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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 Groovtlet Conrad Korsch Electric	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

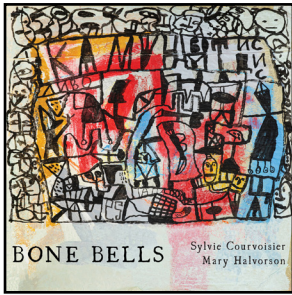
**View LINE-UP** [thedjangonyc.com](http://thedjangonyc.com)

**Reserve** [resy.com](http://resy.com)

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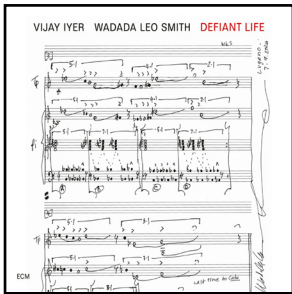
*Bone Bells*  
Sylvie Courvoisier/Mary Halvorson (Pyroclastic)  
by Ken Waxman

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

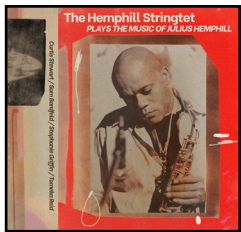
An utterance, a brief tonal complex neither completely percussive nor obviously pitched, cracks the surrounding silence with softly focused authority. This gently wise salvo from Wadada Leo Smith's trumpet,

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

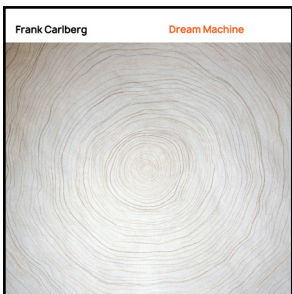
Tomeka Reid isn't just a player of the cello, she's a proponent. She has been slowly conducting a series of interviews with fellow cellists for eventual publication and since 2012 has organized the annual Chicago Jazz String Summit. Her own instrument has shared sonic space with the Art Ensemble of Chicago, 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

the instrument's extensive range. It's a mysterious listen and their concise and cryptic accompanying text only does so much to clear the waters: "We maneuver through woody sounds created by individual movements and decisions. Our cello playing is free from classical patterns, a real achievement! It is not natural to develop one's own approach to this high culture instrument." Those words do, however, hint at just how thick and heady the album is, and at the same time how atmospheric it is, even down to the soft room noise. It's not necessarily an easy listen, but it is an evocative one: creaky rocking chair, distant horn, sparrows and sputters and throughout it all, some truly fine playing.

The Hemphill Stringtet represents a very different approach to string music. They are a traditional configuration—with Curtis Stewart and Sam Bardfield (violins), Stephanie Griffin (viola) and Reid (cello)—dedicated to the music of Julius Hemphill, perhaps best known as a founder of the World Saxophone Quartet. A few years before his death in 1995, and after a reportedly contentious ousting from the quartet, he upped the game to a saxophone sextet for the album *Fat Man and the Hard Blues* (Black Saint, 1991). He was clearly interested in arranging for like voices, so a string quartet was a natural. He set three Charles Mingus compositions for strings (“Nostalgia in Times Square”, “Alice in Wonderland” and “Better Get Hit in Your Soul”), presented here and representing close to half of the playing time of The Hemphill Stringtet’s *Plays the Music of Julius Hemphill*. The balance of the program is made up of new arrangements of four of Hemphill’s multiple saxophone compositions: “Revue” (probably the most familiar Hemphill tune in the set) and a pairing of “My First Winter” and “Touchie”—all initially recorded by the quartet—and “Choo Choo”, recorded by the Julius Hemphill Sextet on the posthumous *At Dr. King’s Table* (New World Countercurrents, 1997), under the guidance of Marty Ehrlich. This is not, however, staid string music. Hemphill didn’t need a rhythm section to make his saxes swing, and likewise, the Stringtet is very much a jazz band, regardless of instrumentation. They play heads, variations and solos that soar. Reid carries bass lines quite adeptly when needed, and even on the somber “My First Winter”, Hemphill’s joyous spirit shines through.

*For more info visit [relativepitchrecords.com](http://relativepitchrecords.com) and [outofyourheadrecords.com](http://outofyourheadrecords.com). Tomeka Reid is at BRIC Ballroom May 3-4 (part of Long Play Festival), Roulette's 2025 Gala honoring Anthony Braxton May 8, and Park Avenue Armory May 20 (with Sofia Jernberg). See Calendar.*



*Dream Machine*  
Frank Carlberg (Red Piano)  
by George Kanzler

Pianist Frank Carlberg's last album was the big band *Elegy for Thelonious*. Here on *Dream Machine* he leads a quintet with the capacious sonic diversity and range of that big band. This wide sonic range stems from Carlberg's use of two keyboardists: the leader's piano and Rhodes, and Leo Genovese's Hammond B3 and Farfisa organs plus synthesizers. Rounding out the quintet are Hery Paz (tenor), John Hébert (bass) and Dan Weiss (drums). The leader, whose composing philosophy asserts that music should be about more than just music, says that this work includes inspirations from the fairground, circus and cinema. The title of the album references an early sci-fi invention. According to

Carlberg it was “a rotating cylindrical object that could put someone in a dreamlike state by sitting in front of the machine with one’s eyes closed.” Four short “Dream” pieces occurring sporadically throughout the other nine tracks are meant to represent those “dreamscapes.”

The first, “Dream I”, is meant to conjure the barker in a carnival, the hurdy-gurdy-like bounce of the Farfisa-led piece ushering the listener into the album’s world. If Carlberg’s two last big band albums were inspired by, as well as a tribute to, Thelonious Monk, the music here more reflects the influence of Charles Mingus. Such Mingus tropes as acceleration and deceleration of tempi, sudden contrasts in volume, overlapping or concurrent soloing, rhythmic dropouts, a cappella interludes and shifting melodies, as well as novel combinations, occur on many of the longer tracks.

Genovese's *Farfisa* work brings that carry feel to "Reconstruction", before the tempo takes off and the ensemble becomes fast and furious to usher in a Paz tenor solo bordering on the chaotic, which ends with a rhythmic dropout for the leader's piano solo. It is eventually joined by pizzicato bass leading to a massed ensemble laying the table for a drum solo before the carry-like theme returns. The Mingus influence is also palpable on "Search and Rescue" as, keyboard long tones swirl around to usher in another Paz solo over an accelerating tempo that eventually gives way to an *cappella* tenor saxophone interlude. An elegiac mood, heightened by arco bass, ends the album wistfully.

For more info visit [frankcarlbergmusic.com](http://frankcarlbergmusic.com). Carlberg is at Bar Bayeux May 1. See Calendar.



*The Old Country*  
Keith Jarrett, Gary Peacock, Paul Motian (ECM)  
by Scott Yanow

The previously unreleased *The Old Country* was performed at the same September 16, 1992 engagement as the lauded 1994 ECM release, *At The Deer Head Inn*. It was the only time that pianist Keith Jarrett teamed up with both bassist Gary Peacock (from Jarrett's Standards Trio of 1983-2009) and drummer Paul Motian. The pianist had recorded with Motian as early as his 1967 album *Life Between The Exit Signs* and on a regular basis with his classic American Quartet (1971-76) but not at all in the years since. In contrast, Peacock and Motian recorded together frequently through the years including with pianists Paul Bley, Bill Evans (*Trio '64*), Marilyn Crispell, Martial Solal and Masabumi Kikuchi (in the group Tethered Moon).

While Motian here displays a slightly lighter and freer touch than Jack DeJohnette, in reality the music on *The Old Country* is quite similar to what was generally heard by Jarrett's Standards Trio. Peacock gets some solos and Motian takes a few breaks, but the pianist is very much the lead voice throughout, even starting some of the songs with long unaccompanied passages. The group performs eight mostly well-known standards, beginning with an uptempo rendition of "Everything I Love" and a sensitive interpretation of "I Fall in Love Too Easily". "Straight No Chaser" and "All of You" find the Trio stretching out at a swinging pace with Jarrett avoiding the predictable and creating a nonstop flurry of ideas. The other selections include an affectionate rendition of "Someday My Prince Will Come", an extensive nearly 13-minute treatment of the title track (composed by Nat Adderley), which includes a long

closing vamp, as well as "Golden Earrings" and "How Long Has This Been Going On".

Keith Jarrett and his Standards Trio recorded at least 20 albums during 1983-2003, plus a final release (*Somewhere*) in 2009. Listeners who enjoy the music of that classic group will certainly find *The Old Country* to be well worth their time, particularly since none of the three musicians can be heard live anymore. Both the bassist and drummer have since passed on (Peacock in 2020 and Motian in 2011) and Jarrett (who turns 80 this month) no longer performs, after suffering multiple strokes in 2018.

For more info visit [ecmrecords.com](http://ecmrecords.com)



**Elijah Shiffer**  
***CITY OF BIRDS***  
*Volume 2*

Releases May 10th on Star Jelly Records  
*Elijah Shiffer's All The Birds Quartet will be  
 playing at Scholes Street Studio on May 14, 7pm*

*"...the band translates Shiffer's bird-watching  
 experiences into music."*  
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