalgrille.com***
- **Carnegie Hall Resnick Education Wing** 881 Seventh Avenue (212-247-7800) Subway: N, Q, R, W to 57th- Seventh Avenue ***www.carnegiehall.org***
- **Cassandra's Jazz and Gallery** 2256 Adam Clayton Powell, Jr. Boulevard (917-435-2250) Subway: 2, 3 to 135th Street ***www.cassandrasjazz.com***
- **Cavatappo Grill** 1712 First Avenue (212-987-9260) Subway: 4, 5, 6 to 86th Street ***www.cavatappo.com***
- **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street
- **Citigroup Center Plaza** 53rd Street and Lexington Avenue Subway: 6 to 51st Street
- **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street ***www.cleopatrasneedleny.com***
- **Club Bonafide** 212 E. 52nd Street (646-918-6189) Subway: 6 to 51st Street; E, V to 53rd Street ***www.clubbonafide.com***
- **The Collective School** 541 Sixth Avenue (212-741-0091) Subway: 1 to 18th Street ***www.thecollective.edu***
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- **The Drawing Room** 56 Willoughby Street #3 (917-648-1847) Subway: A, C, F to Jay Street/Metrotech ***www.drawingroommusic.com***
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue ***www.dromnyc.com***
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- **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue ***www.ebcconnects.com***
- **Farafina Café & Lounge Harlem** 1813 Amsterdam Avenue (212-281-2445) Subway: 1 to 145th Street ***www.farafinacafeloungeharlem.com***
- **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square ***www.fatcatmusic.org***
- **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue ***www.fifthestatebar.com***
- **The Firehouse Space** 246 Frost Street Subway: L to Graham Avenue ***www.thefirehousespace.org***
- **Full Gospel Assembly of Queens** 8917 114th Street (718-441-1182) Subway: J to 111th Street
- **Gallery 456** 456 Broadway Third Floor Subway: R to Canal Street
- **Gin Fizz Harlem** 308 Malcolm X Boulevard at 125th Street (212-289-2220) Subway: 2, 3 to 125th Street ***www.ginfizzharlem.com***
- **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street ***www.ginnyssupperclub.com***
- **Grace Gospel Church** 589 East 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue
- **The Graham** 190 Graham Ave (718-388-4682) Subway: L to Montrose Avenue ***www.thegrahambrooklyn.com***
- **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street ***www.gratanyc.com***
- **Greenpoint Terminal Warehouse** 67 West Street Subway: G to Greenpoint Avenue ***www.greenpointterminalgallery.com***
- **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street ***www.greenwichhouse.org***
- **Happylucky no.1** 734 Nostrand Avenue (347-295-0961) Subway: 2, 3, 4, 5 to Franklin Avenue
- **Harlem Besame Latino Soul Lounge** 2070 Adam Clayton Powell, Jr. Blvd. Subway: 2, 3 to 125th Street ***www.harlembesame.com***
- **Harlem Safe House Jazz Parlor** 27 Mount Morris Park West (between W. 122nd and 123rd Streets) (212-662-7779) Subway: 2, 3 to 125th Street ***www.welcometoharlem.com***
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street ***www.harlemstage.org***
- **Hoover Park** Manton Street between 83rd Avenue and Main Street Subway: F to Sutphin Boulevard
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue ***www.ibeambrooklyn.com***
- **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue ***www.iguananyc.com***
- **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1,2 to 50th Street ***www.theiridium.com***
- **Issue Project Room** 22 Boerum Place (718-330-0313) Subway: 2, 3, 4, 5 to Borough Hall ***www.issueprojectroom.org***
- **Jalopy** 315 Columbia Street, Brooklyn (718-395-3214) Subway: F to Smith Street ***www.jalopy.biz***
- **Japan Society** 333 East 47th Street (212-832-1155) Subway: 4, 5, 6 to 42nd Street ***www.japansociety.org***
- **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central ***www.kitano.com***
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street ***www.jazzgallery.org***
- **Jazz Museum in Harlem** 104 E.126th Street between Park & Lexington Avenues (212-348-8300) Subway: 6 to 125th Street ***www.jazzmuseuminharlem.org***
- **Jazz Standard** 116 E. 27th between Park 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** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place ***www.joespub.com***
- **John Brown Smokehouse** 10-43 44th Drive, Queens (347-617-1120) Subway: 7, E, M to Court Square ***www.johnbrownseriousbbq.com***
- **Knickerbocker Bar & Grill** 33 University Place at 9th Street (212-228-8490) Subway: N, R to 8th Street-NYU ***www.knickerbockerbarandgrill.com***
- **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue ***www.facebook.com/konceptions***
- **The Lambs Club** 132 W. 44th Street 212-997-5262 Subway: A, C, E, to 42nd Street ***www.thelambsclub.com***
- **Le Chéile** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street ***www.lecheilenyc.com***
- **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street ***www.lepoissonrouge.com***
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street ***www.jazzfoundation.org***
- **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority ***www.lybane.com***
- **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street ***www.mcdonalds.com***
- **Manhattan Inn** 632 Manhattan Avenue (718-383-0885) Subway: G to Nassau Avenue ***www.themanhattaninn.com***
- **Manhattan School of Music Borden Auditorium, Miller Recital Hall, Ades Performance Space, Carla Bossi-Comelli Studio** Broadway and 122nd Street (212-749-2802 ext. 4428) Subway: 1 to 116th Street ***www.msmnyc.edu***
- **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street ***www.metropolitanroom.com***
- **Mezzrow** 163 W. 10th Street Subway: 1, 2, 3 to 14th Street ***www.mezzrow.com***
- **Minton's** 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***
- **Mona's** 224 Avenue B Subway: L to First Avenue
- **Muchmore's** 2 Havemeyer Street (718-576-3222) Subway: L to Bedford Avenue
- **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square ***www.bahainyc.org***
- **National Sawdust** 80 N. 6th Street (646-779-8455 Subway: L to Bedford Avenue ***www.nationalsawdust.org***
- **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street
- **Neue Galerie** 1048 5th Avenue (212-628-6200) Subway: 4, 5, 6 to 86th ***www.neuegalerie.org***
- **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street ***www.jazzrightnow.com/new-revolution-arts-series***
- **New York Yankees Steakhouse** 7 W. 51st Street (646-307-7910) Subway: E, M to Fifth Avenue/53rd Street ***www.nyysteak.com***
- **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.ninostuscany.com***
- **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street ***www.northsquareny.com***
- **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue ***www.nublu.net***
- **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue ***www.nuyorican.org***
- **Opia** 130 E. 57th Street (212-688-3939) Subway: 4, 5, 6 to 59th Street ***www.opiarestaurant.com***
- **Park Avenue Armory** 643 Park Avenue (212-616-3930) Subway: 6 to 68th Street ***www.armoryonpark.org***
- **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street ***www.parlorentertainment.com***
- **Parnell's** 350 East 53rd Street #1(212-753-1761) Subway: E, M to Lexington Avenue/53 Street ***www.parnellsny.com***
- **Pegu Club** 77 W. Houston Street (212-473-7348) Subway: B, D, F, M to Broadway-Lafayette ***www.peguclub.com***
- **Pianos** 158 Ludlow Street (212-505-3733) Subway: F, V to Second Avenue ***www.pianosnyc.com***
- **The Players Club** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street ***www.theplayersnyc.org***
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue ***www.fairmont.com***
- **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place ***www.primeandbeyond.com***
- **Prospect Park Bandshell** Subway: F to Prospect Park
- **Prospect Range** 1226 Prospect Avenue Subway: F to Fort Hamilton Parkway ***www.prospectrange.com***
- **Radegast Hall** 113 North 3rd Street (718-963-3973) Subway: L to Bedford Avenue ***www.radegasthall.com***
- **Rendall Memorial Presbyterian Church** 59 W. 137th Street #61 (212-283-2928) Subway: 2, 3 to 135th Street
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue ***www.rockwoodmusichall.com***
- **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle ***www.jazz.org***
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue ***www.roulette.org***
- **The Roxy Hotel** 2 Sixth Avenue (212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street ***www.roxyhotelnyc.com***
- **Rubin Museum** 150 West 17th Street (212-620-5000) Subway: A, C, E to 14th Street ***www.rmanyc.org***
- **Rue B** 188 Avenue B (212-358-1700) Subway: L to First Avenue ***www.ruebnyc188.com***
- **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street ***www.edisonrumhouse.com***
- **Russian Vodka Room** 265 W. 52nd Street (212-307-5835) Subway: C, E to 50th Street ***www.russianvodkaroom.com***
- **Ryan's Daughter** 350 E 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street ***www.ryansdaughternyc.com***
- **Rye** 247 S. 1st Street (718-218-8047) Subway: G to Metropolitan Avenue ***www.ryerestaurant.com***
- **St. George's Episcopal Church** 4 Rutherford Place (646-723-4178 Subway: L to Third Avenue ***www.calvarystgeorges.org***
- **St. John Lutheran Church** 81 Christopher Street (212-242-5737) Subway: 1 to Christopher Street ***www.stjohnsnyc.org***
- **St. Michael's Cemetery** 72-02 Astoria Boulevard, East Elmhurst Subway: N to Astoria Boulevard
- **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
- **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza ***www.seedsbrooklyn.org***
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street ***www.shapeshifterlab.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 to 14th Street ***www.smallsjazzclub.com***
- **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street ***www.smokejazz.com***
- **Snug Harbor Cultural Center** 1000 Richmond Terrace, Staten Island (718-448-2500)
- **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street
- **South Oxford Space** 138 South Oxford Street, Brooklyn (718-398-3078 Subway: C to Lafayette Street
- **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street ***www.spectrumnyc.com***
- **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue ***www.thestonenyc.com***
- **Stop Time** 1223 Bedford Avenue Subway: A, C to Nostrand Avenue
- **The Strand Smokehouse** 25-27 Broadway, Queens (718-440-3231) Subway: N, Q to Broadway ***www.thestrandsmokehouse.com***
- **Subrosa** 63 Gansevoort Street (212-997-4555) Subway: 1, 2, 3 to 14th Street; L to Eighth Avenue ***www.subrosanyc.com***
- **Sugar Bar** 254 W. 72 Street between Broadway and West End Avenue (212-579-0222) Subway: 1, 2, 3 to 72nd Street ***www.sugarbarnyc.com***
- **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street ***www.swing46.com***
- **Symphony Space Leonard Nimoy Thalia, Peter Jay Sharpe Theatre and Bar Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street ***www.symphonyspace.org***
- **Terraza 7** 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights ***www.terrazacafe.com***
- **Trans-Pecos** 915 Wyckoff Avenue, Ridgewood Subway: L to Myrtle/Wyckoff Avenue ***www.thetranspecos.com***
- **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street ***www.threesbrewing.com***
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street ***www.tomijazz.com***
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street ***www.tribecapac.org***
- **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street ***www.turnmillnyc.com***
- **University of the Streets** 2381 Belmont Avenue, 2nd Floor (212-254-9300) Subway: B, D to 182-183 Streets ***www.universityofthestreets.org***
- **Village Vanguard** 178 Seventh Avenue South (212-255-4037) Subway: 1, 2, 3 to 14th Street ***www.villagevanguard.com***
- **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street
- **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria ***www.Waltz-Astoria.com***
- **The West End Lounge** 955 West End Avenue at West 107th Street (212-531-4759) Subway: 1 to 110th Street ***www.thewestendlounge.com***
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue
- **York College Milton G. Bassin Performing Arts Center** 94-20 Guy R. Brewer Blvd., Queens Subway: E to Jamaica Center ***www.york.cuny.edu***
- **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street ***www.zincbar.com***

(INTERVIEW CONTINUED FROM PAGE 6)

people that come from Chicago. There's Lou Rawls, Curtis Mayfield and the Impressions, Earth, Wind & Fire, The Chi-Lites. All of these groups and artists come from Chicago. Abbey Lincoln, Richard Davis, Jack DeJohnette, Nat "King" Cole. So many people from Chicago. And even though Miles Davis was born in East St. Louis his family came from Chicago. So Chicago was a big place for music and a lot of different styles.

TNYCJR: You've done so many things. Can you still be surprised by anything?

CF: I think so. When I first came to Europe I went to Greece and while I was there I investigated Greek music and in the process of investigating Greek music it led me to Baltic music. I went to India and I had the opportunity to play with great Indian musicians on both sitar, tabla and other Indian instruments. And then the other thing I got to do was to play with Gypsy musicians from Hungary. Actually, they wanted me to play with a group and there was a cimbalom [hammered dulcimer] instead of a piano, which is an instrument I had never heard of. And I was a little bit apprehensive about that because I wasn't sure how that was going to play because I was used to playing with piano players for harmony. But this guy was off-the-chart amazing. I played a concert in Granada, Spain and after the concert we met this young lady and she took us to a Gypsy after-hours place. It was Don Pullen, myself and Arthur Blythe. And we went and we stayed and jammed with these flamenco players, sort of like the blues players in America, the real blues players, you know? We stayed and jammed with these guys until 12 o'clock the next day. So the simple answer is yes, I can still be surprised because of my understanding that I've always been surprised. I know I still know I don't know everything. ❖

For more information, visit chicofreeman.com. Freeman is at Dizzy's Club May 19th. See Calendar.

Recommended Listening:
- Chico Freeman—*Chico* (India Navigation, 1977)
- Jack DeJohnette Special Edition—*Tin Can Alley* (ECM, 1980)
- The Leaders—*Out Here Like This…* (Black Saint, 1987)
- Roots—*Saying Something* (In+Out, 1995)
- Chico Freeman & The Elvin Jones Project—*Elvin (A Tribute to Elvin Jones)* (Jive Music Austria, 2011)
- Chico Freeman 4-Tet—*Spoken Into Existence* (Jive Music Austria, 2015)

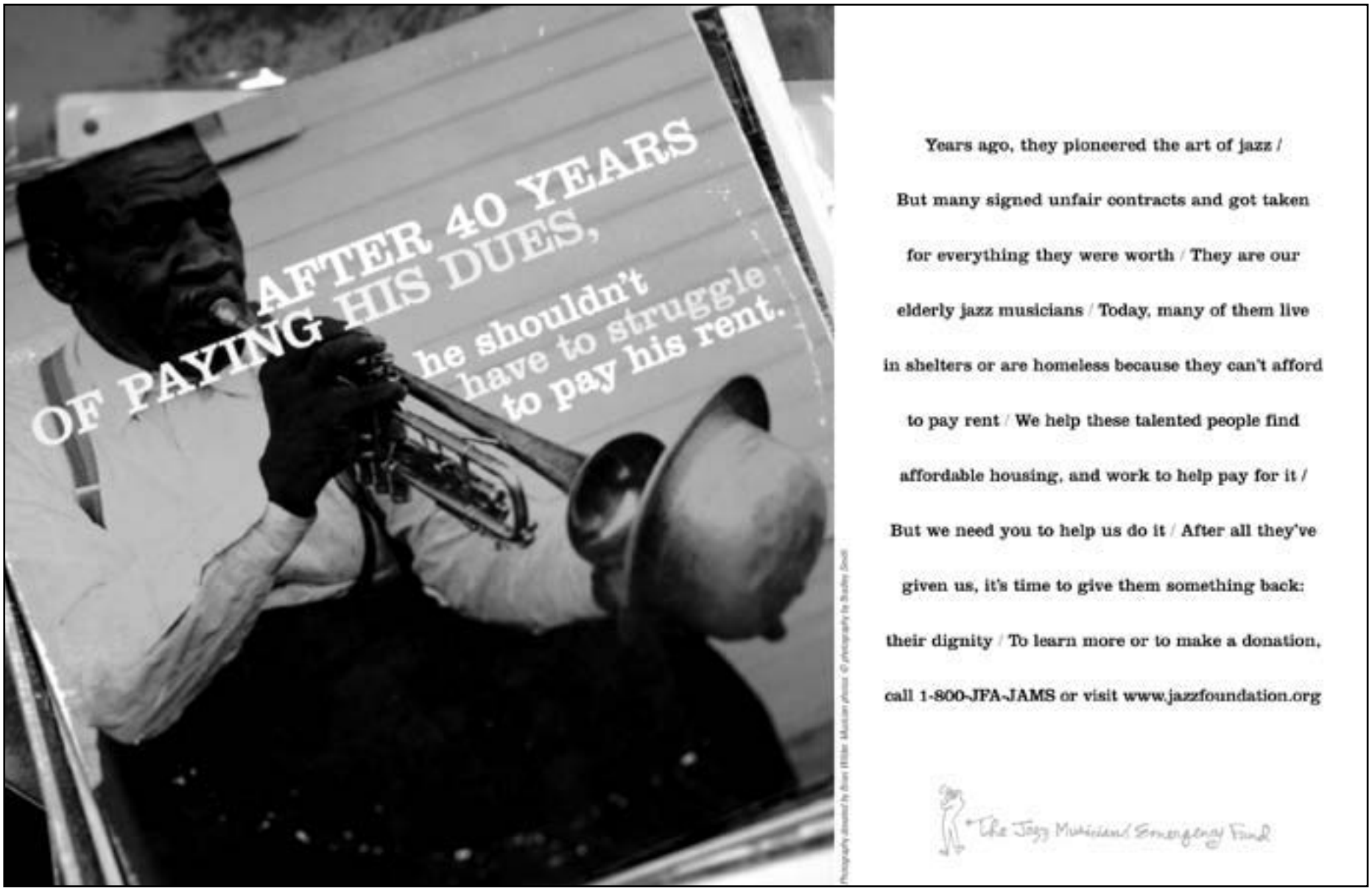
(LABEL CONTINUED FROM PAGE 11)

Another option not well exposed on Rudi is non-Italian improvisers. But not for any particular reason, notes Iudicone. For instance, *Canarie* by the Scandinavian Honest John quintet is on Rudi. "[The band's] Klaus Ellerhusen Holm contacted me to propose his project. I had no hesitation about publishing it and I still find it wonderful. For me good music is good music, from USA, from Europe or from everywhere. However, Rudi is also a local trademark, a label to accommodate the Italian improvised music projects in particular."

To this end he's particularly proud of two recent productions. The just-released *Live in Sant'Anna Arresi 2013* features the late American poet Amiri Baraka with the seven-piece Dinamitri Jazz Folklore ensemble led by alto saxophonist Dimitri Grechi Espinoza. "I was very enthusiastic about the idea of producing this project which took almost three years to be brought to light," notes Livorno-based Espinoza, who has released three other Rudi CDs. "In the meantime Baraka died so Massimo and I were motivated even more to complete the job." He adds: "What I like most about Rudi is how Massimo is very careful about the musical content of the label, doesn't interfere in musical choices and tries to simplify all the business dealings. I knew of Massimo because my dear friend Emanuele Parrini told me about the way Massimo handles the label. I called him and after we spoke about different aspects I decided to send him the master of a recording session I had just made with Tito Mangialajo Rantzer on bass. He liked it and published it very quickly as *When We Forgot the Melody*." As for the differences between the duos and the Baraka CD Espinoza explains: "These recordings show different interests that I'm cultivating and Rudi Records seems to be very interested in following my creative process."

The next Rudi production, entitled *Tea Time*, is a first-time meeting between three major Italian improvisers: reedplayer Daniele D'Agaro, flutist Massimo De Mattia and bassist Giovanni Maier. "So many Italian musicians don't have space to perform and be known," notes Iudicone. "That's why in a large part this catalogue is meant to represent an Italian pathway within the larger world of improvised music. But again, I'm absolutely open to the world." ❖

For more information, visit rudirecords.com. Artists performing this month include Oliver Lake May 1st at Village Vanguard and Alain Kirili Loft Apr. 15th; Daniel Carter May 7th at 541 with Nicolas Letman-Burtinovic; and Michaël Attias at Rye May 11th with Danny Gouker and Cornelia Street Café May 12th. See Calendar.



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