

the **DJANGO** *Open 7 Days a Week!*  
**LIVE!**  
**On Stage!**

Presenting  
**Mother's Day Matinee**  
 2:30pm & 4pm Shows On Sunday, May 11<sup>th</sup>

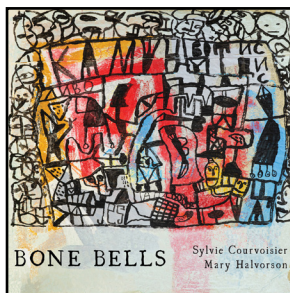
THU 5/1	Eric Person Quartet Lee Taylor	7:30PM 9:30PM
FRI 5/2	Darnell White Quartet Erena Terakubo Sextet	7:30PM 10:30PM
SAT 5/3	Tommy Campbell Trio Danny Jonokuchi Quintet	7:30PM 10:30PM
SUN 5/4	Jim Ridl Quartet Greg Skaff Trio	6:00PM 9:00PM
MON 5/5	Jihee Heo Trio Liam Sutcliffe Quintet	7:30PM 10:30PM
TUE 5/6	Conrad Herwig and The Latin Side All-Stars	7:30PM 9:30PM
WED 5/7	William Hill III Groovtet Conrad Korsch Electrio	7:30PM 10:30PM
THU 5/8	Joe Alterman Trio Hendrik Meurkins Quartet	7:30PM 9:30PM
FRI 5/9	Ron Jackson Quartet Sam Dillon Quintet	7:30PM 10:30PM
SAT 5/10	David Hazeltine Quartet Rale Micic Quartet	7:30PM 10:30PM
SUN 5/11	Sinne Eeg Trio Jonny King Trio	6:00PM 9:00PM
MON 5/12	Ittetsu Nasuda Quintet Allan Bezama Trio	7:30PM 10:30PM
TUE 5/13	Conrad Herwig and The Latin Side All-Stars	7:30PM 9:30PM
WED 5/14	Matt Cappy Band Oz Noy Trio	7:30PM 10:30PM
THU 5/15	Rick Germanson Quartet Helio Alves Quintet	7:30PM 9:30PM
FRI 5/16	Dwayne "Cook" Broadnax Quartet Nick Hempton Band	7:30PM 10:30PM
SAT 5/17	Time Ries Quartet Craig Handy And 2nd Line Smith	9:00PM 10:30PM
SUN 5/18	Mark Sherman Quartet Ben Wolfe Trio	6:00PM 9:00PM

View LINE-UP  
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2 AVE. OF THE AMERICAS  
 Cellar Level

**DINNER, LIBATIONS & LIVE JAZZ!**  
**IN THE ♥ OF TRIBECA**



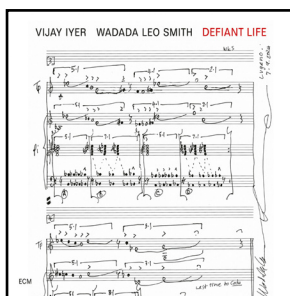
**Bone Bells**  
 Sylvie Courvoisier/Mary Halvorson (Pyroclastic)  
 by Ken Waxman

A sometime showcase for classic jazz players like Bill Evans and Jim Hall or Oscar Peterson and Joe Pass, pianist Sylvie Courvoisier and guitarist Mary Halvorson take time from their other projects for a more contemporary demonstration of duo interaction. On their third outing as a duo, the Swiss native-turned-Brooklynite Courvoisier and New Yorker Halvorson use contemporary music add-ons like the guitarist's pedal collection and her partner's piano preparations for a contemporary take on dual cooperation. The two also split compositional inspirations down the middle. With their playing neither as fragile as the Evans/Hall chamber impulses, nor as overt as Peterson/Pass' syncopated grooves, this pair adapts variations of those tropes to inventive ends and adds more surprises. The album closer "Cristellina E Lontano", for instance, is the most obvious swing piece that is taken at double time. Courvoisier lays down an undulating cushion of dynamic notes upon which Halvorson's slurred fingering studs dense tone echoes. In contrast "Beclouded" begins like the soundtrack to a countryside walk, then thumps into some parade band repetitions with measured guitar strum licks preserving the rhythm as the pianist lays into the keyboard like a mixture of Cecil Taylor and Meade Lux Lewis.

The most idiosyncratic tracks ("Nags Head Valse" and "Folded Secret") are even more distinctive. Narrative for the first subtly slides from a circus music-like piano pulse that intersects with guitar strums to switch downwards to sounds that could personify a ballerina's cold pirouette to music box tinkles. Meanwhile, the exposition of "Folded Secret" sneaks along, mixing piano string clips and vamps with guitar clangs and buzzes until a brief pivot to romanticism quickly amalgamates into a basic straight-ahead rhythm from both players.

By constantly changing references and rhythms, the tracks on *Bone Bells* reflect the originality of this duo's variations and the continued validity of piano-guitar interactions.

For more info visit [pyroclasticrecords.com](http://pyroclasticrecords.com). Courvoisier is at *The Stone* at *The New School* May 17 (with Ned Rothenberg). Halvorson plays duo with Bill Frisell at *Roulette* May 3 (part of *Long Play Festival*) and is at *Roulette's* 2025 Gala honoring Anthony Braxton May 8. See Calendar.



**Defiant Life**  
 Vijay Iyer/Wadada Leo Smith (ECM)  
 by Marc Medwin

An utterance, a brief tonal complex neither completely percussive nor obviously pitched, cracks the surrounding silence with softly focused authority. This gently wise salvo from Wadada Leo Smith's trumpet,

echoed by a similar single-pitch piano understatement, inaugurates his second duo album with Vijay Iyer, while encapsulating the album's essence and exemplifying its title: *Defiant Life*. Each gesture defies expectation but in context, auguring succeeding events while elucidating previous occurrence, even between pieces. The electronic sonorities opening "Sumud" could not be more different than the prelude's inter-registral acoustic conclusion, but despite timbral diversity, so much of the pitch spectrum remains luminous. It's a gorgeous transition, prefiguring the way the octaves ending "Sumud" lead to those spare pianistic aphorisms, also octaves, with which Iyer begins "Floating River Requiem", Smith's homage to Patrice Lumumba (assassinated independence leader and first Prime Minister of the Democratic Republic of the Congo, 1960-61).

None of these observations should imply a stylistic disconnect. If anything, the duo's repartee has strengthened since the days of Smith's glorious Golden Quartet and the duo's 2015 debut album, *A Cosmic Rhythm with Each Stroke*. Each musician brings an accumulation of adjacent histories and attendant syntax to those moments of seeming disjuncture, which turn out to be symbiotic. Witness the way Smith's first phrase conjures simultaneous shades of Miles Davis' tone and John Coltrane's melodic openness as Iyer's electric piano bolsters "Kite", in memory of Palestinian journalist Refaat Alareer (the poet and activist killed in Gaza in 2023), or the ghostly and mutable ensemble Iyer evokes out of thin air on "Elegy-The Pilgrimage" as Smith's muted trumpet intones above it.

All comes together brilliantly on "Procession-Defiant Life". Iyer begins and ends on the same note, register and space of his points of departure. Smith's first two notes conjoin bliss and breath in a poignant phrase with sustain and decay to match. Best of all, as the trumpeter's infinitely varied articulations ebb and flow in counterpoint with his partner's arpeggiations and spacious pointillisms, a ghostly parade provides increasing support. Is it thunder, or ancestral percussion? With the dreamlike certainty of Debussy's sunken cathedral, various trans-registral power and rhythm glide glacially in and ultimately out of focus, leaving only resonant radiance and a breathtaking fade toward silence. The album is pure magic.

For more info visit [ecmrecords.com](http://ecmrecords.com). Iyer is at *The Jazz Gallery* May 30-31 (with Henry Threadgill). Smith is at *Roulette's* 2025 Gala honoring Anthony Braxton May 8. See Calendar.



**Reid/Edwards/Coudoux**  
 Tomeka Reid, Isidora Edwards, Elisabeth Coudoux  
 (Relative Pitch)  
 Plays the Music of Julius Hemphill  
 The Hemphill Stringtet (Out of Your Head)  
 by Kurt Gottschalk

Tomeka Reid isn't just a player of the cello, she's a proponent. She has been slowly conducting a series of interviews with fellow cellists for eventual publication and since 2012 has organized the annual Chicago Jazz String Summit. Her own instrument has shared sonic space with the Art Ensemble of Chicago, Anthony Braxton's Tri-Centric Orchestra and Nicole Mitchell's Black Earth Ensemble, to name a few.

Her passion comes to play again in a cello trio with the Chilean, London-based Isidora Edwards and German Elisabeth Coudoux (who herself has recorded with free-improv cello quartet The Octopus). On *Reid/Edwards/Coudoux*, the three play four rich, sonorous, deep, sometimes murky improvisations that make the most of