

APRIL 2015—ISSUE 156

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK JAZZ RECORD

**BILLIE
HOLIDAY**
YEAR OF LADY DAY

**SCOTT
COLLEY**

**ROB
MAZUREK**

**RAY
RUSSELL**

**RED
GARLAND**

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Jazz is a music of longevity. But there are some figures whose impact exceeds their time in the spotlight. Of the legendary jazz singers, the career of Billie Holiday (On The Cover) was cut tragically short. But in this, her centennial year, she remains among the giants. Venues around the city will celebrate what would have been her 100th birthday (she died at 44): Cassandra Wilson performs a tribute at the Apollo Theater, where Holiday will be inducted in the venue's Hall of Fame; Harlem Stage Gatehouse presents "Parallel Lives: Billie Holiday & Edith Piaf"; Jazz at Lincoln Center holds a Billie Holiday Festival at Rose Theater, Dizzy's Club and The Appel Room; plus events at Minton's, Bill's Place, Jazz at Kitano and Zeb's.

Longevity is not an issue for bassist Scott Colley (Interview); he has been in demand for nearly 30 years and this month leads a tribute to his former teacher Charlie Haden as part of Connection Works' Brooklyn Jazz Wide Open concert series, is at Jazz Standard in guitarist Julian Lage's trio and Village Vanguard with pianist Enrico Pieranunzi's quartet. And prolific cornet player/composer Rob Mazurek (Artist Feature), who turns 50 this year, will celebrate two new releases at The Jazz Gallery and ShapeShifter Lab. And there can be no greater example of a long jazz life than trumpeter Clark Terry, whose career we celebrate with an In Memoriam centerfold featuring testimonies from his friends and colleagues.

On The Cover: Billie Holiday

(Photo courtesy of the Frank Driggs Collection at Jazz at Lincoln Center)

In Correction: In last month's Louis Moholo-Moholo CD review, we claimed that Chris McGregor was the only white member of The Blue Notes; Ronnie Beer was of mixed race.

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APR 1-2



KYLE EASTWOOD

APR 3-5



DONALD HARRISON

FEAT. LEO NOCENTELLI (The Meters),
FRED WESLEY (James Brown), CHRISTIAN SCOTT & MORE

APR 7-12



ROY HARGROVE

APR 14-19



NYC Premiere:
MICHEL CAMILO "THREE + THREE"
APR 21-26



THE BAD PLUS

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MARIKA HUGHES & BOTTOM HEAVY (8PM) / CLIFTON ANDERSON (10:30PM) APR 6 • PURCHASE JAZZ ORCHESTRA W/ TODD COOLMAN, DIRECTOR & SPECIAL GUEST TEREILL STAFFORD APR 13
KENNY WERNER BERKLEE QUINTET APR 20 • GATO BARBIERI APR 27

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APRIL 2015

APRIL WEEKENDS

4/3, 4/4 & 4/5

TIA FULLER QUARTET

Tia Fuller [sax] Shamie Royston [p]
Mimi Jones [b] Rudy Royston [d]

4/10, 4/11 & 4/12

"AFRO BLUE" CD RELEASE

HAROLD MABERN TRIO

w/GUESTS ERIC ALEXANDER & ALEXIS COLE

Harold Mabern [p]
John Webber [b] Joe Farnsworth [d]
Eric Alexander [ts] Alexis Cole [vox]

4/17, 4/18 & 4/19

JEREMY PELT QUINTET

Jeremy Pelt [trumpet]
Simona Premazzi [p] Ben Allison [b]
Billy Drummond [d] Jonathan Barber [d]

4/24, 4/25 & 4/26

"NIGHT AND DAY" CD RELEASE

VINCENT HERRING QUINTET

Vincent Herring [alto sax]
Jeremy Pelt [tp] Mike LeDonne [p]
Brandi Disterheft [b] Lewis Nash [d]

APRIL WEEKNIGHTS

W 4/1 DAVID WEISS SEXTET

Th 4/2 ALLAN HARRIS

M 4/6 THE CAPTAIN BLACK BIG BAND

Tu 4/7 MIKE LEDONNE'S GROOVER QUARTET

W 4/8 JIM SNIDERO QUARTET "CD RELEASE"

Th 4/9 CHARLES TURNER

M 4/13 THE CAPTAIN BLACK BIG BAND

Tu 4/14 MIKE LEDONNE'S GROOVER QUARTET

W 4/15 CHRIS MASSEY & NJP

Th 4/16 BRANDON WRIGHT QUARTET

M 4/20 THE CAPTAIN BLACK BIG BAND

Tu 4/21 MIKE LEDONNE'S GROOVER QUARTET

W 4/22 TOMMY CAMPBELL'S "VOCAL-EYES"

Th 4/23 CYNTHIA SCOTT

M 4/27 THE CAPTAIN BLACK BIG BAND

Tu 4/28 MIKE LEDONNE'S GROOVER QUARTET

W 4/29 BRIAN CHARETTE SEXTET

Th 4/30 CAROLYN LEONHART QUINTET

APRIL 'ROUND MIDNIGHT

Tu EMMET COHEN ORGAN TRIO

W CAMILLE THURMAN QUARTET

Th NICKEL & DIME OPS

F JOHN FARNSWORTH QUARTET or

F PATIENCE HIGGINS' SUGAR HILL QUARTET

Sa JOHNNY O'NEAL & FRIENDS

Su WILLERM DELISFORT QUARTET

JAM SESSION

M JAM SESSION w/CAPTAIN BLACK BIG BAND

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MON at 7 & 9pm only
MON Jam Session starts at 10:30pm

SUN Brunch sets at 11:30am,
1:00pm & 2:30pm

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Transcending historical divisions of genre, Lara programs songs including God Bless the Child, Strange Fruit and But Beautiful with works of the period by jazz-influenced concert composers including Ravel, Schullhoff, Ellington, Copland, Florence Price and Gershwin, capturing the essence of what defines the unique sound of American art music and our American legacy. Born in San Francisco of Caribbean and Russian heritage, Lara Downes has garnered wide acclaim as one of the most exciting and communicative pianists of today's generation, lauded by NPR as "a delightful artist with a unique blend of musicianship and showmanship" and praised by the Washington Post for her stunning performances "rendered with drama and nuance".

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– Jiggs Whigham

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Born in Morocco and raised in Israel and France, Albare (Albert Dadon) first worked as a musician in France, before emigrating to Australia where he still lives. Albare believes you can create high standard popular music and mix the genres: world, Latin, funk and folkloric music with jazz, and he does this with a high level of creativity that communicates instantly to his audience. This perspective is clearly demonstrated on his 2014 release 'Two Decades of Jazz', a new double album of highlights from Albare's entire career. It's a personal selection by Albare, blending what he considers his most important musical moments to date in his more than 20-year journey into recording jazz.

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"There is one thing I am sure of: she moves you and enchants you beyond belief. But then we all know that. What I do not know is the space she is in when suddenly I hear a Bach chorale or a Monteverdi madrigal. I have dived deep into [Nina's] repertory, her arrangements, her harmonic universe and her story too. This project is about offering her the voice of my cello, supported and accompanied by the multi-faceted musicianship of Bruno Fontaine, and the infinite poetry of Laurent Kraif's sounds." – Sonia Wieder-Atherton

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It says much about his unique place in contemporary music that the players assembled for "Christian Wolff at 80" at Roulette were primarily associated with the jazz tradition. The Mar. 5th concert (falling, as it happens, in the final days of his 80th year) showed the composer to be as concerned as ever with making music that sounds fresh. Wolff has long embedded spontaneity into his works by calling upon musicians to make real-time decisions within the confines of the score. Indeed the opening "Song (for 6)" (2011) could have been heard as parallel to the open-form works of Anthony Braxton. Played by the full ensemble (Nate Wooley, trumpet; Vincent Chancey, French horn; Thomas Morgan, bass; and Joey Baron and Robyn Schulkowsky, drums and percussion, with the composer at the piano) it was abstract yet warm. The two oldest pieces were "Exercise 1" and "Exercise 4", both from 1973. Long lyrical lines seemed to run contiguously through the quintet (Baron sitting out) in the first, the lines seeming to disassociate themselves as the piece progressed, while the second, featuring bass and vibraphone, was reminiscent of the Modern Jazz Quartet at moments. "Percussionist 5" was played by Baron and Schulkowsky, the pair humming and grinning their way through the tight choreography of the piece. The closing "Brooklyn (for 6 or more players)" (2015) was divided into many small sections and featured a wonderful trumpet/bass duet. If Wolff ever loses his day job he could maybe give the jazz thing a real go.

– Kurt Gottschalk

Born on the cusp of Spring, 90 years ago, drummer Roy Haynes was the embodiment of rejuvenation during his three-day birthday fête at Blue Note. Even on the late set of the final night (Mar. 14th) he was a coil of energy, a wellspring of good humor, showing no signs of slackening his pace or rhythmic pulse, though he confessed to the crowd that certain things are becoming more "confusing" for him. Accompanied by his youngblood working trio – alto saxophonist Jaleel Shaw, pianist Martin Bejerano, bassist David Wong – Haynes, in one of his more roguish moods, began by singing, acappella, the chorus of Don Schlitz' "The Gambler" ("You've got to know when hold 'em, know when to fold 'em..."), enjoining the audience to sing back-up vocals. The set proper consisted of Pat Metheny's "James", standards "Star Eyes" and "These Foolish Things", Thelonious Monk's "Green Chimneys" and "Bemsha Swing" and Sonny Rollins' "Grand Street". Guest trumpeter Roy Hargrove filled in for the previously scheduled hooper Savion Glover and Haynes himself even engaged in a little improvised foot-play, coming frontstage to tap out call-and-response figures to the band. Throughout the set, he proved an adept listener and supple accompanist, prodding each soloist go that extra mile over familiar musical territory. If he was hailed as a "fountain of youth" ten years ago, what does that make him now? Not just a living legend, but an artist in full bloom.

– Tom Greenland

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Christian Wolff @ Roulette



Roy Haynes @ Blue Note

The pairing of pianist Sylvie Courvoisier and guitarist Marc Ribot at The Stone (Mar. 10th) was an intriguing one. It may have even been a first for the two musicians who move in the same Downtown circles without often crossing. Their instruments, too, are well acquainted if not quite besties. Piano and guitar have certainly hung in jazz and blues and early rhythm and blues, but not often unchaperoned. The duo proved, unsurprisingly, to be quick and agile, Courvoisier often inside the piano case and Ribot playing an amplified arch top for the majority of the set. They began by testing the ground, rambling, playing pulse, taking a quick stab at a spontaneous ballad before a fast game of chicken; if any three seconds didn't seem coherent, the next three might. Then e-bows and guitar effects were pulled out and piano preparations made and they settled into what sounded like a cover of whale song before swapping solo passages and then surfacing in a gallop. A lovely bit of call and response on a single note gradually sped at the piano and grew denser on the guitar. Ribot switched to flat-top for a final unplanned trio with a banging radiator in which they went straight for beauty, elegant lines running parallel if not corresponding, both musicians playing moments of percussiveness, perhaps to counteract the rhythm of the pipes challenging them. What this list of adjectives and analogies may point to is that, along with being deft and inventive, the two were playful. Serious playful. (KG)

The weather was bad, the show delayed and the audience impatient (several rounds of sporadic clapping broke out even before the lights dimmed) when pianist Keith Jarrett finally ambled out on the Carnegie Hall stage (Mar. 3rd). "I forgot my music," he cracked before commencing a series of short impromptu pieces, varying in texture from two-handed chromatic counterpoint, lushly chorded bossa nova, Tin Pan Alley-style songs (composed on the spot), funky gospel vamps, folksy Americana ballads, shuffling blues, romantic sonatas, swinging bebop and a few indescribably beautiful pieces that defied categorization. Jarrett rendered these improvisations with uncanny ambidexterity, each hand an independent voice, his touch graceful yet incisive, his dynamics running from sensitive understatement to unrelenting fusillades of densely packed notes. The music, tonally based with familiar harmonies, was both accessible and challenging, that rare combination of deep feeling and deep content. Jarrett's simplest ideas held a delicate beauty while even his most Byzantine explorations were imbued with rhythmic drive and melodic coherence. Despite his (self-acknowledged) prickly demeanor and well-publicized outbursts against coughers and flash photographers, Jarrett seemed at pains to put the audience at ease, offering a hanky to one phlegm-throated offender and, later, confessing his dependence on his listeners: "I don't play like this in my studio." (TG)

What does it take to be a good bandleader? There are many answers to that question but a simple one is being **Charles Lloyd**. And the legendary saxophonist and now NEA Jazz Master is more than a good one, he is transcendent in the role. This was on display at a one-night performance at the Village Vanguard, Lloyd's first appearance at the club in over four decades (Mar. 15th). Adding to the significance was that the show took place on Lloyd's 77th birthday and the final night of a week celebrating the Vanguard's 80th anniversary, curated by pianist Jason Moran. The latter was part of Lloyd's group alongside bassist Reuben Rogers and drummer Eric Harland, his quartet since 2007's *Rabo De Nube* (much of the music from the 70-minute first set came from Lloyd's recent ECM period). Getting back to leadership, Lloyd's only modern rival is fellow saxophonist Wayne Shorter, who also leads an unbelievably creative group of the same instrumentation. But the feeling of the evening was closer to another legend who called the Vanguard home: the late John Coltrane. In fact, there were many points during the sold-out performance where one felt that it was 1965, the year of Lloyd's first Vanguard appearance. But back to leadership again. Why is Lloyd such a compelling leader? Because he doesn't waste his time on words, just the occasional beaming smile bestowed on one of his mates or a bit of spirit-moved dancing, and most importantly, because his band works just as hard when he stops playing. — **Andrey Henkin**



Charles Lloyd @ Village Vanguard

Let no one underestimate the power of a backbeat to help people overcome their fear of improvisation and hatred of jazz. Certainly **DRKWAV**, the trio of keyboard player John Medeski, saxophonist Skerik and drummer Adam Deitch didn't; it also helped that they were playing at hipster ground zero — Brooklyn Bowl — their industrial grooves bouncing around the repurposed factory's timbered ceiling and dropping down onto the heads of craft-beer-swilling bowlers. The reaction to the trio would have been vastly different amid the plush seats of Carnegie Hall or even starkness of The Stone. Despite the groove and presence of Medeski, this was not a variation on the MMW model. The trio meshed but in the way that parts in a machine do, each gear driving a different part of the apparatus. Medeski sprayed out dense washes of sounds from his keyboards, taking very few discrete solos. Skerik came in with bleats and left with squawks, which, in another context, might have sent people running for the door but here were tempered by Deitch's piston-like drive. The trio, celebrating the release of their Royal Potato Family double-LP debut *The Purge*, didn't stop during their set and, indeed, why would they? It was in some ways an extension of the DJ set that preceded them but if the DJ and all his equipment had been dropped into the gaping maw of Unicron, the planet-eating robot from 1986 Transformers animated movie. In fact, DRKWAV would be perfect for the soundtrack to a reboot of that film. (AH)

"We're going to have a fun time," **Gary Bartz** announced to the audience at Jazz at Kitano waiting to hear the alto saxophonist in an all-too-rare New York City appearance (Mar. 14th), leading his own group with longtime associates, guitarist Paul Bollenback, bassist James King and drummer Greg Bandy. An engaging raconteur, Bartz set the crowd at ease with his insightful wit as he introduced the quartet's opening number, "I Concentrate On You", explaining how for many years he really didn't like playing the song. Following the deliberate opening duo guitar and bass vamp, Bartz entered blowing a poignant prelude, freely quoting Richard Rodgers-Oscar Hammerstein's "Hello Young Lovers" prior to attacking the classic Cole Porter melody with impassioned lyricism, his gritty Trane-ish tone complemented by lithe bluesy guitar lines before a bass solo closed the piece in a whisper. Plucked bass and malleted tom toms, sounding like oud and doumbek, introduced an Eastern-tinged excursion, which led into soulful readings of Walter Davis, Jr.'s "Sweet Cakes" and the standard "You Say You Care". Bartz interpolated tales about playing with Sonny Stitt as a young man and a later record date with Victor Lewis in his reading of "Is That All There Is". He then invited his capable young Oberlin student Alex Cummings to the bandstand for a tour de force two-alto outing on "My Shining Hour" before closing out the set playing and singing his joyous "Song Of Loving Kindness". — **Russ Musto**



Gary Bartz Quartet @ Jazz at Kitano

"We hope to send you away feeling better than when you arrived", a cheery **Cyrus Chestnut** told the crowd of listeners who had braved winter's not-quite final snow storm to hear the virtuoso pianist's last set of a two-night stand at Dizzy's Club (Mar. 5th). Opening with his *African Reflections Suite*, which was inspired by a recent trip to Senegal, Chestnut began by dramatically pounding out a powerful percussive left-hand triplet as his right hand spun out the fluid melodic lines of his "Ami's Dance". The pianist was accompanied by young bassist Devon Starks and drummer Neal Smith, whose steady brush work set up the harmonically rich locked-hands lines of "Blues In The Dirt", followed by the serene dirge "The Door Of No Return", on which the trio was joined by guest tenor saxophonist Steve Carrington. Chestnut's fellow Baltimorean blended a fat old school Coleman Hawkins/Illinois Jacquet sound with Coltrane-inspired modality to ratchet up the set's intensity, offering the leader the opportunity to show off his considerable ability as a skillful accompanist with a sharp ear for harmony. Chestnut's gospel roots came to the fore on the trio's reading of "Sitting By The River" and Carrington let loose on a blistering uptempo version of "Giant Steps", which had the pianist spinning out bold harmonic variations on the Coltrane theme. The set ended with the trio playing a swinging version of Mulgrew Miller's "Road Life", the audience clapping time with the band. (RM)

WHAT'S NEWS

The **NEA Jazz Masters Awards Ceremony & Concert**, which takes place Apr. 20th at Jazz at Lincoln Center's Rose Theater, hosted by Christian McBride, and honoring newest recipients Carla Bley, George Coleman and Charles Lloyd, plus Chicago jazz presenter and club owner Joe Segal (A.B. Spellman For Jazz Advocacy Award), will be streamed live at arts.gov.

Vocalist **Bobby McFerrin** will be hosting a week-long program on improvisational singing called *Circlesongs* (Aug. 14th-21st) at the Omega Institute in Rhinebeck, NY. Singers and instrumentalists are both welcome and the faculty will include David Worm, Judi Donaghy Vinar, Rhiannon, Christiane Karam, Karen Goldfeder, and Joey Blake. Tuition is \$1,750. For more information, visit eomega.org/workshops/circlesongs.

The fourth annual **International Jazz Day**, a partnership of UNESCO and the Thelonious Monk Institute of Jazz, will take place Apr. 30th, with Paris this year's host city. Performers at the Paris event will include Dee Dee Bridgewater, A Bu (China), Igor Butman (Russia), Herbie Hancock, Al Jarreau, Ibrahim Maalouf (Lebanon), Hugh Masekela (South Africa), Marcus Miller, Guillaume Perret (France), Dianne Reeves, Claudio Roditi (Brazil), Wayne Shorter and Dhafer Youssef (Tunisia). For more information, visit jazzday.com.

Also in honor of International Jazz Day and to celebrate the 50th anniversary of trumpeter **Louis Armstrong's** tour to Eastern Europe, the Museum of Moving Image in Astoria will screen Armstrong's complete concert from Mar. 22nd, 1965 in East Berlin, the only surviving footage of this edition of Armstrong's band and material never shown before on U.S. television or released commercially. The screening takes place Apr. 30th at 7:30 pm, with a reception at 6:30 pm. For more information, visit movingimage.us/jazzday2015.

In conjunction with other **Billie Holiday** events around the city, the late vocalist will be inducted into the Apollo Walk of Fame Apr. 6th in a ceremony including singer Cassandra Wilson, who will celebrate Holiday's legacy in a concert at the Apollo Theater Apr. 10th. For more information, visit apollotheater.org. And at Zeb's Apr. 6th, pianist Lara Downes and journalist Will Friedwald will co-host *Portrait Of A Lady—Billie Holiday* at 100, featuring Downes performing works from her *A Billie Holiday Songbook* and Friedwald screening his presentation *Lady Day@100*. For more information, contact julianne@inverneprice.com.

To celebrate **Record Store Day** (Apr. 18th), Resonance Records is releasing limited-edition LP pressings of newly discovered music by Stan Getz/João Gilberto, Wes Montgomery and Larry Young, taken from the archives of the Keystone Korner In San Francisco, Indianapolis Jazz Club of Indiana and The Office of Radio and Television in France. For more information, visit resonancerecords.org.

New England Conservatory's Jazz Lab is offering a one-week intensive jazz program for students ages 14-18 (Jun. 21st-26th). Saxophonist Miguel Zenón and NEC Jazz Studies Chair Ken Schaphorst will lead a curriculum of improvisation, small-group training, jam sessions, entrepreneurial workshops and college audition prep. Tuition is \$890, with an additional \$490 for housing. For more information, visit necmusic.edu/summer/jazz-lab.

Boston jazz legend **Fred Taylor**, proprietor of Paul's Mall and Boston's Jazz Workshop, promoter of jazz concerts in the Boston area and former Artistic Director of the Tanglewood Jazz Festival, received the inaugural George Wein Impresario Award from the Berklee College of Music in a ceremony at Scullers Jazz Club, where Taylor has been the Entertainment Director for over 20 years. For more information, visit scullersjazz.com.

The **Seattle Women's Jazz Orchestra** has announced its third annual jazz contest for women composers. The winning composition will be performed and recorded live by the Seattle Women's Jazz Orchestra featuring guitarist Mimi Fox and the composer will receive a \$400 honorarium, an audio recording of her piece performed live and publication by SWOJO. The deadline for submission is Jun. 30th. For more information, visit swojo.org.

A proposal has been put forth to Manhattan Community Board 10 to rename W. 132nd Street and Adam Clayton Powell Boulevard **Leonard Harper Way**. Harper was the producer of the Harlem Renaissance Jazz Revue.

Former Suicidal Tendencies/current Metallica bassist Robert Trujillo and directors Stephen Kijak and Paul Marchand are finishing up **Jaco: The Film**, a documentary about the late Weather Report bassist.

The recipients of the 2015 Martin E. Segal Awards, encompassing all of Lincoln Center's resident organizations have been announced. Saxophonist/vocalist **Camille Thurman** was among the winners.

As a followup to a news item from our March 2014 issue, Swiss jazz and electronic musician **Bruno Spoerri** has won a lawsuit against rapper Jay Z for unlicensed use of the music from his 1978 composition "On The Way". After initially denying Spoerri's claim, Jay Z has agreed to pay half the royalties from the song "Venus".

It has been reported that the day-to-day operations of **Verve Records**, a subsidiary of Universal Music Group, have been folded into Interscope Geffen A&M, with a press release promising that Verve, founded by Norman Granz in 1956, will "redevelop its brand in the coming year". For more information, visit vervemusicgroup.com.

While there may be room for debate about recent mainstream portrayals of jazz and improvised music like *Whiplash* and the Sonny Rollins *New Yorker* piece, *The Tonight Show* starring Jimmy Fallon's debasement of flutist **Robert Dick** last month was unequivocally mean-spirited and ignorant. Not only was the "humor" on the level of an immature junior high schooler, it demonstrated that the show didn't even take the time to research Dick's stature within music. Readers are encouraged to go to *The Tonight Show* website, nbc.com/contact/general, go to "I have feedback", then "I have a comment or suggestion". Dick himself has suggested that he be invited to perform on the show to educate its host and its audience.

Submit news to info@nycjazzrecord.com

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SCOTT COLLEY

BY RUSS MUSTO

Scott Colley began playing bass as a teenager and was already taking part in jam sessions around his native Los Angeles before beginning studies with Charlie Haden at the California Institute for the Arts (CalArts). In 1988, Colley, who had already cut his teeth performing and recording with vocalist Carmen McRae, made his move to New York City. Here he hit the ground running, appearing with Roy Hargrove on the trumpeter's debut *Diamond In The Rough*, beginning a string of important sideman gigs with the likes of Dizzy Gillespie, Clifford Jordan, Jim Hall, Art Farmer, Joe Henderson and John Scofield. Colley's notoriety grew markedly as a member of Andrew Hill's *Another Point of Departure* sextet and with Herbie Hancock's trio and quartets. His 1996 debut recording as a leader, *Portable Universe*, unveiled a considerable talent as an inventive composer, which he has continued to display on a series of well-received albums.

The New York City Jazz Record: Let's start by talking about the upcoming Connection Works Charlie Haden tribute. You knew and studied with Haden so you're obviously a good choice for the bass chair. Have you worked with the WORKS trio [flutist Michel Gentile, pianist Daniel Kelly and drummer Rob Garcia] before?

Scott Colley: Yes, I've done two things with them, one with [Joe] Lovano and myself as a guest and one with Dave Liebman. So I've done two of those in the past two years. I'm looking forward to doing this tribute to Charlie. I'm just actually beginning to think about what songs to do and just picking through things that have influenced me the most from different parts of his musical life.

TNYCJR: Some of his stuff with Ornette?

SC: Absolutely, yeah. Those are the things that I first heard with Charlie that influenced me the most when I was like 14 years old, *This Is Our Music* and *Change Of The Century*. So there will definitely be some of that music, but I'd also like to play a lot of Charlie's original music, perhaps "Silence" and "For Turiya".

TNYCJR: In addition to Haden, who were the first bass players that you listened to?

SC: I started playing bass when I was about 11 years old and my first influences were definitely Mingus, Paul Chambers and Scott LaFaro. Then I discovered Charlie Haden when I was about 13.

TNYCJR: So you started as more of a straightahead player and then became more free-thinking?

SC: My early influences were definitely the bassists that I named and any of the music of Thelonious Monk and there was a lot...mostly the records that my brother had. My older brother is a drummer and so I would borrow his vinyl a lot and check out a lot of stuff and

one of the first records that I really studied a lot was *Someday My Prince Will Come*, the Miles record, where I just completely wore it out. So those were my early influences, then probably when I was like 13 or 14 I started to get into Ornette, both of his classic early quartets from the late '50s-early '60s and that kind of drew me into Charlie's playing and so that opened up a whole new world for me.

TNYCJR: Even before that with LaFaro and Mingus you were hearing an expanded role for the bassist.

SC: I guess in that way I really had a pretty big variety, although my earliest influences were jazz influences and my early experiences were all improvising, so I consider that a great advantage to me now because it wasn't until later on before I started to really figure out what theoretically and technically I was doing or thinking on the instrument. I was just playing by ear for the first five or six years.

TNYCJR: Were you drawn to the bass because you liked it or did you get stuck with it because you were tall?

SC: (laughs) Actually I wasn't tall when I started, but my older brother said you should play the bass and that's what came up in the orchestra. They said, "do you want to play trumpet or bass" and I asked my brother, who was six years older and played the drums, and he wanted a bass player for a brother, so when I get to the airport I curse him (laughs).

TNYCJR: Was knowing that Haden was teaching there what drew you into attending CalArts?

SC: When I finished with high school I was just saving up money and I did go to a community college for one semester, but my plan was just to save up some money and move to New York. Then a friend of mine had told me that Charlie and some other people were starting a jazz department at CalArts...told me they were having auditions and my only thought was I'll get to meet Charlie Haden and I'll get to play a song or two for him maybe and he'll have some pointers for me. And that was my only thing; I had no thought that I would go to school there. I just thought, well, this is my chance to meet Charlie (laughs). So I went up to the audition and they had classes, jazz courses at CalArts at that time, but they didn't have a major or any kind of program. So they were just starting it and Charlie and David Roitstein, who is still the head of the program there now, said that we want you to come to school here. And I said, "Well that's great, but I don't have any money and what do you do here?" (laughs) And then I also realized all the other stuff that was going on at CalArts and it was incredible. It was just a totally synchronistic event that I went up there, for me, for my life. It changed my whole direction because then I realized what an amazing program that they had

up there—world music and modern classic composition. I was able to study with Fred Tinsley, who is in the Los Angeles Philharmonic, at the same time I was studying with Charlie, so I had the conceptual side and the technical side and the theoretical side and every aspect of it. And I played in the Javanese and Balinese gamelan and traditional Ghanaian ensembles and put together all kinds of bands. It was just this amazing thing that opened up for me from just going up to meet Charlie.

TNYCJR: What were some of the gems of wisdom that Haden bestowed upon you as an educator?

(CONTINUED ON PAGE 50)

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ROB MAZUREK

BY KEN WAXMAN

Death, loss and similar topics aren't usually the subject of jazz performances. But several of Chicago-based cornet player Rob Mazurek's most recent CDs have dealt with bereavement to some extent. *Return the Tides*, for instance, recorded with Black Cube SP (BCSP) is what he describes as a "cathartic modern psychedelic spiritual" honoring his mother Kathleen, who died in 2013, while *Mother Ode*, recorded on what would have been her 72nd birthday, uses cornet, bells, implements, incantation and noise to celebrate her lasting influence on his art. *Alternate Moon Cycles* is a salute by Mazurek plus an electric trio to one of his mentors, the late trumpeter Bill Dixon.

"I hear all of this music as celebrations of life forces that were beyond what's considered normal," explains Mazurek. "With the projection of the sound from these works I feel a new vitality that I never felt before. Almost as if their departure to another realm has sent me a positive energy vortex that has given me new life to pursue and realize sound worlds unimaginable."

In short, Mazurek hears "celebration" rather than "sadness" in these discs and it's these sort of celebrations he aims to communicate with his many different touring units, two of which—BCSP and São Paulo Underground (SPU)—play New York this month as part of a U.S. tour. The tour is special, he explains, because it allows "master musicians from São Paulo to travel to the U.S. and be seen by American audiences." Ten years old, SPU is made up of Mazurek, Mauricio Takara on drums, (ukulele-like) cavaquinho and electronics and Guilherme Granada on keyboards, synthesizer and sampler. BCSP adds Thomas Rohrer who plays rabeca (Brazilian viola). Including Rohrer, who is Swiss, the musicians all live in Brazil and began an affiliation with Mazurek during his stay in that country from 2000-08, adding more inspirations to the novel improvised music Mazurek was forging in Chicago's shifting musical gestalt during the '80s-90s.

After studying cornet in school, Mazurek seriously decided to become a jazz musician after seeing Sun Ra at the 1981 Chicago Jazz Festival. "The show completely blew my mind apart and after the fireworks had ended I silently thought to myself 'this is what I want to do,'" he recalls. Initially studying and then playing mainstream jazz, hanging out with other players changed his concepts after being introduced to sounds from, among many others: composers Iannis Xenakis, Tod Dockstader, Vladimir Ussachevsky and John Cage; Gil Mellé's *Andromeda Strain* soundtrack; and electronics duos Autechre and Mouse on Mars. "I started searching for different ways to organize and deorganize sound. I became obsessed with the idea of sound as a way to understand the life given and taken away from us, a kind of projection that could have the potential of opening up hidden areas of the psyche or non-psyche to find reasons or non-reasons to the question of being and non-being," he states.

Mazurek and drummer Chad Taylor, who now lives in Brooklyn, also organized various editions of

the Chicago Underground (CU) group with other players around that time; CU will celebrate its 20th anniversary next year. As a duo, Taylor and Mazurek recently toured Europe after releasing *Locus*, CU's seventh CD. "We're constantly shifting and experimenting with different sound worlds while building on a vocabulary that's distinctively our own," notes Mazurek. Later on Mazurek gathered many of his associates into the Exploding Star Orchestra, which celebrates its 10th anniversary with a double CD, triple-LP set next month. *Galactic Parables Volume 1* features Taylor, flutist Nicole Mitchell, saxophonist Matt Bauder, guitarist Jeff Parker, drummer John Herndon and pianist Angelica Sanchez. There's also his Pulsar Quartet with Sanchez, a duo with Parker and many other small groups. "I like this idea of long-term evolution: everybody playing with each other in various configurations over time to create a vocabulary, a way, a sound," he affirms. And that's why the Exploding Star Orchestra for instance, now includes players from the São Paulo Underground, Chicago Underground, Pulsar Quartet, Black Cube SP and the Parker/Mazurek Duo. "All these groups are my main group," he jokes.

Mazurek's Brazilian sojourn added new ideas to his already developing concept. Living in Manaus, he explored various regions of the Amazon and collected the sounds of electric eels, storm systems, animals, insects, etc. Later in São Paulo he came into contact with the musicians with whom he would form SPU and the band's first CD, *Sauna: Um, Dois, Tres* came out in 2005. "That CD is São Paulo to the core," he declares. Later, "we released *Três Cabeças Loucuras* (2011) and *Beija Flors Velho E Sujo* (2013) as a strange tribute to [late rapper] Ol' Dirty Bastard. Trying to push the boundaries of a cracked boom box, massive car stereo blowout sound you would hear daily in the city. Of course our love for Jobim and Gal Costa, etc. is always there, but we were and still are looking for something different." He adds: "The music of Brazil is so incredibly diverse. You're not going to hear bossa nova in Manaus. You will hear and dance all night to Forro music through giant busted speakers. In São Paulo you are going to hear Racionais MC's, Tulipa, MTakara and Bodes & Elefantes."

Mazurek is also a visual artist involved with painting, printmaking and video works. He does this, he says, "in order to open up other parts of the mind and experience." A series of 3D lithographs he created at France's URDLA Center of International Printmaking are being used as visual scores for meditation; recently he also played a solo concert at the Rothko Chapel using four of his paintings as a visual score. Explaining how being involved in different arts can affect his music, he exhorts: "practice what you don't know in order to find something else. Any strategy to open the mind to experience something different must lead to a greater awareness and a new palette of wonder and magic." ❖

For more information, visit robmazurek.com. Mazurek is at The Jazz Gallery Apr. 11th and ShapeShifter Lab Apr. 14th. See Calendar.

Recommended Listening:

- Rob Mazurek—*Man Facing East* (Hep, 1993)
- Chicago Underground Duo—*Synesthesia* (Thrill Jockey, 1999)
- Rob Mazurek—*Sound Is* (Delmark, 2008)
- Exploding Star Orchestra—*Stars Have Shapes* (Delmark, 2010)
- São Paulo Underground—*Beija Flors Velho E Sujo* (Cuneiform, 2012)
- Rob Mazurek & Black Cube SP—*Return The Tides: Ascension Suite and Holy Ghost* (Cuneiform, 2013)

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BILLIE HOLIDAY

YEAR OF LADY DAY

BY ALEX HENDERSON



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56 years have passed since the death of Billie Holiday, who was only 44 when she died Jul. 7th, 1959. Were she still alive, Lady Day would be celebrating her 100th birthday on Apr. 7th—and a wide variety of activities are taking place as part of the centennial celebration. These include not only Holiday-themed concerts and lectures, but also a new book (John Szwed's *Billie Holiday: The Musician and the Myth*; see review on pg. 38) and vocal tribute albums such as Cassandra Wilson's *Coming Forth by Day* (Legacy; see review on pg. 32), Molly Johnson's *Because of Billie* (Universal), Annie Ross' *To Lady with Love* (Red Anchor) and José James' *Yesterday, I Had the Blues: The Music of Billie Holiday* (Blue Note). Meanwhile, pianist Lara Downes explores Holiday's repertoire from a solo piano perspective on *A Billie Holiday Songbook* (Steinway & Sons) and Sony-Legacy is releasing *The Centennial Collection*, which focuses primarily on Holiday's Columbia output but also contains her 1944 recording of "Lover Man" for Decca Records and the 1939 ballad "Strange Fruit" (a sobering description of lynching in the Deep South).

Although Lady Day was born in Philadelphia and spent part of her childhood in Baltimore, she was living in Harlem by the late '20s. Centennial events are being held in three Harlem venues where Holiday herself performed: before headlining the Apollo Theater for a Holiday-themed concert on Apr. 10th, Wilson will be part of an Apr. 6th ceremony in which Holiday is posthumously inducted into the Apollo Walk of Fame; at the revived Minton's, JC Hopkins' Biggish Band will pay tribute to Holiday's work with the Count Basie and Teddy Wilson big bands and Queen Esther will sing Holiday repertoire; and at Bill's Place, vocalists Antoinette Montague and Cynthia Scott pay tribute.

The inclusion of "Strange Fruit" on a Columbia-affiliated release like *The Centennial Collection* is ironic since in 1939 Columbia refused to release the song—which is why it came out on Milt Gabler's Commodore Records instead. With its candid discussion of racial oppression in the U.S., it was way ahead of its time. Singer Lorraine Feather, who is the daughter of late jazz critic Leonard Feather, remembers meeting Holiday in her parents' living room when she was a child. "I have marveled many times that a song about such a devastating and shameful truth could have existed in her repertoire and became her biggest-selling record. I'm glad she was brave enough to record it and Milt Gabler brave enough to release it on Commodore. There have been many rock stars who've been considered outlaws for the way they dressed or behaved. In my opinion, none of them did anything as radical as Billie Holiday did when she stood on the stage of Café Society and sang a song about lynching."

Many of the musicians who knew Holiday remain active on the NYC jazz scene, including Ross, who recalls that she had a serious case of stage fright when, in the early '50s, she was hired to replace Holiday at a concert at the Apollo. "I was sitting at my dressing table absolutely shaking," the 84-year-old Ross recalls, "and Duke Ellington came in. He said, 'What's the matter?' I said, 'I'm so frightened.' Duke said, 'Have

you ever met Lady?' I said, 'No. I think that if she said anything derogatory, I really would die.' Duke said, 'Nonsense.' And Duke took me by the hand and took me down to Lady's dressing room. I think she was having some trouble with her teeth, or maybe there was an altercation. I don't know. But her jaw was swollen. And she was so sweet. Lady said, 'Have you got a gown? Do you have a pianist? You can borrow mine if you want.' She had Mal Waldron at the time. The moment of truth arrived and Duke said, 'Ladies and gentleman, I'm sorry to inform you that Billie Holiday will not be on the first show. But we have a new singer.' It was baptism by fire."

Holiday was also on very friendly terms with singer Helen Merrill during the '50s. Merrill, now 84, fondly remembers performing the standard "You Go to My Head" with Holiday in Leonard Feather's Manhattan apartment in 1956. "Leonard Feather used to have wonderful parties in his home," Merrill explains. "Billie would always be there. I would be there, too. And we did that now-infamous duet, 'You Go to My Head', which, of course, was done on a home tape recorder. Billie and I were just having fun at a party. She was teaching me how to end a song because I'm notorious for never knowing how to end a song."

Merrill admired Holiday's work long before they became friends and she still has vivid memories of hearing her perform "Strange Fruit" in Greenwich Village in the early '50s. "To this day, I'm really rather numbed by the hypnotizing performance of 'Strange Fruit' that I heard," Merrill asserts. "Billie just stood there, not moving a limb. And her face was without expression. But it was so moving."

Veteran jazz singer Sheila Jordan, now 86, continues to offer some Holiday-associated songs in her repertoire after many years and she still marvels over how personal Holiday's improvisations were. "Billie had a way of improvising that was so natural that for the longest time, I would think that was the way the tune was written," Jordan notes. "And that's why I tell the singers today: be very careful if you're listening to Billie Holiday. The way she sings and the way she improvises is so natural that you have no idea it's an improv. That's how graceful and how musical and natural her improvisations were. So what Billie Holiday taught me was to go and get the original music and learn the original melodies. I'll never forget that."

Holiday is also fondly remembered by the instrumentalists she worked with, including baritone saxophonist Joe Temperley (who toured the UK with her in the late '50s when he was in drummer Jack Parnell's band). The 85-year-old Temperley comments: "I loved Billie Holiday. She was wonderful. But it was a different time and she was hounded to death. It was a different era. She would be accepted now. Her album *Lady in Satin* was just beautiful. Heartbreaking."

Holiday's influence on so many singers who weren't born until the '70s or later underscores the longevity of her work. One of her younger admirers has been Sarah Elizabeth Charles, who will be appearing at the Celebrating Lady Day gathering at the Rose Theater

Apr. 10th-11th along with Andy Bey and Molly Johnson. Asked why Holiday's work resonates with vocalists who were born long after her time, Charles responds: "When you have such a distinctive sound and such a strong conviction in what you're trying to convey, it comes through—and I think that's why her music has had such longevity. People connect with the emotion in her singing, first and foremost." The Ontario, Canada-based Johnson notes that during the Centennial, she plans to honor Holiday's memory by making generous charitable donations to the Boys & Girls Clubs. Johnson explains: "My contribution to Billie Holiday and the Centennial is to speak loudly and clearly about the strength and integrity and intelligence of that woman. That's number one. Number two is to make as much money as I can make and plow it into the Boys & Girls Clubs of North America. And the reason for that is that Billie had no childhood."

Wilson, reflecting on the Centennial and her new album, observes, "*Coming Forth by Day* is an homage dedicated to the beauty, power and genius of Billie Holiday. A collection of musical spells, prescriptions for navigating the dubious myths surrounding her life and times, this record is a vehicle for the re-emergence of Billie's songbook in the 21st Century."

Shenel Johns, among the vocalists who will perform at the "Billie and the Boys" event at Dizzy's Club Apr. 9th-12th, asserts that Holiday's long-lasting appeal comes down to the fact that the lyrics she performed in the '30s-50s are still relevant today. "Billie was relatable," Johns stresses. "Whether she was talking about love lost or depicting visuals of racism and slavery down south, you knew what she was talking about. She taught singers how to perform and connect with audiences. It's one of our most important jobs to create an atmosphere and to tap into your feelings and she did it gracefully while still being raw and uncut. That edge is something that people are drawn to, especially vocalists. It's not easy being vulnerable and she was always musically vulnerable. She was real, not pretending to be anything but herself." ❖

For more information, visit billieholiday.com. Holiday tributes are at Zeb's Apr. 6th; Minton's Tuesdays and Apr. 10th, 11th, 18th, 24th, 25th; Dizzy's Club Apr. 9th-12th; Apollo Theater Apr. 10th; The Appel Room Apr. 10th-11th; Rose Theater Apr. 10th-11th; Bill's Place Apr. 10th-11th; Jazz at Kitano Apr. 10th; and Harlem Stage Gatehouse Apr. 30th. See Calendar.

Recommended Listening:

- Billie Holiday—*Lady Day: The Complete Billie Holiday on Columbia* (Sony/Columbia, 1933-44)
- Billie Holiday—*Rare Live Recordings* (ESP-Disk, 1934-59)
- Billie Holiday—*Lady Day (The Sixteen Original Commodore Interpretations)* (Commodore, 1939/1944)
- Billie Holiday—*The Complete Decca Recordings* (Decca-GRP, 1944-50)
- Billie Holiday—*The Complete Billie Holiday on Verve* (Verve, 1945-59)
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RAY RUSSELL

BY CLIFFORD ALLEN

It might come as a surprise to some that one of the most invigorating performances of improvised music this writer has recently witnessed (cue YouTube) is a guitar “battle” from 2009, featuring former Thin Lizzy guitarist Gary Moore trading passages with English guitarist Ray Russell. Moore, who died in 2011, was a master technician and received well-deserved accolades for his playing, but in this nine-minute clip, he gives ample room to the more obscure Russell, whose voluminous, explosive attack is imbued with surprising harmonic subtlety and steps onto another plane. One could say that Russell is a ‘guitarist’s guitarist’, praised by British blues-rock pyrotechnicians as well as avant garde figures on this side of the pond. In the realm of free music, Russell’s name is often checked alongside a 1973 trio performance of “These That I Am,” recorded on *Secret Asylum* (Black Lion) with bassist Daryl Runswick and drummer Alan Rushton, a tour de force of feedback-drenched, primal and bar-obliterating surge, shot through with bunched shards and disfigured blues licks. It’s no wonder that figures like Rudolph Grey and Henry Kaiser have looked to this particular improvisation as a benchmark for the possibilities of the electric guitar in free music, irrespective of genre.

Russell was born in London Apr. 4th, 1947 into a musically supportive family—“my Dad played piano and taught me the basics of guitar when I was around 12 years old. He devised a system of teaching me by a sequence of hand signals. I started some guitar lessons a while later but he gave me a great grounding.” Russell had bands in his youth and came to jazz rather quickly while also plying the British R&B circuit, including in singer/organ player Georgie Fame’s group. Russell was 21 when he was signed to CBS for a trio of albums, the first of which was *Turn Circle*, an attractively off-kilter quartet date with pianist Roy Fry, bassist Ron Mathewson and drummer Alan Rushton,

featuring Russell’s compositions as well as renditions of pieces by two American saxophonists: Wayne Shorter’s “Footprints” and Charles Lloyd’s “Sombrero Sam”. Russell notes, “We recorded *Turn Circle* on four-track tape at the original CBS studios in a day—it was a great experience. The quartet had a couple of rehearsals playing the tunes I had written and it was a moment of transition for me in both musical and recorded sound.” Russell’s CBS jazz oeuvre would be closed out in 1971 by *Rites and Rituals*, a toothy mélange of free improvisation and jazz-rock, which featured lengthy, multi-part pieces and the voices of trumpeter Harry Beckett, trombonist Nick Evans and reedplayer Tony Roberts.

In asking Russell about this progression in a few short years from creative postbop to free music, he said, “I heard the projections that John Coltrane had made. There was also John Stevens with the Spontaneous Music Ensemble, which I used to listen to, but I wanted something that was based more on the expressivity of jazz. It’s always been horn players that have done it for me—Coltrane, Archie Shepp—these guys were cutting straight through the barriers and still respecting all the music and musicians that had been there before. I was amazed at how much prejudice [against free music] there was. A few years later I was talking with Gil Evans and he was so open in his approach. He said ‘it’s simply this: everyone has a cry and they express that cry the way they think best.’” From the ‘70s onward, Russell became better known as a session player and sound library composer, as well as co-leading several progressive rock groups, and by decade’s end he also began working with Evans, who was a major influence: “My spiritual father was Gil. We had great conversations about music. I was blessed to know him. You are the music and your instrument is a tool of the trade—it’s not about being a guitar. Again, it’s ‘your cry’ that is important. Gil was a Zen musician—he knew about silences and how to bring on each player so they would give their best. He once came to a rehearsal with a sheet of manuscript and he wrote one note on each staff. He tore the music into strips and gave us all a strip each and said, ‘This is your note, if you don’t like it, change it!’”

In the last decade, Russell has recorded for the progressive rock and vanguard improvisation imprint Cuneiform, beginning in 2006 with the Gil Evans tribute *Goodbye Svengali* (featuring Evans’ son Miles on trumpet, among others), and culminating in *The Celestial Squid*, a first recorded meeting between Russell and Kaiser, as well as some of Kaiser’s frequent collaborators.

As Russell notes, “we hadn’t played together before. This record was born through emails and sharing ideas; I’d known Henry’s playing for a while and he is a kindred spirit on guitar, so I knew it would be an exciting date. All the guys on the session knew my old records and I was humbled by that—so there we were at Fantasy Studios in Berkeley, all analogue recording, rolling the tape and ten hours later, with just a couple of retakes to see how it might change the approach, we were done. I went to bed with more information in my head than an air traffic controller! It’s good to pick up the roots of free jazz, although it’s never free really—it’s a fund of related directions. This music requires certain integrity in how you direct the flow—it requires group empathy to build the path and a continual monitoring of the information that is going in your ears and leaving your hands.”

That’s audible and clear in what Russell has done as a musician and composer, from free group music to a spiraling blues jam with one of Thin Lizzy’s premier axe men. ❖

For more information, visit rayrussell.co.uk

Recommended Listening:

- Ray Russell Quartet—*Turn Circle* (CBS/Realm—Vocalion, 1968)
- Ray Russell—*Live at the I.C.A./Retrospective* (RCA-Moikai, 1968/1971/1974/1975/1978)
- Ray Russell—*Secret Asylum* (Black Lion-Reel, 1973)
- Harry Beckett’s Joy Unlimited—*Got It Made* (Ogun 1977)
- Ray Russell—*Goodbye Svengali* (Cuneiform, 1988, 2003-05)
- Henry Kaiser/Ray Russell—*The Celestial Squid* (Cuneiform, 2014)

LEST WE FORGET

RED GARLAND

BY STUART BROOMER

Few musicians reach the exalted position that pianist Red Garland maintained from 1955-62. His work as a sideman included the entire output of Miles Davis’ “First Great Quintet” up to 1958, many of John Coltrane’s recordings in the same period, as well as assorted masterpieces like *Art Pepper Meets the Rhythm Section* and Sonny Rollins’ *Tenor Madness*. His work as a leader was just as impressive, with myriad Prestige sessions in trio, quartet, quintet or playing solo.

Before joining Davis in 1955, Garland was well known among musicians yet virtually unknown to a wider jazz public. He had recorded a track with Eddie “Lockjaw” Davis in 1947 and worked widely as a sideman (including time with Coleman Hawkins, Lester Young, Billy Eckstine and Charlie Parker—he appears on 1953 radio broadcasts with the latter from Boston’s Storyville), but there’s no other trace of him on record. Born in Dallas, Texas on May 13th, 1923, Garland had first played clarinet and alto saxophone, before turning to the piano at 18. He also had a secondary career as a welterweight boxer, apparently even going so far as a bout with Sugar Ray Robinson.

1955 marked Miles Davis’ breakthrough to wider

recognition and he assembled a group that united the tensions and possibilities of jazz in the era: his own fragile yet intense minimalism; Coltrane’s exploratory fervor; Philly Joe Jones’ explosive polyrhythms; Paul Chambers’ aggressive basslines; and Garland’s rare combination of spontaneity and elegance, a key element in bridging and combining all of the other components.

Garland brought both a wealth of experience and a strong sense of personal style. During his years as an obscure sideman, he had accumulated a vast repertoire of standards and a special harmonic fluency. Garland became celebrated for his block-chord style, a personal extension of an approach developed by Milt Buckner, Erroll Garner and George Shearing, which he perfected in company with Davis and Coltrane. He brought a bell-like percussive touch to the instrument, giving his lines a rare, almost electric, vibrancy.

All of these qualities would come together on his own recordings. His trio records, usually with Chambers and drummer Art Taylor, explored the wealth of standards he knew. A ten-minute performance of “Stormy Weather” (from *All Kinds of Weather*) turns a classic “bluesy” ballad into real blues, hard-edged and resilient. A two-CD set, *At the Prelude*, recorded in the Harlem club in 1959, demonstrates a key aspect of Garland’s music, the legacy of the Basie and Ellington bands: Garland combines his block-chord style with that repertoire to generate big band ebullience with a piano trio. When he expanded his trio to a quintet with

Coltrane and trumpeter Donald Byrd, Garland would spin out jam session masterpieces like the 20-minute “All Mornin’ Long”.

After 1962, as work diminished and recording opportunities disappeared, Garland withdrew from the scene, eventually returning to Dallas in 1965. He returned to New York in 1971, recording two sessions for MPS, *Auf Wiedersehen* and *The Quota* (recently reissued as downloads). Garland’s later art is most apparent on the recently released *Swingin’ on the Korner* from 1977, where he’s reunited with Philly Joe Jones to create incendiary bop, blues and ballads: it’s joyous music, touching, even reckless. There would be a few other highlights as well, including a tour of Japan in 1978 with a trio of bassist Richard Davis and drummer Roy Haynes. Such opportunities were rare in his later years and he made the most of them. He died back in Dallas in 1984, a month before his 61st birthday. ❖

Recommended Listening:

- Miles Davis Quintet—*The Legendary Prestige Quintet Sessions* (Prestige, 1955-56)
- Sonny Rollins—*Tenor Madness* (Prestige-OJC, 1956)
- Red Garland Quintet—*Soul Junction* (Prestige-OJC, 1957)
- John Coltrane—*Soultrane* (Prestige-OJC, 1958)
- Red Garland—*Alone with the Blues/Red Alone* (Prestige Moodsville, 1960)
- Red Garland Trio—*Swingin’ on the Korner* (Elemental Music, 1977)

TROST

BY KEN WAXMAN

Vienna's punk-noise scene of the '90s—with underground clubs, fanzines and tape labels—did more than advance the career of avant-rock bands. Trost Records was nurtured in that D.I.Y. atmosphere and nearly a quarter-century later has become a major presence in jazz, releasing discs by the likes of saxophonists Mats Gustafsson, Peter Brötzmann and Ken Vandermark. This happened because a university student/journalist, working part time at one club, plus a couple of friends, felt the city's musicians needed more exposure. "There were so many great young bands but basically only two labels in Vienna put out punk hardcore or gothic/rock. No one released weird things, noise, mixed genres," recalls Konstantin Drobil, Trost's owner. "But I wanted to put out music that touched me in a certain way, no matter what genre."

Around 1992 he got involved with two guys selling band tapes in clubs. Although "trost" means "comfort" in German, they decided on the name after seeing the word emblazoned on a giant construction crane. They pooled their savings and Trost's first release was a punk singer/songwriter—300 tapes, long since sold out. "Tapes were not so expensive to make and they sold quickly," remembers Drobil. Within a year musicians wanted different formats and by 1995 tapes were phased out. "Since tape quality is not that good. I am not so fond of tapes for releasing music", admits Drobil. "Today I would prefer to make all releases on

vinyl, although some sessions are too long. Plus CDs are still necessary for promotion."

Around that time, Drobil's apartment had become a spot where people came, listened to music and bought new releases. But by 2001 it was time to open a real store. Today, Substance, managed by Thomas Gebhart, is a music lovers' hangout with magazines, books and records available. It's also where Trost's warehouse and distribution arm is located. Distribution was established to help finance the label and a music-publishing firm will soon join the mix. "It was always my goal for the label to finance itself and to release records I like," notes Drobil. "I'm very happy that this is working today." That goal is also why he's now Trost's sole owner. Others involved, saw the label as a hobby not an "alternative business".

This business became even more "alternative" in 2011, when Drobil began an association with free jazz. Distributing reissued CDs by Brötzmann and other seminal European jazzers drew Drobil to the music. "Of course I knew Peter because I listened to Massaker, his son Caspar's band. With the Atavistic Unheard Music series though, I heard Brötzmann, Joe McPhee, Vandermark, etc. I read about Brötzmann, liked what he did, what he stands for, his grumpy, undeterred, yes, sometimes stubborn, image, having strong political ideas and not afraid to voice them."

Introduced to Brötzmann and FMP's Jost Gebers, Drobil suggested Trost create vinyl reissues of some of Brötzmann's important sessions. "They liked the idea, but were very careful too," he recalls. "They had heard many proposals by labels, 'managers', whatever. Many were hot air and they rarely saw money in the end. After I released a couple of records and they received

their share, they started to trust me. Now Brötzmann tells me when he has new recordings he wants to release or suggests an old session that he would like to put out with Trost." Related to revolutionary politics, Cien Fuegos, Trost's vinyl-only reissue label, is named for Cuban revolutionary Camilo Cienfuegos (1932-59).

"Aside from the work with Brötzmann, Trost has been documenting the work of my group Made to Break since *Cherchez La Femme* in early 2014," notes Vandermark. "Konstantin starts with his passion for the music and respect for the artists who create it and puts this attitude towards finding the best ways to create, market and distribute recordings. His goal isn't just sustainability but constant improvement, to go forward with focused energy and to bring everyone who collaborates with him along on that creative journey. I'll be working with him in the future as much as I possibly can."

Another new initiative for Trost is overseeing The Thing's own label. "The band has artistic freedom, Trost pays expenses and we share the profit" states Drobil. "They [Gustafsson, bassist Ingebrigt Håker Flaten and drummer Paal Nilssen-Love] have full information as to what's going on, what has to be done and what's sold. In 2014 we started the same kind of deal with [post-rock band] Radian for their special releases. Right now I think Radian and The Thing work fine and are enough; but you never know."

Says Gustafsson: "I love working with Kon and his amazing colleague Thomas. Kon is still D.I.Y. He uses all networks and contacts from the rock world and deals in a professional way." The saxophonist and Drobil met initially when CDs Gustafsson was

(CONTINUED ON PAGE 50)



Long Story Short
Peter Brötzmann



Cherchez La Femme
Made to Break



SchlShof
DKV+Gustafsson/Nilssen-Love/Pupillo



Two City Blues
Keiji Haino/Peter Brötzmann/Jim O'Rourke



First Recordings
Schlippenbach Trio

VOXNEWS

LINGERING

BY KATIE BULL

Billie Holiday, born 100 years ago this month, is now an echoing field of resonance influencing the evolution of the vocal jazz form. From the first sessions she ever recorded at 18 and 20, produced by A&R man John Hammond under the band leadership of Teddy Wilson, to the day she died in the hospital as a prisoner of the police—and her own ghosts—Holiday set waves in motion.

Energy cannot be destroyed. So, where do the dead go? While some may go to the Overlook Hotel, others dance through the avatars of present day singers. Cassandra Wilson's deeply haunting new Holiday tribute album *Coming Forth by Day* (Legacy) might be one such ghost story. Although Wilson's thick, strong and often husky chest vibration bears no resemblance to Holiday's, she acts like a portal. In time-traveling arrangements invoking eras far and wide it's as if Holiday's breath is flowing through Wilson from an alternate reality. The project delivers Holiday's messages of love, loss and longing into the present, enwrapping her entrancing wailing memory in triumphant genre-defying reconstruction. Hear Wilson bring Holiday forth at the Apollo Theater (Apr. 10th).

While Wilson's album manifests the timeless nature of Holiday, to hear recordings from 1935-45 of the young Billie (ages 20-30) run-don't-walk to get your copy of the exquisitely mastered *Billie Holiday: The Centennial Collection* (Legacy). In the folds of Teddy Wilson's Orchestra, the Billie Holiday Orchestra and Eddie Heywood and His Orchestra, Holiday's voice wafts through the folds of time reconstituting in sharp focus. Even in her early recordings one hears a profoundly dimensional woman capable of living with a passion unparalleled, despite her struggles.

"We must get closer to the essence of life. But be aware that it takes courage and strife," sings a young **Andy Bey** with the Gary Bartz NTU Troop on "Celestial Blues". Let's toast Holiday's legacy, so full of fight and persistence, to join the uplifting sounds of numerous life-celebrating jazz vocalists captured on *Spiritual Jazz 6: Vocals* (Jazzman). Bey, **Abbey Lincoln** (with drummer Max Roach), **Jay Clayton** (with saxophonist Byron Morris' Unity) and **Leon Thomas** (with saxophonist Pharoah Sanders) are the young, at-the-time, groundbreaking soloists within this remarkable compilation's fabric. The music also includes numerous chanting and spoken word vocalists heard throughout, essential to the instrumental works selected from the '60s-80s. Jumping forward, Bey tributes Lady Day at Jazz at Lincoln Center's Rose Theater (Apr. 10th-11th) and also at Minton's (Apr. 18th). Jay Clayton sings Jazz at Kitano (Apr. 16th).

April's Billie Holiday tributes are too numerous to mention (check our listings!). Note that JALC's festival is one standout mecca with multiple choices: "Billie and the Boys" with vibrant up-and-coming vocalist **Shenel Johns** (Apr. 9th-12th) and "Cécile McLorin Salvant Sings Billie Holiday" (Apr. 10th-11th). Salvant is already one of the greats with a stunningly nuanced expressive range. Everything dedicated to Billie at the Harlem Stage Gatehouse will also call her forth: "The Myth and Music of Billie Holiday: When the Moon Turns Green" (Apr. 28th) and "Parallel Lives: Billie Holiday & Edith Piaf", curated by Nona Hendryx (Apr. 30th- May 1st) are just a few of The Gatehouse's plans. Performances all month at the divine Minton's in Harlem promise Billie-jubilation, including nights with **Queen Esther**, **Charles Turner**, **Jazzmeia Horn** and the one and only legend **Jon Hendricks**. Love is everywhere for this singer who changed our jazz listening lives.

Speaking of love, consider hearing a contemporary icon **Mary Stallings** pour it out: "I take it one day at a time and give love to people," says Stallings in the liner notes on *Feelin' Good* (HighNote). This diva has always sung in a gusty bluesy mettle, like Holiday, combining strength and soulful grace. Her mentors included Cal Tjader, Dizzy Gillespie, Count Basie and Billy Eckstine. You're going to feel good too.

Life goes on, singers sing on and through it all, "the" Holiday never ends. She lingers. ❖



PHOTO BY ALAN NAHIGIAN

CLARK TERRY

BY ANDREY HENKIN



Clark Terry, the trumpeter whose career reads like a history of jazz, died Feb. 21st, 2015 at 94. A National Endowment for the Arts Jazz Master; Jazz at Lincoln Center Nesuhi Ertegun Jazz Hall of Fame inductee; Grammy Lifetime Achievement Award winner; holder of 16 honorary doctorates; Jazz Ambassador for the U.S. State Department; recipient of The French Order of Arts and Letters and step on the St. Louis Walk of Fame, Terry had been unable to perform for the last several years due to advanced diabetes.

He and his mentorship of young pianist Justin Kauflin was the subject of a recent documentary, *Keep On Keepin' On*; throughout the decades Terry guided such players as Miles Davis, Quincy Jones, Jon Faddis and Wynton Marsalis, as well as many others in jazz camps, clinics and university settings. In an October 2004 interview with this gazette, Terry said he enjoyed teaching youngsters because "they're very sincere about doing what they want to do... we've gotten them to realize that they don't know what happened in the past and they need to know. It's like putting up a building: in order to go up high, you have to dig deep. The more they learn about what's going on in the profession, then the better it is."

Terry was born Dec. 14th, 1920 in St. Louis, MO. According to his website, he performed, during his 70-year career, for eight U.S. presidents. His earliest work was in the bands of Charlie Barnet, Count Basie (backing up Dinah Washington and Billie Holiday) and Duke Ellington, with whom Terry would play off and on from 1951-67 (and later with Mercer Ellington). Terry began recording as a leader in the mid '50s for EmArcy, eventually amassing over 100 albums under his own name. He has appeared on hundreds of sessions by Oscar Pettiford, Johnny Hodges, Thelonious Monk, Sonny Rollins, Charles Mingus, Johnny Griffin, Yusef Lateef, Dizzy Gillespie, Cannonball Adderley, Gerry Mulligan, Ray Brown, Milt Jackson, Mark Murphy, Gary Burton, Michel Legrand, Baba Olatunji, Oliver Nelson, Kenny Burrell, Milt Jackson, Oscar Peterson, Herbie Mann, J.J. Johnson, Lalo Schiffrin, Bob Brookmeyer, Art Blakey, Elvin Jones and many many more. Before he retired from performing, Terry had a longtime quintet with saxophonist Dave Glasser, pianist Don Friedman, bassist Marcus McLaurine and drummer Sylvia Cuenca. Asked to explain their loyalty, Terry simply replied, "when you treat people like human beings, as you yourself would like to be treated, you command a lot of respect that way."

Terry's death has inspired tributes from across the jazz spectrum (see our In Memoriam spread on pg.14-15), a testament to his role as a teacher and mentor, on-stage and off. Echoing the title of the documentary, Terry said: "You have to be determined that you're going to keep at it and keep doing it 'til you get it right."



CEPHAS BOWLES (Apr. 20th, 1952–Feb. 21st, 2015) The radio veteran became President/CEO of jazz station WBGO in 2009, was a board member of the Syracuse University Jazz Appreciation Society and recipient of a Jazz Hero Award from the Jazz Journalists Association in 2014. Bowles died Feb. 21st at 62.



KEITH COPELAND (Apr. 18th, 1946–Feb. 14th, 2015) The drummer was the son of trumpeter Ray Copeland, debuted on record with Johnny Griffin in 1978, worked with the Heath Brothers, Sam Jones, Dr. Billy Taylor, George Russell, Charlie Rouse, Joshua Breakstone, Stanley Cowell, Chris White, Hank Jones, Chris Connor and Johnny Hartman, released a number of albums under his own name starting in 1993 and was a longtime educator. Copeland died Feb. 14th at 68.



WILLIAM THOMAS MCKINLEY (Dec. 9th, 1938–Feb. 3rd, 2015) The classical composer studied with Gunther Schuller at New England Conservatory (later teaching composition and jazz there), wrote the notorious *Concerto for Tenor Saxophone and Orchestra* featuring Stan Getz and recorded (as Tom McKinley) with Ed Schuller and Miroslav Vitous. McKinley died Feb. 3rd at 76.



ZANE MUSA (1979–Feb. 2nd, 2015) The saxophonist was a member of trumpeter Arturo Sandoval's recent bands and also had credits with Phil Ranelin, Dave Tough and Austin Peralta to go along with one album as a leader. Musa died Feb. 2nd at 36.



RICHIE PRATT (Mar. 11th, 1943–Feb. 12th, 2015) The drummer recorded with Lonnie Liston Smith, Frank Foster, Roland Hanna, New York Jazz Quartet, Lionel Hampton and worked in the band of Broadway's *Sophisticated Ladies*. Pratt died Feb. 12th at 71.



BENNY VASSEUR (Mar. 7th, 1926 – Feb. 6th, 2015) The French trombonist worked with Claude Bolling, Sidney Bechet and James Moody in the '40s, Django Reinhardt and Americans like Lucky Thompson and Chet Baker in the '50s, had a long-standing duo with fellow trombonist André Paquinet and continued performing through 2007. Vasseur died Feb. 6th at 88.

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ARTACTS FESTIVAL

BY KEN WAXMAN



Peter Brötzmann

Situated in the midst of Austria's Tyrolean Alps, where every second store sells ski equipment, the resort of St. Johann in Tirol welcomed an equally committed but different type of fanatic Mar. 6th-8th. Celebrating its 15th anniversary, the Artacts Festival presents improvised music at the Alte Gerberei cultural center and elsewhere. Performances ranged from the focused minimalism of the opening Gutvik/Kjær/Strøm trio to drummer Paal Nilssen-Love's 11-piece Large Unit, which closed the festival with confrontational brawn.

In the central square, a shack used to sell mulled wine was repurposed into a "sound cab", where seven-minute, literally in-your-face solo concerts for audiences of two persons took place each afternoon. Saturday afternoon the Bundesmusikpelle in the baroque-style Pfarrkirche was given over to "Escapes", a microtonal performance by a uniformed local 40-piece brass band, composed by singer Maja Osojnik, who fronted the Viennese improv-rock Broken.Heart. Collector (BHC) at Alte Gerberei Sunday night. BHC's power was dependent on Susanna Gartmayer's protracted bass clarinet and contra alto clarinet blats, slurred fingering and e-bow buzzing from guitarist Raumschiff Engelmayer and electric bassist Derhunt. Austrian alto saxophonist Tanja Feichtmair, whose dynamic conflating of flowing and biting lines was stunningly offset by Fredi Pröll's measured micropercussion stretching plus cellist Uli Winter's controlled taps and stops on Saturday night, led a children's workshop the final afternoon while American trombonist Steve Swell demonstrated the fruits of his three-day workshop Sunday evening.

Swell's canny improvisational talents were stretched to the limit during Friday's superlative set in collaboration with German reed avatar Peter Brötzmann (on the day of his 73rd birthday) and Nilssen-Love. The trombonist wielded his slide like a scythe attempting to sweep many staccato timbres from his instrument to meet the immutable natural forces issuing from Brötzmann's horns while Nilssen-Love outlined a multi-metered backbeat.

Another veteran, 80-year-old France-based American bassist Barre Phillips, provided an out-of-character moment when, in the final section of an extended translucent improv with Swiss pianist Jacques Demierre and saxophonist Urs Leimgruber on Sunday, he suddenly introduced a slap rhythm that replicated standard time so that Leimgruber's soprano was soon outputting jazz trills while Demierre's comping became more nightclub than New Music. Mostly though the three worked in an architecturally balanced area where extended pauses contributed as much to the approach as sounds heard. Friday, Norwegian guitarist Ketil Gutvik and bassist Jon Rune Strøm plus Danish saxophonist/flutist Julie Kjær provided an original adaptation of that concept. Gutvik more frequently rubbed the guitar's neck or clanged banjo-like twangs from between its f-holes than worked its strings; Kjær's narrow burrs and shrill cries deliberately alternated with silences; Strøm's muscular ostinato kept the proceedings gripping.

Vienna-based Radian trio, which played directly afterwards, was the trio's antithesis. Evoking rock-improv, short songs were shaped by John Norman's unvarying electric basslines with guitarist Martin Siewert's sparse runs and Martin Brandlmayr's drums and electronics adding shape and color. Although there was visceral appeal in the tunes' gritty resonance, the combination of guitar drones that touched on reggae, surf and hard rock plus a relentless backbeat made the selections more rote than jazz-like. One quintet with unquestionable jazz bona fides was All Included, featured Saturday. Consisting of Swedish saxophonist Martin Küchen, trumpeter Niklas Barnö and trombonist Mats Åleklint with Norwegian drummer Tollef Østvang and Strøm, it epitomized eclecticism while maintaining a firm grip on bedrock blues and tough-guy swing. With clean arrangements that evoked Scandinavian mastery of cool jazz, the quintet still stomped and slurred with flexibility as walking bass and tapping drums backed peppy trumpeting and Küchen's reed exuberance. All Included's outstanding soloist was Åleklint, whose tremolo pops and slurs almost duplicated a big band section.

Åleklint made his presence felt each time he played, whether brandishing his slide every which way during an intimate sound cab recital or spurring the Large Unit by grunting loudly as if he was a hippo in the midst of a colonoscopy. Still he was only one factor for the Large Unit's triumphant festival conclusion. Roaring with a full head of steam, engendered by rhythmic directness from the leader and second drummer Andreas Wildhagen, the unit includes many of Scandinavia's top improvisers, with its galloping excitement given solo voice by Åleklint, blaring snorts from tuba player Børre Mølsted, rhythmic crackle from Tommi Keränen's turntables and round-robin, high-pitched vamping from the other horns. But volume didn't take the place of nuance, as evidenced by Nilssen-Love's sandpaper drum rubs, space made for Gutvik's finger-style sluices and, at one point, an understated showcase matching pure air dribbling from Kjær's saxophone and Thomas Johansson's trumpet with droning static created by Keränen's machines.

Providing a forum for younger experimenters such as those in the Large Unit as well as older innovators like Phillips and Brötzmann is what makes Artacts such a stimulating annual event. ❖

For more information, visit muku.at

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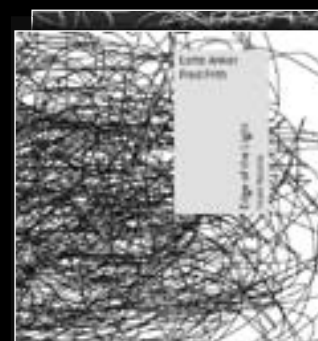
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I met Clark in the early '60s when he was a guest soloist at a gig I was on. I worked with him on and off over the next bunch of years and then again in the '90s when I became the regular pianist with his quintet. Just the fact that I was around Clark all those years helped me both professionally and personally.

Clark, against tremendous odds, became a great musician and a warm and generous person. I learned that regardless of what one has to go through in life, you can still be a good human being. I will never forget Clark Terry.

—DON FRIEDMAN, PIANO

Clark was one of the finest musicians I have ever met or worked with. He will be sorely missed. He was a wonderful man.

—WARREN VACHÉ, CORNET

It's very simple, CT was my buddy and he was real. You can't do any better than CT, both as a man and a musician.

—JUNIOR MANCE, PIANO

It is with great sadness that I say goodbye to a giant of jazz, Clark Terry. We offer his family, friends and fans all of our sincere condolences and remember the wonderful lessons in life and the music he left to all of us.

At 14-15, he was the first great jazz trumpeter I had ever heard actually playing live. His spectacular playing made me want to practice (of course) but his warmth and optimism made me want to be a part of the world of jazz. I would try to stand like him, play like him, announce tunes like him and treat people the way he did. He lived as a jazzman, full of soul and sophistication, sass, grit and mother wit, and he made us want to become real jazz musicians.

—WYNTON MARSALIS, TRUMPET

Clark Terry was a most treasured big brother to me. He advised me on many things over the years. I met him in Chicago when I was about 18. I am 85 now and carry his lessons with me all the time. I can not say enough about his artistry.

—RICHARD DAVIS, BASS

I was introduced to Clark Terry by Alan Hicks while we were both students at William Paterson University. Knowing I had been blind since I was a child, Al brought me over to Clark's house to give him some encouragement, as he was losing his sight due to diabetes. CT immediately grasped my hand tightly and with the biggest grin on his face told me, "Man, it is so great to meet you!" I can't even express the emotions I felt at receiving such a joyous and beautiful welcome into this great man's family. That was the first of so many greetings from Clark that I will cherish forever.

There is no doubt that CT will be remembered as one of the greatest musicians and educators of all time, but the thing that stands out in my mind is the love and encouragement he shared so freely with everyone in his life. Clark never stopped thinking of others. His whole life was dedicated to lifting up his students and helping them succeed at the highest level. With his beautiful wife Gwen by his side, he has touched thousands of lives. Through them, Clark's spirit will never fade.

—JUSTIN KAUFMAN, PIANO

Dear CT... You are irreplaceable and we'll all miss you. 'Til we meet again.

—DOC SEVERINSEN, TRUMPET

Working with Clark was a dream come true for me. I said to myself opening night at the Vanguard in 1995, "If I never work another gig in my life I'll be satisfied." That was his greatness. But as great a musician and entertainer as he was, he was an even greater person. Every person he touched, be it musician, friend or business associate, speaks 100% purely positive, loving words about Clark. That is a legacy few, if any, can match.

—DAVE GLASSER, SAXOPHONE

I met Clark on a Dinah Washington record date. I knew about him beforehand because he was such a great trumpet player but that was my first time in his presence. Years later he called me for a gig. While we were sitting around starting to play, he passed around the pay envelopes. When I counted mine, it was \$50 over what he was supposed to pay me and I gave him the envelope back and told him to count it. He told me it was the first time anyone gave him money back. A week or so after the gig, I was home and someone was delivering a package at my door. It was from Clark. He had been traveling in Virginia and sent me a Virginia ham, which really surprised me!

Miles Davis was a student of Clark's and used to hang with Clark a lot, not just for playing but for boxing. Later, when Clark's eyesight started to fail, I used to go up to him and whisper in his ear, "How's your left hook?", and he always knew that was me. He was a great trumpet player and I always enjoyed his playing and his singing (his Mumbles/scatting) and playing his two trumpets, one in each hand. It always fascinated me how he could do that. He was a beautiful spirit and I'm going to miss him very much. The first thing he said after being introduced to the audience in a wheelchair at the last gig we had together was "I want you folks to know that these golden years suck!" RIP Mumbles.

—JIMMY COBB, DRUMS

I met Clark Terry in Chicago at an IAJE Conference. Clark was a clinician and I was in my high school big band. The director of the Wichita Jazz Festival, Maxine Adams, heard me perform and told Clark he should do the same. (God bless her!) It wasn't long thereafter Clark would call my parents for permission to do dates with him. I was guesting with the "Clark Terry All-Stars" with Major Holley or George Duvivier, Jimmy Rowles or Roland Hanna, Louie Bellson or Grady Tate and Eddie "Lockjaw" Davis or Illinois Jacquet. Clark had me in the company of some of the greatest musicians—the most fertile soil—which was the greatest opportunity any young person in my position could ever dream of.

And then there was Clark himself, without whom I would not have had a strong foundation. While on the bandstand, he could be brutally honest and so hardcore with those from whom he expected more. There is so much Clark taught me for which I will forever be grateful. I loved Clark dearly. He was a joy to be around—he was a great storyteller and had some raunchiest jokes. At his essence, he was a man wholly possessed by a love of jazz and a passion to pass it on. It sounds so cliché, but Clark lived life to its fullest—which we would be wise to embrace.

—DIANNE REEVES, VOCALS

Clark touched so many lives and gave the gift of his spirit to so many in the music that he indeed may have changed the world of music as we know it today. Had he not mentored Quincy Jones, would we have had a Michael Jackson? And what he gave to Miles and to Wynton and hundreds of young ones, including Justin Kauflin who gave as much back to him as he gave in the last years of his life.

—WENDY OXENHORN, JAZZ ADVOCATE

He was always a great player and entertainer. But I'll remember him as a beautiful guy.

—JACK SHELDON, TRUMPET

From the very first moment that I met CeeTee some 45 years ago, it was as if I'd known him for years. He took me to his gigs and recommended me for gigs even though he had yet to hear me play. What a musician and what a beautiful human being...God Bless Clark Terry!

—JON FADDIS, TRUMPET

In this life we can never discount the importance of any encounter, because we never know where it may lead us. The first time that I had the opportunity to hear Clark Terry was in the student union on the campus of the University of Nebraska. I was only 19. The most memorable moment of that day was when Clark began singing in this make-believe language, which I had never heard before. I was laughing so hard that my face was hurting from cheek to cheek.

In 1980 I met one of New York's up-and-coming trombonists: Clifford Adams. I remember doing a gig with Clifford up in Harlem at a club called Lickety Split and on our break we were told that Melba Liston was in the audience. She said she would like us to join her band. I had the good fortune to work with Melba's band but the work began to taper off. So I remember sitting home one night when the telephone began to ring. I picked it up and a voice on the other end said, "This is Clark Terry." I am saying to myself "Sure, this is Clark Terry and I am Santa Claus", but instead I just went along with him. He said that he had one week at the Blue Note jazz club in Manhattan and a week up in Ottawa, Canada and was I available for both weeks.

Through the grace of God I survived the first night and the rest of the week. Clark must have heard something in my playing, because I had the good fortune to travel with his band and record with him. It turned out that Clark had called Melba looking for a bassist and I will always be indebted to her for that recommendation. Little did I know back in 1972 that I would someday be working with the great Clark Terry. It has been a blessing and an honor to be associated with not only a legendary musician, but a human being of the highest stature.

—MARCUS MCLAURINE, BASS

I first met Clark Terry when I sat in with his band at the Village Vanguard. After, he turned around and said, "Where did you learn to play like that?... give me your number." Then two weeks later he started calling me for gigs with his quintet. I had no idea that sitting in that night would lead to a 17-year run that would profoundly change my life. CT was jazz royalty and an extraordinary human being. I know his beautiful spirit will be close by and guiding me for the rest of my days.

—SYLVIA CUENCA, DRUMS

Clark Terry, the musical genius, was a dignified yet humble gentleman who I was privileged to call my friend. He supported me throughout my career. When he made the recording *Really Big* with me in 1960, he said he would play for union scale because he loved my music. This was unusual since he had a big reputation and could have demanded more, which I will never forget. He got me in the co-op apartment where I still live today. I toured with his band in the U.S. and Europe. He introduced me to the Jazz Cruises, which I still do. I owe a lot of my success to CT and will forever be gratefully indebted to this beautiful human being.

—JIMMY HEATH, SAXOPHONE

I've lost so many dear friends and colleagues over the past few years and with each one my heart weeps. But the news that Clark Terry had passed away was particularly wounding. He had been ill for some time and we all knew the day would come, but you are never fully prepared for the finality of it.

You see, Clark was truly there at my beginning. It was his porch that I would step upon at 6 am, a skinny 14-year-old kid in Seattle on his way to school, to glean insight on how to play the trumpet and learn how to write music. To learn as much as he was willing to share, in order to become a better musician. And lucky for me, Clark was happy to share his knowledge...even at that ungodly time of the morning after playing gigs into the wee morning hours. It was from Clark Terry that I would learn proper embouchure. It would be years later, after I began touring with Hamp and Dizzy, that I fully understood how exhausted he would have been after a long night working. And how truly generous and kind he was to me.

Growing up in post-WWII Seattle, we didn't have role models in America like we do today. There were no Oprahs, Will Smiths or LeBron Jameses and you couldn't even conceive of a Barack Obama. The cats we looked to as role models were the musicians who came through town, among them Clark Terry. And when we were coming up in the '50s as young beboppers, we had no choice but to stand together, because all we had was each other. We were all part of one family, relying on one another for gigs to get through those all-too-familiar rough patches.

For Clark, that was the essence of what our music was: family, tradition, life, love, sharing, giving back, encouragement and staying involved in the perpetuation of our craft. He was one of the greatest trumpeters to ever grace the planet and when he left Ellington to join my band in 1959 for the *Free and Easy* tour, it was one of the most humbling moments of my life.

I am always asked who were my mentors coming up as a young musician and I am always grateful to have had so many. Bumps and Hamp, Basie and Duke, Ray, Dizzy, Benny Carter, Sinatra and a host of others, but always at the top of the list is Clark Terry. His shoulders among those I was allowed to stand upon to become the musician that I am today. As I reflect back on my life with Clark I am filled with so many happy memories on-stage and off, performing the music we loved and seeing the world. Clark Terry embodied the beauty of what our jazz family was and is and did so until his final moment.

With Clark's passing I hope the world will remember and celebrate the enormous contributions that he made to America's musical lexicon. I know that I will celebrate Clark Terry... my mentor, friend and brother...every single day.

—QUINCY JONES

CLARK TERRY

1920-2015



PHOTO BY ALAN NAHIGIAN



Conversations with Owls
Jeff Cosgrove/Frank Kimbrough/Martin Wind
(Grizzley Music)
 by Mark Keresman

It could be argued that two of the most influential jazz musicians ever were pianist Bill Evans and drummer Paul Motian. Their inspiration is so universal their impact can be discerned in musicians that sound nothing like them. Drummer Jeff Cosgrove's style is nothing like Motian's, but both have an impressionistic approach, applying percussion almost as a painter does to canvas, a beat here, a rumble there. Evans and pianist Frank Kimbrough share what Miles Davis said of the former: [A] "quiet fire". Kimbrough, like Evans, can say a lot with but a few notes and both are decidedly lyrical players but Kimbrough's approach is a more assertive, more inclined to judicious dissonance and free passages. Joining them is Germany-born, NYC-based bassist Martin Wind, who has got a pliant throb and employs extended techniques to coax forth cello- and un-bass-like sounds.

Most of the pieces comprising this album are credited to the trio, with no mention if these are group improvisations. They could well be, but this group plays with such a palpable unity of purpose and subtle interaction that it scarcely matters. "The Shimmer" swings in a somewhat angular fashion, Kimbrough playing pointedly but maintaining a contemplative vibe while Cosgrove and Wind propel the proceedings forward without a fixed beat. "Stacks of Stars" begins with Wind's rippling, almost guitar-like plucking, segueing into cascading piano and haunted, cyclic drumming, then into some ominously dark swing—this would be perfect in the context of a film mystery.

One of the few non-originals here is a brilliant deconstruction of "My Favorite Things" in a unique re-harmonization, as if the trio stripped the song down to its barest essentials and then stripped it down even further. With just wisps of the original melody, Cosgrove rumbles like distant thunder, Kimbrough ruminates and Wind discreetly plucks and throbs. It's a rendition of a standard that's unsettling, haunting and strangely beautiful all at once.

This album is aptly titled. It's a slightly disquieting excursion into the world of an inscrutable creature of the night, conveyed by some wizards of loose-form (as opposed to free-form), heartfelt jazz with the accent on probing group interaction.

For more information, visit jeffcosgrovemusic.com. Kimbrough is at Jazz Standard Apr. 1st with Michael Blake and Jazz at Kitano Apr. 16th with Jay Clayton. See Calendar.



Taken Shadows (Live at Roulette NYC)
Shoko Nagai (Animul)
 by Wilbur MacKenzie

Since her arrival in New York at the end of the '90s, pianist Shoko Nagai has appeared in numerous

contexts. Of particular note is her superb improvisational duo Vortex, with percussionist Satoshi Takeishi. Her newest project, *Taken Shadows*, was premiered live at Roulette and it is the recording of that performance that appears here on CD.

The group includes guitarist Jonathan Goldberger, drummer Jim Black, electric bassist Stomu Takeishi and violinist Todd Reynolds. Nagai has assembled a great band that supports her work as both a pianist/synthesizer player and as a composer. Not only do these players each bring a huge breadth of experience and technical ability to the table, they also gel musically as an ensemble in a deeply compelling way.

The album breaks the continuous performance into three tracks, demarcating transitions into new written sections. The music begins in a relatively calm statement of some melodic material, but quickly spirals into a robust mess of electronic sounds and careening rhythms. Things build and recede, each time organically entering into new beautiful textures. As the music builds again towards the second track, "Solid Angle", some spirited free playing between Takeishi and Nagai (on piano at that moment) gradually settles into a groove—facilitated not by the entrance of the drums, but rather violin. It's always nice when instruments are able to function in different roles and it makes the entrance of the drums at the top of "Solid Angle" all the more meaningful, freeing up Reynolds to lay out some beautiful soaring melismatic phrases. Goldberger then brings a blazing guitar solo, which again leads into some beautiful airy, open textures about five minutes in. Some of the most abstract free improvising is saved for the lead-in to the final track and the top of "LUCY" builds to the final melodic ideas—a ripping unison lick that jumps out and then hides again, revealing a piano cadenza, and then comes soaring back for the finale.

For more information, visit animul.info. Nagai is at The Stone Apr. 4th with Lukas Ligeti. See Calendar.



The Stereography Project
Marike Van Dijk (BJU Records)
 by Donald Elfman

Marike Van Dijk, a composer and saxophonist from the Netherlands, has created a chamber group artfully blending composition and improvisation. A string quartet suggests the classical, but the players work in the city's jazz arenas.

The music evokes images and sensations of Van Dijk's past in the Netherlands and her new life in New York. "I Am Not a Robot" is introduced by the bass of Rick Rosato, whose pulsations call forth first the strings, then ultimately everyone to music that is hardly all robotic but instead animated and evolving. Rosato's bass is ever-present through a piano solo by Manuel Schmiedel that carries the bass and Mark Schilders' drums with it to expressive heights. The strings return underneath the rhythmic energy and then stand alone to bring the tune to an elegiac close. "32243" begins with a lonely repeated note on the piano that becomes the underpinning of the rhapsodic strings. Ben van Gelder takes a soaring and germane solo on alto and Van Dijk is deft in her turn on soprano.

Throughout this marvelous outing, the composer displays a remarkable flair for thematic development and subtle, understated instrumental color. Out of the funk of "Christmas" comes an effusive trombone solo

by Alan Ferber over horns that are also garrulous but work their way into a something more celebratory, at one point accompanied by the wordless vocal of Defne Sahin. And speaking of vocals, listen to the remarkable take on The Beatles' "She's Leaving Home". After an ever-so-sad intro from horns and strings, Sahin and Ruben Samama sing this dirge made more fully real and melancholy in the instrumental writing.

All of this beautiful music reflects the power of improvisation and ensemble writing tinged by the sadness of loss. It's strikingly exhilarating.

For more information, visit bjurecords.com. This project is at ShapeShifter Lab Apr. 5th. See Calendar.

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RECOMMENDED NEW RELEASES

- Larry Coryell—*Heavy Feel* (Wide Hive)
- Jack DeJohnette—*Made in Chicago* (ECM)
- Marty Grosz Meets the Fat Babies—*Diga Diga Doo* (Hot Music from Chicago) (Delmark)
- Mikko Innanen (with William Parker and Andrew Cyrille)—*Song For A New Decade* (TUM)
- Mike Osborne—*Dawn* (Cuneiform)
- Adam Pierończyk Quartet—*A-Trane Nights* (ForTune)
- Secret Keeper (Stephan Crump/ Mary Halvorson)—*Emerge* (Intakt)
- Lucky Thompson & Barney Wilen—*Four Brothers* (Sonorama)
- Warren Vaché Quintet—*Remembers Benny Carter* (Arbors)
- Cassandra Wilson—*Coming Forth By Day* (Legacy)

Laurence Donohue-Greene, Managing Editor

- Atomic—*Lucidity* (Jazzland)
- Tim Berne's Snakeoil—*You've Been Watching Me* (ECM)
- Andrew Bishop—*De Profundis* (Envoi)
- James Falzone/The Renga Ensemble—*The Room Is* (Allos Documents)
- Erik Friedlander—*Illuminations* (Skipstone)
- Mark Helias Open Loose—*The Signal Maker* (Intakt)
- Ircha (Mikolaj Trzaska Clarinet Quartet)—*Black Bones* (Kilogram)
- Charles Lloyd—*Wild Man Dance* (Blue Note)
- Tiziano Tononi/Awake Nu Quartet—*The (CherryCo)mpany* (Nu Bop)
- Steve Wilson & Wilsonian's Grain—*Live in New York: The Vanguard Sessions* (Random Act)

Andrey Henkin, Editorial Director



Folk Five
Wojtczak NYConnection (ForTune)
 by Ken Waxman

This CD is a summit meeting attended by the All-American Fonda-Stevens group plus Polish reedplayer Irek Wojtczak, who plays soprano and tenor saxophones plus bass clarinet and ably fills the chair previously held by the likes of saxophonists Gebhard Ullmann or Daunik Lazro. From the Łęczyca region, Wojtczak favors Polish folk sounds and, using that thematic material, *Folk Five* shows that kujawiak, mazurek and other Polish dances can be the basis for improvisation. Also implied are the links between Eastern European sounds and early and modern jazz.

Drummer Harvey Sorgen, trumpeter Herb Robertson, bassist Joe Fonda and pianist Michael Jefry Stevens imperturbably sail through the program. Considering many of these tunes were created by musicians who couldn't read music, parallels to early jazz are obvious. On "ale zagrajże mi kowola" and the subsequent "cztery mile za warszawą", Robertson wails purposefully, backed by breakneck bass thumps on the former, then joining sorrowful drum shuffles to burble emotionally on the latter, as if a polka band first interrupts a New Orleans street parade, then adds sympathetic polyphony to a funeral march.

Infrequently vocalizing with a plangent tone as wide as the Polish plain, Wojtczak's soprano saxophone on tracks such "ogrywka" is so much a part of the tradition that you can visualize circle dances. Driven by Sorgen's protean power, the saxophonist also modulates upwards to melisma—imagine Trane sporting a regional fur hat. So polkas like "kiej jo ide w pole" owe a lot more to Frank Lowe than Frankie Yankovic. Effervescent swing is expressed through a harmonized piano and drum break; then Robertson's emphasized triplets and Wojtczak's chromatic runs deconstruct the theme without disturbing the chromatic flow.

Stevens' solo spots usually ensure that the folk dances' dulcet poignancy are acknowledged. But on "łączycki", he grabs a handful of chords and manhandles them into flying glissandi to trump the saxophonist's meaty snarls. *Folk Five* confirms the links between Polish folk forms and jazz in an erudite and exciting manner.

For more information, visit for-tune.pl. Joe Fonda is at Shrine Apr. 5th with the Shrine Big Band and Clemente Soto Velez Cultural Center Apr. 8th. See Calendar.



No Net Nonet
Lucas Pino (Origin)
My Ideal
Glenn Zaleski (Sunnyside)
 by Ken Dryden



Since the Brubeck Institute opened at the University of the Pacific, a number of young jazz musicians have received two-year fellowships before going on to complete their degrees. Tenor saxophonist Lucas Pino and pianist Glenn Zaleski are alumni from the 2005-07 class. They completed their degrees at the New School while Pino later earned a Masters at Juilliard. Pino has focused more on composing, making his debut CD in 2008 with Zaleski on hand, while Zaleski had the thrill of his young career in 2006 playing second piano alongside Brubeck as the jazz master premiered his "Cannery Row Suite" at the Monterey Jazz Festival. Zaleski has appeared on a number of recordings, including a duet album with his older brother Mark and two trio releases with bassist Rick Rosato and drummer Colin Stranahan.

Pino is an inspired improviser and imaginative composer. His *No Net Nonet* is likely a twist on alto saxophonist Lee Konitz' *Yes, Yes Nonet* album, though Pino is very much his own man in this energetic pop-infused session, for which he penned 7 of the 11 songs. His rapid-fire opener "The Fox" features his fluid approach to his instrument, in addition to strong solos by trombonist Nick Finzer, Zaleski and Stranahan. The pianist's playful "On the Road" is fueled by its quirky rhythmic structure, which keeps the musicians on their toes. "Sunday Play" demonstrates his mastery in a ballad setting, arranging rich harmonic backing of his solo and showcasing bassist Desmond White as the focal point. His hip samba "Where You Need to Be" acknowledges his dream as a student to live and work in New York.

Zaleski's *My Ideal* marks his debut as a sole leader, accompanied by bassist Dezron Douglas and drummer Craig Weinrib. Much of the CD is devoted to standards, highlighted by a sparkling interpretation of "Make Someone Happy" and impressionistic setting of "Body and Soul." Guest Ravi Coltrane is added on tenor saxophone and arranged the rendition of "I'm Old Fashioned," which is initially filled with tension before

exploding into a furious, free-form workout. Zaleski has his own ideas about Charlie Parker's tricky "Cheryl", opening with an intricate solo that plays on the periphery of its theme, then engaging in thrilling interaction with the rhythm section. The pianist's interpretation of Rick Rosato's infectious "Waltz For MD" showcases Douglas while the darting take of Freddie Hubbard's overlooked gem "Arietis" is another asset of this well-rounded session.

For more information, visit originarts.com and sunnysiderecords.com. Pino and Zaleski are at Dizzy's Club Apr. 7th-8th as guests of the Brubeck Institute Jazz Quintet. See Calendar.

UNEARTHED GEM

Innerconnection
Ted Daniel's Energy Module (NoBusiness)
 by Clifford Allen

While many small labels and artist-run imprints stepped in to fill the void left by disinterested larger organizations during free music's initial heyday, a fair number of musicians still remained little-documented despite their unflagging presence. Trumpeter Ted Daniel is a perfect example of this fact—he came to New York in the mid '60s only to be drafted into the Vietnam War. He subsequently worked with guitarist Sonny Sharrock, drummers Sunny Murray, Tatsuya Nakamura and Andrew Cyrille and saxophonists Henry Threadgill, Dewey Redman and Sam Rivers. Yet during this time and indeed up until his reemergence at the turn of the millennium, he'd only released two dates as a leader. A few archival recordings have trickled out to fill this gap, of which *Innerconnection* is the latest and includes Nakamura, reedplayers Daniel Carter and Oliver Lake and bassist Richard Pierce.

Excised from the Energy big band, these five players made up Energy Module, which only performed twice in 1975. Of the four pieces on the first disc and long suite that makes up the second, three are Daniel's—"Pagan Spain", "Entering" and "The Probe"—while the rest of the book features works by Murray, Redman (the title track), Albert Ayler and Ornette Coleman. Daniel is an incisive and melodic soloist whose influences hew towards Fats Navarro and Clifford Brown via the Freddie Hubbard and Bobby Bradford axes. On the title piece it's a treat to hear his inventions on changes and progressions, which, while possible from the scant, blistering theme, would otherwise be obscured in the quick surges stemming from Nakamura and an oblique chorus of breaths and bells. Lake is a true harrier throughout, braying and throaty in full bloom and approaching the alto and soprano with a wide vibrato and haranguing thirst, while Carter's heel-digging tenor volleys are reminiscent of a more winnowed Frank Lowe. Wrested from the leader's colorful, massive all-star orchestra, the Energy Module is a go-for-broke microcosm that often feels much larger than its five members.

For more information, visit nobusinessrecords.com. Daniel is at WhyNot Jazz Room Apr. 19th and The Stone Apr. 22nd. See Calendar.

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Iruman

Akira Sakata/Giovanni di Domenico (Mbari Musica)
Two City Blues, Vol. 2

Peter Brötzmann/Jim O'Rourke/Keiji Haino (Trost)
Surely

Makiko Hirabayashi/Klavs Hovman/Marilyn Mazur
(Enja/Yellowbird)
by Tom Greenland

Japan has long been one of the leading supporters of jazz, initially looking to North American artists for leadership, but more and more coming into its own as a source of innovative artists and music.

Alto saxophonist Akira Sakata has been known for his explosive style over the last 40 years, but *Iruman*, his recent duet outing with Italian pianist Giovanni di Domenico, is a comparatively sedate affair. The opening tracks, of short and medium length, insinuate themselves gently upon the listener in slow-rolling climaxes and light banter. Sakata's tone is edgy but poised, his clarinet sound muffled but keening and several tracks feature his hoarse-voiced, theatrical singing style. "Moe I/Bud I" has all-out skronking, but the most effective moments — on "Lotus Blossom in an Old Pond", "Water Coming into the Rice Field in Spring", "The Peaceful Atmosphere of a Wood Sukiya-style Temple" and "Papuruma" — derive their impact through less forceful means, a result of close simpatico. The epic finale, "Moe II/Bud II", turns up the intensity once again, navigating through a series of episodes that range from high excitement to relative tedium.

Vocalist/guitarist Keiji Haino, active in experimental music since the '70s, enlisted fellow guitarist and Tokyoite Jim O'Rourke (originally from Chicago) and German saxophonist Peter Brötzmann for an exciting night at the Shinjuku Pit Inn. *Two City Blues, Vol. 2* presents the second of two sets: a 49-minute blowout rendition of the title track followed by a terser yet equally tense closer, "One Fine Day". Haino begins the former strumming a samisen (three-stringed fretless lute) in tandem with O'Rourke's blues-inflected slide guitar, suddenly breaking into screeching vocals that closely match Brötzmann's hoarse-throated tenor saxophone, then switching to highly processed electric guitar. Pentatonic melodies suggesting G minor later move to C minor, concluding in the relative major key of Bb. Along the way, anything and everything happens, most of it based on dialogue between Haino and O'Rourke, with Brötzmann weaving in and out, occasionally blasting to the fore.

Tokyo-born pianist Makiko Hirabayashi now lives in Copenhagen, where she's often collaborated with bassist Klavs Hovman and percussionist/vocalist Marilyn Mazur. *Surely*, her third release with the husband-and-wife rhythm team, is highly accessible, containing infectious melodies, bouncy rhythms and light textures. The title track, powered by a 6/8 hand-drum pattern, creates a chamber-jazz mood; "Stepping On It" is rambunctious and playful; and "Ode to Okinawa" has a rolling gospel feel. Mazur's sure touch on a host of percussion instruments and her airy scat vocals form a strong but sensitive counterpoint to Hirabayashi's compositions and improvisations while Hovman provides restrained support.

For more information, visit mbarimusica.com, trost.at and jazzrecords.com/enja



Made in Brazil
Eliane Elias (Concord)
by Andrew Véléz

Made in Brazil is the first album Elaine Elias has recorded in her native country since moving to the United States in 1981. The multi-Grammy nominated pianist, keyboardist, singer, composer and arranger is in fine company, including Brazilian musicians, composers, guest performances from the multi-Grammy Award-winning gospel vocal group Take 6 plus some skillful overdubbing by members of the London Symphony Orchestra.

Two standards by Ary Barroso bookend the set. "Brazil" is virtually a Brazilian anthem and Elias' smoothly sensuous vocal and a glowing Fender Rhodes accompaniment is complemented by a diaphanous string arrangement for a totally infectious samba rhythm. "No Tabuleiro de Baiana", another Barroso tune also dating back to the '30s, is the set closer. Elias' piano playing is vivacious as her dexterous vocal swings and rides on top of the samba beat.

Composer Roberto Menescal accompanies Elias on guitar for two of his songs. On "Voce" they croon the romantic lyrics of the 1963 bossa nova hit in English with a string arrangement sweeping them along. Her vigorous piano makes perfect trimming for the flirtatious delight.

For Jobim's epochal "Aguas de Marco" ("Waters of March"), perhaps the most recorded of Brazilian tunes, Elias brings an R&B-inflected midtempo arrangement to the stream-of-conscious lyrics, with ebullient backing from Take 6. She does a blending of Jobim's "Este Seu Olhar" and "Promessas" accompanied by bassist Marc Johnson, guitarist Marcus Teixeira and drummer Edu Ribeiro to heartfelt effect.

Vocalist Mark Kibble, Take 6's arranger, sings with Elias on her tune "Incendiando". With English and Brazilian woven seamlessly, the romantic tension is as palpable as it is tasteful. It's a pleasure to surrender to Elias' seductive vocalizing. Throughout this is music that, to quote Jobim, is "a joy in your heart."

For more information, visit concordmusicgroup.com. Elias is at Birdland Apr. 7th-11th. See Calendar.



De Profundis
Andrew Bishop (Envoi)
by Elliott Simon

De Profundis (From the Depths), one of 15 Biblical Songs of Ascent (coming from Judaism), inspired Renaissance composer Josquin Des Prez to write some of the most gloriously 'spooky' choral music of the early 16th Century. This release, from multi-instrumentalist Andrew Bishop, titled after the aforementioned Psalm, dedicates 6 of its 11 pieces to 're-imaginings' of Des Prez' music. The remaining tracks impress as highly personal, yet just as spiritual, imaginings of a somewhat different sort.

Bishop is a highly skilled bass clarinetist and the warm rich tone that flows from his horn is the star of the Des Prez compositions. Bishop augments the bass clarinet on opener "Introit" by the instrument's own overtones and on closer "Benedictus" by bassist Tim Flood's complementary rich style. Through such presentations the bass clarinet cultivates its role as the keeper of the music's mysterious spirituality. The title cut is an exception as Bishop joins with Flood and percussionist Gerald Cleaver for an all-out spiritual squawk. Bishop then switches to flute and cleverly renders the last gasps of a dusky "Fleeting Light" before the creatures of the night take over.

The remaining non-Des Prez composed tracks lean toward more familiar improvised contemporary jazz territory. In this milieu, Bishop displays both hot chops and a tender touch on clarinet, soprano and tenor saxophones. The unbridled energy in "Falling Up"; hip yet hesitant swinging of "Bottled"; tenderness and tension of "The Muse"; and twin messages of strength and sensitivity articulated by bass and flute on "Six Days, Five Nights" are all extended portraits organically evolving into personal stories. "There are Many Monkeys", with soprano over a plodding rhythm, and the ascending tenor tension and swinging beat of "Now What" are a couple of blow-fests that round out the session.

From the depths of Bishop's own emotion, experience and compositional acumen as well as the shadowy beginnings of polyphony during the Renaissance, *De Profundis* impresses with its astute combination of musicianship, spirituality and compositional insight.

For more information, visit envoirecordings.com. This project is at Cornelia Street Café Apr. 8th. See Calendar.

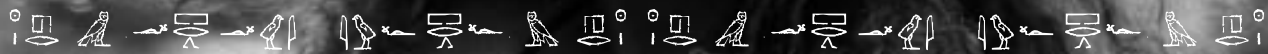
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Dark Nights
Avishai Cohen's Triveni (Anzic)
 by George Kanzler

Trumpeter Avishai Cohen's Triveni is a basic trio with Omer Avital's bass and Nasheet Waits' drums, but there's nothing barebones about the music they make. It often has a panoramic scope, an expansiveness suggesting the wider emotional sweep of a larger ensemble. The program for the trio's third album is also expanded, adding four standards (three jazz, one pop) to six Cohen originals and augmenting the trio on two tracks with (sister) Anat Cohen's clarinet, one with pianist Gerald Clayton as well, who also joins the trumpeter and vocalist Keren Ann on the final track.

Cinematic atmospherics abound on the opening track "Dark Nights, Darker Days", advanced with a dirge rhythm throbbing under an open trumpet lead, shadowed by electronic wah-wah trumpet overdub effects. Cohen's masterful command is displayed in heraldic lines that rise with burnished brightness into the upper register, then recede into the enveloping effects. Similar wah-wah effects add to the polyphonal depth of "Betray", a blues wail, over a big slow beat, adding clarinet largely in tandem with open trumpet to create overlapping lines evoking a postmodern New Orleans shuffle. The same foursome plus wah-wah effects adds Clayton's electric piano for even more interactive polyphony on the more contemporary groove of "Old Soul", clarinet and trumpet engaging in lively, overlapping exchanges.

The trio expertly essays more modern and avant fare: the fairly free "You In All Directions"; short, snappy tone poem "Pablo"; and an Ornette Coleman dedication. But even more impressive are the three fully realized jazz standards brought to resonant life by this stripped-down band. Charles Mingus' "Goodbye Pork Pie Hat" and Billy Strayhorn's "Lush Life" are given lyrically expansive, sensitive readings, the former with a clarion trumpet solo, the latter adding an exquisite coda. And Frank Foster's "Shiny Stockings" is a perfectly pared-down reminiscence of the Count Basie Big Band version, right down to the shout chorus, out chorus drum breaks and final three note/chord piano coda, replicated by Avital. Keren Ann sings "I Fall In Love To Easily" with Clayton (acoustic piano) and the leader in a finale tribute to Chet Baker, a final twist to this surprisingly diverse album.

For more information, visit anzicrecords.com. Cohen is at *Jazz Standard* Apr. 9th-12th with SFJAZZ Collective. See *Calendar*.



The Music Is The Magic
Lainie Cooke (Onyx Prod.)
 by Alex Henderson

Listening to Lainie Cooke's third album, one is likely to wonder why a singer this talented is not better known. It comes down to marketing above all else. The

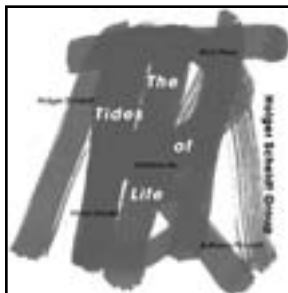
73-year-old Minneapolis native, who has spent most of her adult life in New York City, has only recorded sporadically (her first album *Here's to Life* was released in 2002, followed by *It's Always You* in 2008). And although she has a long history of performing live in NYC, she has not done a great deal of touring. But Cooke's obscurity doesn't make this Ralph Peterson-produced CD any less enjoyable. Cooke favors a warm, appealing postbop approach, which draws on the influence of Sheila Jordan, Annie Ross and Anita O'Day (among others) and *The Music Is The Magic* underscores her willingness to take some chances when it comes to selecting material.

Cooke picks a few Tin Pan Alley warhorses, including George and Ira Gershwin's "Fascinating Rhythm" and Harold Arlen's "Out of This World" but Cooke also unearths songs ranging from Artie Butler's "Loving You" and Abbey Lincoln's title track to Francis Lai's theme from French director Claude Lelouch's 1967 movie *Vivre pour Vivre*. And Cooke shows her fondness for pianists with expressive performances of Dave Frishberg's "Our Love Rolls On", Ronnell Bright's "Sweet Pumpkin", Roger Kellaway's "I Have the Feeling I've Been Here Before" and Thelonious Monk's "Ask Me Now" (with Jon Hendricks' lyrics).

Cooke's solid backing comes from Peterson (drums), Myron Walden (saxophones), Tedd Firth (piano) and Luques Curtis or Tabari Lake (acoustic bass). This album called for sidemen who were swinging but nuanced and all of them fit right in. Although primarily a drummer, Peterson plays the trumpet as a secondary instrument; his Miles Davis-like mute is an asset on a sensitive reading of Leslie Bricusse's "When I Look in Your Eyes".

In a perfect world, Cooke would have a much larger catalogue. But a small one is certainly preferable to none at all and *The Music Is The Magic* demonstrates that this seasoned but underexposed vocalist is still very much on top of her game.

For more information, visit lainiecooke.com. This project is at *Zinc Bar* Apr. 10th. See *Calendar*.



The Tides of Life
Holger Scheidt (Enja)
 by Clifford Allen

It's no shock that in 2004 an anthology of Chicago jazz writer Larry Kart was published and titled *Jazz in Search of Itself* (Yale University Press)—after all, the music encompasses both a continual search for the new and a veneration of old forms. This tension is precisely what makes the music fascinating. German bassist Holger Scheidt, educated throughout Europe and at Berklee, divides his time between New York and Berlin and has three records out—two on Konnex and the latest on Enja, Scheidt joined throughout a six-part suite by drummer Anthony Pinciotti, saxophonist Rich Perry, trumpeter Gordon Au and pianist Victor Gould.

The Tides of Life reflects, as Scheidt puts it, "the flow of moods" and their necessary cohabitation. They feed into one another, much as composer-trombonist Grachan Moncur III titled one of his best-known works "Love and Hate". The milieu that Moncur once called home is partly what Scheidt looks to—the textures and rhythmic/tonal organization common to much mid '60s modern jazz, such as that of Wayne Shorter, Herbie Hancock, Andrew Hill and Sam Rivers. The chord voicings hew towards the pillowy and

ambiguous, but Scheidt's propulsive pizzicato is taut and centered. "Desperation" gently plods as Perry's tenor takes panning mouthfuls, against which Au's mildly sardonic fluffs brush, the rhythm section gathering in colorful ebbs. "Rage" doesn't howl, rather insistently clambering through a decidedly Hill-like row as Pinciotti drives with efficient and loose time, each soloist taking charge with measured breathlessness. While postbop might be codified, luckily nobody has completely cracked that code yet—and Scheidt's quintet is up to the challenge.

For more information, visit jazzrecords.com/enja. This project is at *ShapeShifter Lab* Apr. 10th. See *Calendar*.

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Afro Blue
Harold Mabern (Smoke Sessions)
 by Joel Roberts

Hardbop piano master Harold Mabern knows a thing or two about accompanying singers, having played with the likes of Betty Carter and Sarah Vaughan over the course of an illustrious career spanning more than five decades. *Afro Blue* matches the 79-year-old Memphis native and his top-flight New York band of Eric Alexander (saxophone), John Webber (bass) and Joe Farnsworth (drums), plus guests Jeremy Pelt (trumpet), Steve Turre (trombone) and Peter Bernstein (guitar), with some of the best vocalists on today's scene.

Gregory Porter, one of the most dynamic jazz singers to come along in years, is featured on two tracks, a scorching take on the Mongo Santamaria title cut and a poignant Mabern original, "The Man from Hyde Park", a dedication to Herbie Hancock. Norah Jones, who seldom sings straight-ahead jazz, proves she can swing on "Fools Rush In", though her soft, sultry approach fits better on the tender ballad "Don't Misunderstand", a duet with Mabern. Jane Monheit's classic style is heard to fine effect on two standards, "I'll Take Romance" and "My One and Only Love", which features some of Mabern's most elegant playing. Kurt Elling's spirited scatting on "Billie's Bounce" is

one of the album's highlights while his sincere, soulful approach to "You Needed Me", a syrupy pop ballad made popular by Anne Murray in the '70s, is one of its most pleasant surprises.

There are also several hard-hitting instrumentals, including the Mabern-penned "Bobby, Benny, Jymie, Lee", a fittingly funky tribute to one of the legendary editions of Art Blakey and the Jazz Messengers, and "The Chief", a blistering modal tribute to John Coltrane.

Though the album covers a lot of ground stylistically and there a lot of personnel changes, Mabern's enthusiastic brand of blues and bebop always keeps things rooted. After decades spent mostly supporting other jazz legends rather than taking the spotlight himself, *Afro Blue* should go a long way toward earning Mabern some long overdue recognition as a giant in his own right.

For more information, visit smokesessionsrecords.com. This project is at Smoke Apr. 10th-12th. See Calendar.



The Last Train
Roger Turner/Otomo Yoshihide (Fataka)
 by Stuart Broomer

The Last Train documents a meeting between British drummer/percussionist Roger Turner and Japanese

guitarist Otomo Yoshihide at Tokyo's Hara Museum in 2013. While freely improvised duets can assume a conversational form, Turner and Otomo construct expansive sonic spaces in which the music proceeds in an almost ceremonial way, at times reminiscent of Buddhist temple services. Turner often focuses on metallic percussion, likely tiny bells and chains as well as cymbals and a gong, these sometimes bowed to create long tones, while Yoshihide's focus on sustained bass notes and feedback also give the impression of a gong.

At both their highest and lowest frequencies, the musicians cross into one another's sonic spaces, confounding the apprehension of acoustic and electronic sound. The opening 16-minute "Wait" is the longest piece and ultimate exchanges of identity the strongest: at time Yoshihide's opening rumbles suggest the blast of a Tibetan bass trumpet; later, when things speed up appreciably, his complex burbling feedback seems to issue from Turner's very quick small cymbal work.

These resemblances to other instruments, however, are only a way of describing some of the effects, not necessarily sought by the musicians. The slashing drumming and lightning guitar flights that climax "The sign" seem to be the work of four hands and two instruments, but their phrasing is so close that they might be sharing the instruments. In "Run", Turner rushes forward, Yoshihide retreats, arriving at the same time. Ultimately, the music appears in no way imitative, merely sympathetic, as the two explore the indeterminate ritual of improvisation itself, each submerging his identity in the transference of genuinely collective art.

For more information, visit fataka.net. Yoshihide curates and performs at The Stone Apr. 14th-19th. See Calendar.

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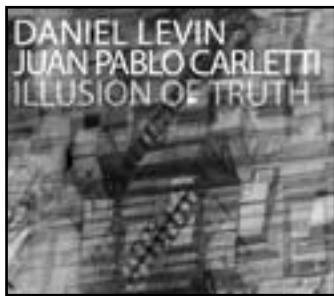
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Illusion of Truth
Daniel Levin/Juan Pablo Carletti (OutNow)
by Ken Micallef

Typically, drummers fall into two camps: those who play their instrument from the top down and those who create sound from the bottom up. Top down finds expression in cymbal shimmer and attack, hi-hat agility and high-pitched toms; bottom up emphasizes the lower register-producing frequencies of the drum set and a kind of intensely funky energy. But drummer Juan Pablo Carletti follows a unique and alternate vision on *Illusion of Truth*. On this unusual cello/drums outing, Carletti presents the drum set as an infernal contraption, not necessarily as a typically rhythmic device, but rather a conglomeration of what sounds like pulleys, ratchets, wing-nuts, washers and bolts collectively scurrying alongside the plaintive howls, yelps and low-end string runs of Daniel Levin's cello.

The album is divided into five parts. "Part I" sets up the template, Carletti swashing brushes and motoring hi-hat with his foot while Levin plays politely, not telegraphing the cello angst to come. Carletti plays a subtle press roll here, pops a flowing accent trill there and generally comments as one might with someone you didn't know well, but with whom you want to make your conversational point. By the

time we descend on "Part III" Carletti has found focus in what sounds like metal sheets dragging across the floor in complement to Levin's funky chords. A snare roll and an exhilarating cymbal crash follow a bell ping—it's like a bumper car ride off its axis. "Part V" is a full-on assault into sparse terrain where brushes intimate violence, upper register cello recalls a lunar missile launch and the conflagration of shimmering rolls, manic flams and sparse bass drum accents presented in misshapen rhythms puts one in mind of Raymond Scott jamming with John Cage. It's a free-for-all where the music's abolished lack of rules results in a grandiose sense of space, energy and musicality.

For more information, visit outnowrecordings.com. Levin is at The Stone Apr. 5th with Lukas Ligeti, Spectrum Apr. 16th and Clemente Soto Velez Cultural Center Apr. 25th with Whit Dickey. Carletti is at Clemente Soto Velez Cultural Center Apr. 18th and 30th. See Calendar.



A Clear Midnight (Kurt Weill in America)
Julia Hülsmann Quartet (with Theo Bleckmann) (ECM)
by Thomas Conrad

Starting in 2008, pianist Julia Hülsmann made two lucid, lyrical trio records for ECM, then an even stronger quartet album when she added British trumpet player

Tom Arthurs (*In Full View*). Her new recording retains the quartet personnel (with bassist Marc Muellbauer and drummer Heinrich Köbberling) and adds vocalist Theo Bleckmann. It is an art song project. There are nine Kurt Weill pieces and three with words by Walt Whitman and music by Hülsmann.

Some of the Weill songs are classics and some are obscure. All sound new. Bleckmann is a singer whose precise control and diction are secondary to his persona. His unadorned voice sounds forsaken. His all but inflectionless understatement draws a song into his own rapt inner world. Marc Blitzstein's words for "Mack the Knife" contain vivid new imagery. Bleckmann's arch, intellectual version is uniquely bloodless. His rarefied androgynous voice is an acquired taste, but its purity can lay bare the poetry of a lyric.


And there is genuine poetry here. People like Langston Hughes, Ira Gershwin, Ogden Nash and Maxwell Anderson wrote the words to Weill's melodies. On Anderson's "September Song", Bleckmann recites more than sings the two verses and it is quietly revelatory when he releases into song on the chorus ("Oh it's a long, long while from May to December...").

Bleckmann's idiosyncrasies notwithstanding, the most original aspect of this recording is the relationship of voice to piano to trumpet. Hülsmann's markings are both provocative contexts for Bleckmann and aesthetic ends in themselves. One example: her searching, ascending solo on Whitman's "A Clear Midnight". Arthurs often steals the show. He shadows or doubles Bleckmann's voice, always casting it in new light and his own solos are continuously, beautifully unfamiliar. He needs to make his own ECM record.

For more information, visit ecmrecords.com. This project is at Neue Galerie Café Sabarsky Apr. 16th-17th. See Calendar.

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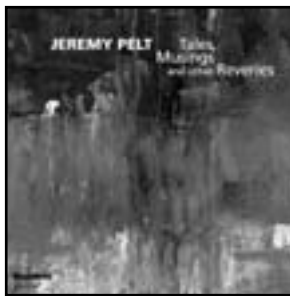
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Tales, Musings and Other Reveries
Jeremy Pelt (HighNote)
by Russ Musto

Jeremy Pelt once more expands his oeuvre with a program of original compositions and arrangements evolved from his early work as an earthy hardbop trumpeter but that move into freer territory. While the fiery influences of Freddie Hubbard and Lee Morgan are still evident, the flames are now tempered with a Miles-ian sonority. Pelt here leads an atypical quintet including two musicians, pianist Simona Premazzi and bassist Ben Allison, who, in his words, "wouldn't necessarily be on my speed dial", along with dual drummers Victor Lewis and Billy Drummond.

The date opens with a bold arrangement of Clifford Jordan's "Glass Bead Games", Pelt blowing authoritatively over Premazzi's dark left-hand ostinato, intermittently referencing the melody before a powerful conversation with the two drummers. The trumpeter's thoughtful reading of Wayne Shorter's seldom heard "Vonetta", which clearly demonstrates the continuing influence of Miles on his conception, showcases Premazzi's improvisational originality. "Harlem Thoroughfare" is introduced by rubato electric keyboard prior to Pelt's rhythmic rendering of his original melody, buoyed by Lewis' dancing drum rhythms and Drummond's complementary accents. Harmon-muted trumpet and Allison's lyrical bass are featured on the leader's "Everything You Can Imagine Is Real", a strikingly beautiful ballad by Pelt.

The mood changes with his "Ruminations On Eric Garner", a compelling trumpet-and-drums exposition alternately heated and melancholic, demonstrating Pelt's command of the full emotional and technical ranges of his instrument, further evidenced in the Sammy Cahn-Jimmy Van Heusen ballad "I Only Miss Her When I Think Of Her". Pelt reaches back to his debut with "Nephthys" before closing out with a somewhat off-kilter blues, "The Old Soul Of The Modern Day Wayfarer". As the self-descriptive title indicates, Pelt possesses a restless spirit.

For more information, visit jazzdepot.com. This project is at Smoke Apr. 17th-19th. See Calendar.



Plucky Strum
Harvie S & Sheryl Bailey (Whaling City Sound)
by Terrell Holmes

There's no place to hide in a duet setting. Place-holding beneath the melody is insufficient and each player must keep the harmonic wheels moving fluidly to avoid repetition. The engaging synergy that bassist Harvie S and guitarist Sheryl Bailey have on *Plucky Strum* is a splendid antidote to stagnant sound.

All of these splendid original tunes are played acoustically, which gives them an elemental feeling. But plainness doesn't mean simplicity, as shown from the top on the dynamic "Woods Talk". S and Bailey

trade off on the melody and harmony deftly, the latter with a clear, strong tonality, flavoring her chords with mandolin-like riffs, while the former's vibrant and robust plucking showing why he's a treasure on the bass. Bailey continues her light touch and crisp textures while S' cool harmonics and swift glissandi ignite the toe-tapping "Bluzin' F", a swinging blues, and "Saint Nick", a straight-ahead bop tune. The bassist offers grousing plucked notes on the lovely folk ballad "Charlie Haden", a heartfelt elegy to the departed bassist. The way he lengthens notes across measures is impressive and underscores his mastery.

The pair delve into other genres as well, adding a couple of waltzes to the mix. Bailey plays with an almost matter-of-fact grace and eloquence on the ruminative "Ghost Dancer" and S' resonant bowing and teardrop plucking highlight the gem "For Jimmy", arguably his best playing here, which says a lot. The duo moves to a different clime for a pair of sambas. "Broken Glass" is a ruminative slow dance where the mood, rhythm and vocal quality of Bailey's single-note lines conjure up images of the sensual singing of Antonio Carlos Jobim over warm Brazilian breezes. The vibe becomes more jovial on the upbeat "To Bea".

The only thing close to a misstep occurs on "S and S", where Harvie and Bailey work hard to find solid improvisatory ground as the music seems to evade them. They eventually find their way, though, and take the music where they want it to go instead of vice-versa. The final tune, "Before", begins in shadow, with somber bass plucking; when guitar joins in, the song moves into the light and these two wonderful musicians bring this delightful album to a heartwarming end.

For more information, visit whalingcitysound.com. This project is at 55Bar Apr. 17th See Calendar.

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First Recordings (Trost)

Features (Intakt)

Alexander Von Schlippenbach Trio

by Andrey Henkin

German pianist Alexander von Schlippenbach turns 77 this month. This father of European free jazz has retained his patrician good looks and inimitable touch at the keyboard and celebrates another anniversary in April: the 43rd year of his seminal trio with countryman drummer Paul Lovens and English saxophonist Evan Parker. This group's debut had been fixed as November 1972 with *Pakistani Pomade* (FMP) but Trost has unearthed *First Recordings*, made seven months earlier. As a complement, Schlippenbach's 21st century home of Intakt has released *Features*, taken from a 2013 tour. This is a group that has played through eight U.S. presidents (or, more relevantly, six German Chancellors and eight British Prime Ministers) and recalls and creates the history of free improvisation with every concert.

First Recordings is comparable to the Monk and Coltrane Carnegie Hall 1957 discovery. After debuting on Gunter Hampel's *Heartplants* (1965); working in Manfred Schoof's quintet (1966-67); bringing together various German circles with his Globe Unity Orchestra (1966-present; the group's premiere [and its mixed reception] at the 1966 Berliner Festspiele has recently been issued on a limited-edition LP to commemorate the festival's 50th anniversary); and releasing his leader debut, the septet recording *The Living Music* (1969), Schlippenbach went smaller in 1970. But instead of the archetypal piano trio (in which he has actually never recorded), Schlippenbach chose a horn in place of the bass, first and briefly with bass clarinetist Michel Pilz and Lovens (in his recording debut). Two years later, Schlippenbach began the long partnership with Parker, with whom he had first worked on Schoof's *European Echoes* in 1969 and who had joined the now-truly Globe Unity Orchestra of 1970. These four tracks (the first takes up the bulk of the session at 38 minutes) are amazingly primal, an extension of the catharsis of European free jazz born of albums like Peter Brötzmann's *Machine Gun* (in which Parker participated). It is that Parker who figures here, bombastic and rough like sandpaper, though taking his time with new partners. And of all the drummers with whom Schlippenbach had worked up until this point, Lovens is the most kinetic and liberated from the traditional history of his instrument. Schlippenbach seems to enjoy the space afforded to him in this smaller format by filling almost every second of it.

Features is, surprisingly, given the trio's longevity, only its 12th full album (not counting collaborations with bassists and appearances on compilations). In the most complimentary way, it sounds like three men who have gotten older; in the intervening decades Parker began his explorations of solo performance and Schlippenbach went back to his roots with forays into the Monk and Dolphy songbooks. If *First Recordings* sound almost desperate to be heard, *Features* is mature and deliberate. There is space and the palpable feeling of musicians who know each other's predilections and are pushing against them. Not many free improvising groups stay together for decades as it takes strong-yet-malleable personalities to keep the music evolving, demonstrated in the 15 relatively brief but complete tracks. If in the trio's early days the music seemed cut from blocks of ice, now it a rough-and-tumble stream, flowing inexorably towards an unknown destination.

For more information, visit trost.at and intaktrec.ch



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John Zorn's Olympiad, Vol. 1: Dither Plays Zorn Dither (Tzadik)
by Kurt Gottschalk

John Zorn's game pieces earned him notice as a risk-taker in the early '80s. They are more about interaction than composition and can be seen as reflecting a notion of musical community, which remains important to Zorn to this day. While the pieces are essentially improvised, they can require considerable time spent learning the rules and there is enormous room for player personalities to come out. Like the sporting games many of them are named after, the pieces require teammanship and a knowledge of the opponent.

Dither Plays Zorn presents the exceptional guitar quartet Dither (Gyan Riley, Taylor Levine, Joshua Lopes and James Moore) playing three of Zorn's earliest game pieces—"Curling", "Fencing" and "Hockey" (the only one that has been previously recorded), each in acoustic and electric takes—and they are absolutely exciting realizations of some staples of the Downtown canon. The flexibility and morphability of the electric guitars especially gives the pieces a greater dimensionality than past horn-centric versions. Wonderful incongruities arise, such as one guitar playing "Mr. Sandman" while another drops shards through its center, only to be interrupted by a half-hearted reggae riff, then some distant shredding, which seems to invite a Neil Young impersonation. Other sections belie the expectations of fast cuts and chaos that may well come with Zorn's earlier work. There are, in fact, some surprisingly placid—if still disjointed—passages in the recording.

In the seven years since the quartet's inception, Dither has shown itself to be a unique entity. The irregular "Extravaganzas" the group has hosted at Invisible Dog in the Boerum Hill section of Brooklyn have demonstrated an interest in building community not unlike the ethic Zorn has maintained since the time he was conceiving the game pieces. Surprisingly, however, this is only the second record the group has released. It is a vital addition not only to their own but also to Zorn's considerably more expansive discography.

For more information, visit tzadik.com. *Dither* is at The Stone Apr. 18th. See Calendar.



Let Freedom Ring
Jackie McLean (Blue Note)
by Anders Griffen

Alto saxophonist Jackie McLean had already appeared on over 60 albums by the time of *Let Freedom Ring*, but it marks a turning point. Recorded Mar. 19th, 1962, just months before his 31st birthday, McLean chose to write the liner notes himself: "The new breed has inspired me all over again. The search is on. Let freedom ring." McLean was excited by the times and advised, "the listener ... should use a mental telescope to bring into view the explorers who have taken one step beyond."

He talks about casting aside "the old and much overused chord progressions" and looking for "his own way of expression", no longer "merely copying someone else" like a burgeoning young artist. McLean assimilates the influence of the emerging avant garde jazz rather than copying it. This session is more structured than free, but with Walter Davis, Jr. (piano), Herbie Lewis (bass) and Billy Higgins (drums), the ensemble interplay is inspired throughout.

Three of the four compositions are by McLean while "I'll Keep Loving You" is a Bud Powell ballad. McLean takes altissimo flights throughout, which may sound strident to listeners that fault him for sharp intonation anyway, but the sincere emotion of his exploration is palpable. "Melody for Melonae" is named after McLean's daughter, a dark and mysterious melody, followed by a ballad section, each played freely until a Bb minor vamp introduces the hard-swinging solo section. "I'll Keep Loving You" is composed of more harmonic changes, but the performance fits this set in terms of emotion, which "has always been present", states McLean, speaking of his development, "but today it has a new importance." Named for his son, "Rene" begins with a rubato introduction and then an accompanied saxophone theme trades phrases with the drums. The solos play on a 12-bar Bb blues. With an infectious groove, "Omega", named for McLean's mother, is the most fun. The first 16 bars center on a bass melody and the second 16 swings with "a happy feeling".

This is the quartet's only record, but they sound great on one of McLean's very best sessions.

For more information, visit bluenote.com. The Jackie McLean Institute Student Ensemble is at Dizzy's Club Apr. 21st. See Calendar.

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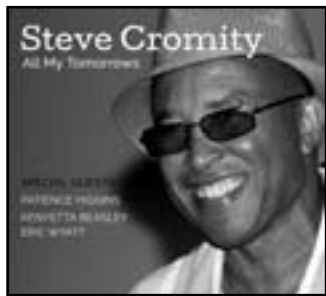
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All My Tomorrows
Steve Cromity (Cromcake)
 by Marcia Hillman

Vocalist Steve Cromity has chosen a selection of what he calls “some of his favorite songs” for his second outing. Accompanying him is Marcus Persiani (piano/musical director), Eric Lemon (bass), Darryl Green (drums), Patience Higgins (reeds/flute), Kenyatta Beasley (trumpet) and Eric Wyatt (his nephew) on tenor saxophone.

Cromity possesses a clear and crisp voice with excellent diction. He has a slight edge in his voice reminiscent of Billy Eckstine yet there is also a warm side to his vocal quality that is enough to take the chill from a wintry night. One is also struck by the joy inherent in his singing, attention to the lyrics and tendency to swing on the uptempo tracks.

This album is beautifully paced. Starting with the rousing Yip Harburg-Burton Lane standard “Old Devil Moon”, the tracks alternate between uptempo numbers like Stanley Turrentine’s “Sugar” (with lyrics by Jon Hendricks) to ballads like Moose Charlap-Don George’s “I Was Telling Her About You” and Roberto Menescal’s little-done lilting bossa titled “My Little Boat”, highlighting Higgins’ fancy flutework. Cromity is at home with all of these varied tempos and styles

but there are standout tracks: a sensitive reading of the Johnny Mandel/Marilyn and Alan Bergman tune “Where Do You Start?”, where he really tells the story of this heartbreaker, and a very swinging rendition of Duke Pearson-Oscar Brown, Jr.’s “Jeannine”.

There are no heavy arrangements on this album. However, Wyatt’s wailing saxophone and Beasley’s fiery trumpet in a spirited interplay on “Sugar” is worth mentioning. And Persiani turns in a notable piano solo on “How Little We Know”.

This album captures Cromity’s engaging personality as well as the dynamics of his vocal instrument, both of which hold the promise of a lengthy musical journey.

For more information, visit stevecromity.com. This project is at Milk River Café Apr. 23rd. See Calendar.



Landmarks
Brian Blade & The Fellowship Band (Blue Note)
 by Phil Freeman

This fourth album by drummer Brian Blade’s Fellowship Band arrived six years after its predecessor, 2008’s *Season of Changes*. The group is comprised of pianist Jon Cowherd, saxophonists Melvin Butler (soprano and tenor) and Myron Walden (alto and bass

clarinet) and bassist Chris Thomas. Two notable guitarists, Jeff Parker (who played on the group’s debut, 1998’s *Fellowship*) and Marvin Sewell, guest on multiple tracks.

The band’s music is a unique, simmering blend of jazz, rock and Americana. It never truly swings, but it sways. The feeling, as one composition drifts into the next (with one- to two-minute passages of keyboard or carefully sculpted guitar noise serving as bridges), is of floating down a Southern river on a sunny day, the music mingling with the sounds of the outdoors. The track titles imply travel (“State Lines”, “Landmarks”, “Ark.La.Tex.”, “Shenandoah”) and a bucolic rural society (“Friends Call Her Dot”, “Farewell Bluebird”, “Bonnie Be Good”) that occasionally turns dark (“He Died Fighting”).

The playing is consistently subtle, but never dull, with lots of harmony and unison lines from Butler and Walden. Thomas takes a solo early in “Landmarks”, the album’s first real piece (the opening “Down River” is 57 seconds of wavering Mellotron), which feels like a benediction or a summoning, calling the listener to attention. Sewell takes the spotlight at the midpoint of the longest track, the 13-minute “Farewell Bluebird”, which is full of sting and blues feeling, while Butler steps forward in the track’s final minutes with a melancholy solo that sounds like the closing-credits theme to a ‘70s sitcom set in New York.

This band may only pop round once or twice a decade (Blade’s work with Wayne Shorter’s quartet has been keeping him busy, which is a good thing), but a new collection of their exemplary music is always welcome.

For more information, visit bluenote.com. This band is at Zankel Hall Apr. 25th. See Calendar.



The Signal Maker
Mark Helias Open Loose (Intakt)
by David R. Adler

Over the course of six albums, bassist Mark Helias and Open Loose have evolved a chordless trio sound full of power, groove and abstract melodic contour. On the band's seventh effort, saxophonist Tony Malaby plays soprano on 5 of 13 tracks, bringing a freshness and increased timbral range to the set. On "Brothers", one of ten Helias originals, Malaby overdubs tenor and soprano in a two-saxophone setting quite different from his encounter with guest tenor Ellery Eskelin on *Atomic Clock* (2006). (Eskelin, the band's original tenor player, appeared on the 1998 debut *Come Ahead Back*.)

It doesn't require two saxophones, however, to get Open Loose thinking contrapuntally. Helias writes structured themes that often involve his bass and Malaby's horn in darting contrary motion or interlocking harmony—or, as the title of the band's 2008 album put it, *Strange Unison*. The soprano feature "Fast Feast", with its bright boppish feel and surprising switch to half-time at the end, is a prime example. Rainey, too, can play a contrapuntal role, doubling or answering themes and framing free sections as he locks in percussively.

"Ça Vous Gene", another soprano vehicle, begins with tightly executed counterpoint, prompting rubato improvisation and, finally, a striking, quasi-classical band unison with furious arco bass. Malaby is at his most sonically extreme on "Motoric", "End Point" and "Temoine", even if the last ends with a disarmingly lyrical melody line. He also sings through the horn with contemplative elegance on "Largesse", one of the band's most beautiful achievements.

The tone of the CD is woodier and perhaps more purely acoustic than in the past, as the unaccompanied bass solo on "Vocalise" captures. Rainey's ride cymbal beat on the opening title track provides a perfect sonic focus and seems right away to sum up the band's swinging but experimental intent.

For more information, visit intaktrec.ch. This project is at Cornelia Street Café Apr. 25th. See Calendar.



Conversations I
Roscoe Mitchell (Wide Hive)
Angel City
Roscoe Mitchell (Rogue Art)
by Duck Baker

These excellent trio recordings provide proof that, 50 years into his recording career, multi-instrumentalist Roscoe Mitchell continues to find new worlds to explore in his musical universe. Though his compositional methods range from music notated along traditional lines to free improvisation, it seems safe to assume that most of what we hear on *Conversations I* and *Angel City* is improvised along pre-set guidelines. What these might be is, ultimately, irrelevant to the experience of hearing the music, but the fact that they guide the ways that the musicians

relate to one another is worth keeping in mind.

On *Conversations I*, Mitchell is joined by Craig Taborn (piano, keyboards and synthesizers) and Kikanju Baku (percussion). Taborn has worked with Mitchell frequently since the late '90s while Baku is newer to the scene and information gleaned online (there are no liners here) indicates that he is a Japanese musician based in London. Taborn never puts a foot wrong, whether he is working through the avant side of his widely varied piano style or showing how well a judiciously handled synthesizer can blend in on a group improvisation. Baku is extremely impressive as well, his concept of rhythm not unlike the constant fragmentation of either a Milford Graves or such Europeans as Tony Oxley, but his frame of reference is completely different from either of these masters. Baku's willingness either to lay out or simply lay low for prolonged periods helps the overall flow enormously and when things heat up, he is right there, dancing through the traffic with agility and poise. As for Mitchell, he spends more time giving subtle cues than pouring out a lot of flipped-out saxophone lines. It's a blast when he does get into some of this, as on "Outpost Nine Calling" for instance, but when this happens it feels like part of the whole play, not just one actor's monologue.

Angel City was recorded in concert at Mills College in Oakland, California and the trio this time includes James Fei on reeds and electronics and William Winant on a wide array of percussion instruments. Winant should be the familiar name here; his career in modern classical, avant-rock, contemporary jazz and improvised music stretches back for several decades and includes associations with the likes of John Cage, John Zorn, George Lewis, Cecil Taylor and Fred Frith. But Fei, who has worked mostly in the classical world, is an equal member of the trio. The music on *Angel City* tends to move at an even more measured pace than that on *Conversations I* and some of this has to do with the differing roles that Baku and Winant are asked to fulfill, the former conforming to some abstracted version of what jazz drummers do and the latter providing more atmosphere and color than rhythmic propulsion. Though *Angel City* is one long piece, the development is very episodic. A lot of the focus is on slowly shifting landscapes illustrated by means of held tones that sometimes combine and sometimes slowly fade into silence. Several passages seem to be largely notated, for example the very attractive section that occurs around the 29-minute mark, but again, the impressive thing is how well it all holds together.

For more information, visit widehiverecords.com and roguart.com. Mitchell is at Bohemian National Hall Apr. 29th. See Calendar.



During This Time
Oscar Peterson/Ben Webster/Tony Inzalaco/
Niels-Henning Ørsted Pedersen (MIG)
Bouncing With Bud
Bud Powell (Storyville)
by Brian Charette

Virtuoso bassist Niels-Henning Ørsted Pedersen (NHØP), affectionately called "The Great Dane with the Never-Ending Name" and who died 10 years ago this month, is the focus of two releases with pianists, one with Oscar Peterson, the other Bud Powell. NHØP, son of a church organist, studied piano as a child but switched to bass at 14. In his early years, he played regularly at Copenhagen's Jazzhus Montmartre, a

regular stop for touring Americans, performing with a slew of greats like Sonny Rollins, Dexter Gordon and Bill Evans.

During This Time, a previously unreleased concert from 1972 pairs Oscar Peterson with tenor saxophonist Ben Webster. The latter was in poor health and died within a year so this is one of his last recordings. Webster owns the medium blues stomp opener "Poutin'" with short swinging phrases and his trademark raspy sound. Peterson puts nice tinkly blues fills in the cracks until he takes his own killing choruses. NHØP's pulsating line provides interesting pedal points and inversions as it travels. A gorgeous Peterson intro ushers in Webster's soulful sigh on "I Got it Bad and That Ain't Good". The group actually plays five tunes from the Duke Ellington songbook, a nod to Webster's most famous boss. The ailing Webster sounds deeply soulful; his lines are perfect in their economy and swing and let you really hear the sound of a man who has lived. On the piano solo, NHØP and drummer Tony Inzalaco's unobtrusive swing provide the perfect canvas for Peterson's double-time bebop lines and lush block chords. "Cottontail" has the best bass solo, crystal-clear bebop interspersed with humorous big band clichés in the first few choruses before very modern quartal harmony in the last few.

Bouncing With Bud features NHØP with another giant near the end of his career. After years of mental institutions, electroshock treatments and drug problems, Powell relocated to Europe for an easier life, where he met NHØP and the swinging drummer on this date, William Schiopffe. Powell sounds very fresh at a time when his playing was generally considered to be in decline. The title track swings very hard, Powell grunting rhythmically in the background as his brilliantly conceived bop solo unfolds, the rhythm section swinging buoyantly behind him. NHØP's solo comes next and his lines are on the same level as Powell's; a great moment comes when Schiopffe cleverly answers one of NHØP's riffs on the snare drum. Irving Berlin's "The Best Thing for You" has a very interesting whole tone harmony intro before the melody is stated by Powell in greasy block chords. His solo has all the melody of his mentor Charlie Parker and also his own twisty style of resolving long bebop phrases. NHØP takes a long solo on Monk's "Straight, No Chaser" with pluggy riffs that sound great against Schiopffe's pingy ride cymbal but are slightly covered up by Powell's bombastic comping. The disc ends with a wild version of the bebop anthem "52nd St. Theme", which starts out a little wobbly but has an amazing frenetic delivery of the melody—one can really feel the wildness of the famous street.

For more information, visit mig-music-shop.com and storyvillerecords.com



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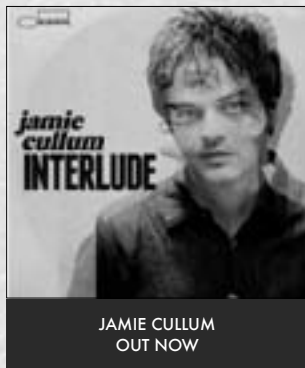
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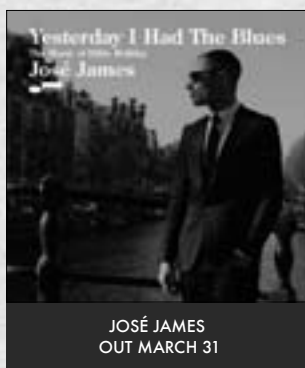
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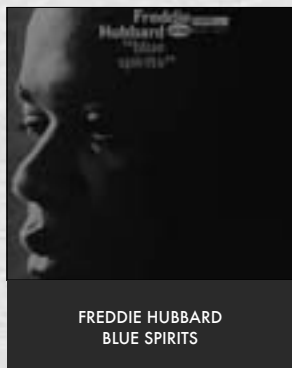


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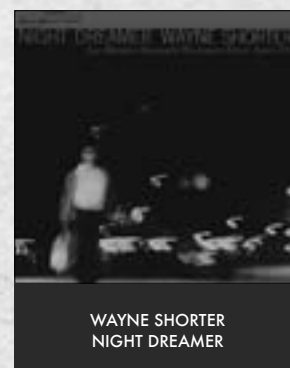
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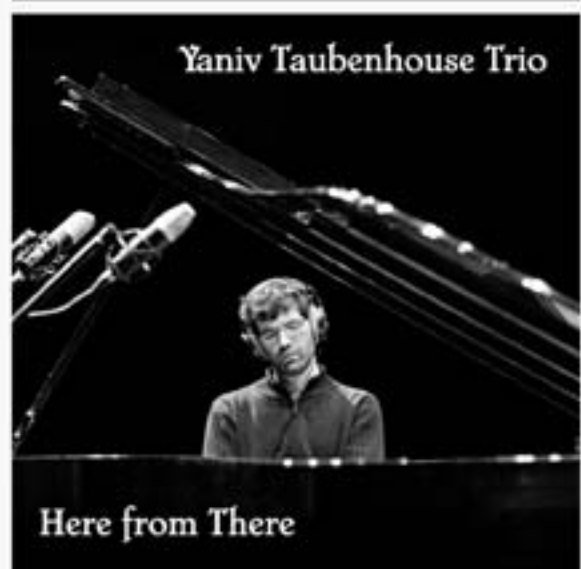
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"Pukl is an uncommon young artist with an original vision for modern music"
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"Jure is an outstanding saxophonist equally striking on soprano and tenor"
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FSNT 459

YANIV TAUBENHOUSE Trio "Here from There"

Yaniv Taubenhouse (piano), Garrett Jones (bass), Darren Novotny (drums)
"Yaniv Taubenhouse possesses a rare gift as a musician and pianist; the combination of virtuosity, curiosity along with the courage to use his art as a vehicle to bring his joy and pain to the surface. *Here from There*, which came out recently on Fresh Sound Records, is Yaniv's debut release, which offers a snapshot of the impressive Taubenhouse trajectory as a New York based pianist whose music and career continue to bloom."
—Robert Ginsburg, Jazz Curator at the Walton Art Center, NPR Host-Shades of Jazz

"Yaniv Taubenhouse has a wealth of talent which includes many musical assets. His special music is delightful, attractive, thoughtful, sensitive, diverse, playful, rhythmical and a pleasure to listen to"
—*Jazzwise*

"Yaniv is one of the few performers who is able to convincingly straddle both worlds of jazz and classical music"
—*Downbeat*

"Check out this debut recording by a rising young artist in New York!"
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You've Been Watching Me
Tim Berne's Snakeoil (ECM)
by Mark Keresman

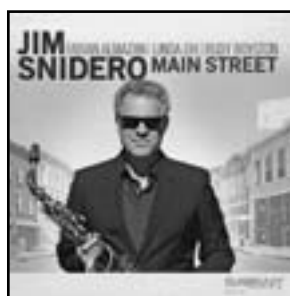
Alto saxophonist Tim Berne has proven himself one of the most distinctive composers in jazz since the '90s. His lengthy, suite-like pieces juxtapose improvisational agility with a compositional approach that's demanding yet oddly appealing, inspired by the late saxophonist Julius Hemphill, Berne's mentor. Snakeoil is one of Berne's newest bands, a bass-less quartet expanded to a quintet with guitarist Ryan Ferreira for its third ECM album.

"Lost in Redding" tears out of the gate, swinging like Woody Herman's big band with a dose of the sarcastic snarl of Frank Zappa's jazz-oriented works. Oscar Noriega's bass clarinet sneer and roars, Ferreira's guitar groans (adding to the ensemble texture), Ches Smith's vibraphone clangs and shimmers and Matt Mitchell's piano surges lyrically until the whole band joins in a deliberate attempt to put space between them and the town in the title. "Embraceable Me" begins with piano, vibraphone and drums playing a cyclical pattern somewhat evocative of minimalist composers Steve Reich and Philip Glass, albeit more raw and confrontational. Berne's supple, fiery alto enters the fray, twisting around and through the tangled vines, segueing into sustained, tantalizingly drawn-out phrases from saxophone and clarinet while Smith builds tension via thundering tympani, that dramatic tension extended by shrieking, sustained electric guitar and ominous piano.

The title track is a solo acoustic guitar interlude, sweetly dissonant, slightly folkish and a bit like an ancient piece of classical lute music from Western Europe. "False Impression" starts off like a Thelonious Monk tune, full of fractured angularity, laced with the acidic, searing wails of electric six-string. A spare, wistful rhapsodic piano interlude is followed by pointed duo/duel of alto saxophone and bass clarinet, which ranges from cool school exchanges to cubist bop to some Coltrane-like fire, swinging all the while.

With this album Berne joins the ranks of composers such as John Zorn and Carla Bley, making music that's relentlessly creative and challenging yet possessed with a wiry, expansive rhythmic impetus that swings hard and, at times, quite nearly rocks.

For more information, visit ecmrecords.com. This project is at *Jazz Standard* Apr. 21st. See Calendar.



Main Street
Jim Snidero (Savant)
by Donald Elfman

Main Street suggests a concept album about the United States but, more importantly, it is a state-of-the-art jazz album, a beautifully realized collection of approachable melodies, tightly integrated group playing and virtuoso solo work.

"Duluth at Noon" begins the journey. The lyrical yet rhythmically pulsating piano comes courtesy of Cuban-born Fabian Almazan, whose athletic solo finally provides a jumping-off spot for Snidero's saxophone, which sparkles with phrases and riffs that are the essence of expressiveness and tell a brief but full story, deftly punctuated by the rhythm section of bassist Linda Oh and drummer Rudy Royston.

There's a good deal of everything in the writing here: a deliberate bluesiness in "Post Time Saratoga"; sinuous mystery in a dark take on Gil Evans' orchestral "Las Vegas Tango"; a down-and-dirty but ever so nourishingly blues in "Oxford Blues" (Mississippi, that is); a gently Latin groove on "Born in Redwood City", in which Snidero heartily celebrates his birth city; and gorgeous balladry with elegance on "Walla Walla".

In addition to his adept compositional skills, Snidero demonstrates his own way with standards. "Autumn in New York" is an exquisite place with Snidero's alto reintroducing us to the familiar melody and then gracefully taking us through the majesty of its changes. The tune also features a deeply intimate bass solo. And the traditional "The Streets of Laredo" becomes a tour de force as past and present meet. A throbbing bass introduction opens out to Snidero's bold statement of the slightly sad melody and the tune opens further to reveal a swinging then free romp for the whole band. All the players take volcanic solos, making these streets not loping and lazy but wild, like the West.

Main Street is an album of adventure and also about places we know. It's a terrific trip.

For more information, visit ecmrecords.com. This project is at *Smoke* Apr. 8th. See Calendar.

Tomas Fujwara & The Hook Up
After All Is Said

Mary Halvorson, Michael Formanek,
Brian Settles, Jonathan Finlayson

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I'm In
Joe Fiedler Trio (Multiphonics Music)
 by Ken Waxman

Trombonist Joe Fiedler's day job is as arranger, orchestrator and trombonist for *Sesame Street*. In the most complimentary manner possible, *I'm In*, the fourth CD by his own trio, is a bit like that kids' TV show: it's educational plus a whole lot of fun. Fiedler, besides crafting cues and arrangements for the likes of Elmo, Big Bird and Abby Cadabby, not only leads his own groups but is also first-call for bands like Eddie Palmieri La Perfecta II and Mingus Big Band. That versatility is part of the educational element of this CD, since each track succinctly expresses a different mood or emotion. *I'm In* is also educational since Fiedler concentrates on the plunger mute, demonstrating the versatility of the classic jazz standby in contemporary music. Like *Sesame Street* though, the CD can be enjoyed for the raunchy excitement Fiedler, bassist Rob Jost and drummer Michael Sarin bring to the nine original compositions, without knowing which trope or technique is being exhibited.

Take "The New Denizens", for instance. Following Jost's unhurried percussive preamble, a rim shot introduces a staccato theme that dances from Latin to blues references with Fiedler's staccato whinnying

causing most of the commotion. Dulcet swing defines "In Walked Cleo", throbbing bass strokes keeping the lines fluid as the trombonist's muted tones smooth the theme with peanut buttery thickness. Meanwhile "Completely 'peccable" and "The Box" are short funk detours, with righteous double basslines and drum backbeats combining to build a backing platform on which Fiedler's slithery slides and jumpy blats sway like The J.B.s in full flight.

Jost and Sarin fade into a polyphonic groove during "Moving in Silence", the date's most intensely advanced track. Combining stentorian bass strokes and pinched brass multiphonics at the same tempo, the result strips the line to its skeleton-like fundamentals while gradually adding the muscle and sinew to create an entity that moves as well as inspires.

If someone ever wants to create a children's program to introduce improvisational fundamentals with minimum presumption and maximum enjoyment, this outstanding CD suggests one strong contender for music director.

For more information, visit joefiedler.com. This project is at The Jazz Gallery Apr. 10th and WhyNot Jazz Room Apr. 26th. See Calendar.



Morricone 1 & 2 (The Complete Recordings)
Enrico Pieranunzi/Marc Johnson/Joey Baron (CAM Jazz)
Stories

Enrico Pieranunzi (CAM Jazz)
 by Ken Dryden

Enrico Pieranunzi has long been one of the top European jazz pianists, blending classical education with richly textured jazz improvisation. A professional since his late teens, the Italian has recorded prolifically for four decades as a leader, primarily in trio settings. Pieranunzi has also worked and recorded with many visiting all-stars (a few include Phil Woods, Art Farmer, Lee Konitz and Chet Baker) and started performing on a regular basis with bassist Marc Johnson and drummer Joey Baron in 1984, after being invited to sub for Kenny Drew. Recently he has been playing with bassist Scott Colley (who has worked with Jim Hall, Andrew Hill, Gary Burton and Kenny Werner, along with dates as a leader) and the rising young drummer Antonio Sanchez (who has recorded with Burton, Werner, Pat Metheny and Colley, among others).

Ennio Morricone was the son of a jazz trumpeter and played jazz early in his career, shifting to composing movie soundtracks by the early '60s. He has written music for hundreds of films, ranging from Clint Eastwood's hit "spaghetti" westerns to *The Untouchables* and many others, though he primarily scores Italian films made for European audiences. Pieranunzi has played piano on a number of Morricone's soundtracks, so it is only logical that he would take some of the composer's favorite themes to interpret in a jazz setting. With Johnson and Baron, the pianist recorded two separate releases focusing mainly on Morricone's movie music between 2001-2002, this two-CD reissue adding two previously unissued live performances from 2004.

Whether or not one is familiar with the films or the music, the trio is playing at a high level throughout the sessions because it is an interactive group. The lush opener "Addio Fratello Crudele" is marked by singing basslines interwoven with moving piano, accompanied by subtle yet varied brushwork. "La Voglia Matta" is an upbeat postbop vehicle that could easily be mistaken for an American jazz composition. On Disc 2,

Pieranunzi offers contrasting versions of "I Malamondo" back to back, both of which swing like mad. "Il Vizierto" is a complex samba that constantly shifts direction while "Ninfa Plebea" is a touching ballad with a childlike air, buoyed by a soft bossa nova rhythm. Pieranunzi's "Waltz For a Future Movie" is a memorable ballad that itself could easily fit into a movie soundtrack. The compilation wraps with a stunning live interpretation of Morricone's "Musashi" in which the pianist's wavelike approach, Johnson's prominent, potent bass and Baron's offbeat percussion come together in a magical mix.

Stories is very different, due to its diversity and less romantic focus. Pieranunzi's new trio kicks their second CD into high gear immediately with the pianist's "No Improper Use", which starts as a powerful postbop piece featuring superb interaction among the musicians. "Detrás Más Allá" is a sassy samba number, featuring a dazzling solo by the leader and inspired interaction with his engaging rhythm section. The pianist's "Blue Waltz" blends Latin, classical and bossa nova into a tantalizing work. "Where Stories Are" is a melancholy ballad with Pieranunzi playing poignant lines in a subdued setting, complemented by a spacious bassline and glistening brushwork. The real surprise is the avant garde-like "Which Way is Up", which seems inspired in part by early 20th Century classical music (especially Igor Stravinsky), highlighted by Pieranunzi's rapid-fire attack and sudden shifts in direction, fueled by Sanchez' brilliant percussion. Colley penned "The Slow Gene", a shimmering ballad with a wistful air that grows more attractive with each hearing.

For more information, visit camjazz.com. Pieranunzi is at Village Vanguard Apr. 28th-May 3rd. See Calendar.

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In The Wee Small Hours

Frank Sinatra (Frank Sinatra Enterprises-Universal)
by Andrew Véléz

A fitting piece in what is certain to be a huge Sinatra centennial year is this LP reissue of one of his masterpieces. Frank Sinatra and Bing Crosby were two of the most popular male singers of the 20th century and the jazz element in their performances tended to depend on the musical company with which they were surrounded. In Sinatra's case the best of his orchestrators was Nelson Riddle. Interweaving jazz threads throughout, Riddle wrote arrangements that fit the singer to perfection. Among their classic albums was *Songs for Swinging Lovers*, which demonstrated just how superlative a swing singer Sinatra was.

In 2012 Rolling Stone named *In The Wee Small Hours* the "101st greatest album of all time". Capitalizing on the then-newly developed long-playing record format, this gathering of choice songs helped to establish the place of the American Songbook in musical art. A daring evocation of loneliness, lost love and failed relationships, it proved that Sinatra's most heartfelt acting was what he delivered as a singer.

Despite the deeply reflective nature of the album, there are swinging moments. On Richard Rodgers-Lorenz Hart's "Glad To Be Unhappy", Sinatra manages to inject a rhythmic note of convincing self-deprecating humor into "...Look at yourself, if you had a sense of humor you would laugh to beat the band...". "What Is This Thing Called Love" is another instance of Sinatra digging deeply into a Cole Porter song, jazzy clarinet plus strings as eloquent accompaniment. In Harold Arlen-Ted Koehler's dreamlike "Ill Wind", the dark mood is sifted through a palpable swaying of trumpet and saxophone. There, and again in "Fools Rush In", the astute punctuation with instruments keeps the mood from becoming maudlin. Because there is so much great playing throughout, it is especially unfortunate that musicians are not identified.

Jimmy Van Heusen-Eddie DeLange's rarely recorded mood piece "Deep In a Dream" has a special brilliance in which the genius of song, singer and orchestrator come together in a perfectly crafted unity. As Sinatra softly croons, "...My cigarette burns me, I wake with a start...", it is punctuated by a lightning flash of strings. In that moment the arrangement is so just right the listener is startled, seized and pulled completely into the depth of the moment. Yes, that is genius and this session is 48 minutes, 41 seconds of it.

For more information, visit sinatra.com. A Sinatra tribute is at *The Appel Room* Apr. 15th-16th. See Calendar.



Illuminations
Erik Friedlander (Skipstone)
by Elliott Simon

With unique fingerpicking, exceptional use of harmonics, beautiful voicings, fiery bowing and superb

arranging, cellist Erik Friedlander assertively ventures into musical environs usually not thought of as welcoming to his instrument. A prolific artist, he is well known as a significant voice in multiple worldly jazz ensembles, from John Zorn's Masada String Trio to Bonebridge, his own bluegrass/country quartet. Known primarily for ensemble work, his two previous solo recordings offered differing takes on his playing: *Block Ice and Propane* introduced cello picking to American roots music while *Alchemy* showcased modern studio improvisations.

His latest solo venture is *Illuminations* and should appeal most to fans of his work with The Masada String Trio. Commissioned by the Jewish Museum, *Illuminations* showcases Friedlander's range in the context of madrigals, chants, a tarantella, a fantasia as well as Tibetan and Renaissance dance forms. Friedlander's exposure to an exhibition at the museum, which featured meticulously hand-illustrated or "illuminated" Latin, Hebrew and Arabic books from the Middle Ages, inspired him to compose this multi-cultural suite of dance and vocal musical forms, which echoes the spirituality and awe-inspiring nature of the ancient texts.

The session begins with "Invocation - Seshat", a subtly contemplative homage to the Egyptian goddess of writing. This is followed by "Prelude-Scriptorium", a passionately bowed reflection of the scribe's work area, before beautifully voiced pizzicato "Madrigals" enchantingly depict Judaism's daily prayer book ("Siddur") and the medieval belief in catching a unicorn with a maiden ("The Virgin and the Unicorn"). Musical "Chants" are used to present a somber view of the source material for this release: "Illuminations", and the mourners "Kaddish". Both "Cham-Hypnotique" and "Fantasia-Zodiac" are graceful pizzicato dream pieces while the session ends with a "Pavan" in touching tribute to Saint "Hildegard", the 12th century philosopher and composer who herself was the subject of illuminated texts. *Illuminations* is another superb release from Friedlander, who, more than anyone else before him, continues to expand and feature the cello's gorgeous voice in a variety of settings.

For more information, visit skipstonerecords.com. This project is at *Dixon Place* Apr. 26th. See Calendar.



Coming Forth By Day
Cassandra Wilson (Legacy)
by George Kanzler

The title of singer Cassandra Wilson's new album is the translated name of the Egyptian *Book of the Dead*, a collection of spells to assist the departed through the afterlife. In it, Wilson and producer Nick Launay conjure and shape spells from the music and myth of an American jazz icon. According to Wilson, the album "is an homage dedicated to the beauty, power and genius of Billie Holiday. A collection of musical spells, prescriptions for navigating the dubious myths surrounding her life and times, this record is a vehicle for the re-emergence of Billie's songbook in the 21st Century." She goes on to say: "A dream of mine is happening. I've been in love with Billie Holiday's voice since the moment I heard it and she has inspired me throughout my career."

Wilson's take on Holiday is singular to say the least. Launay has surrounded, nay engulfed, the singer in an aural haze sometimes as swampy as a Delta

bayou. Loopy, echoey guitars swoop and slide around her, clarinets (regular and bass) waft in and out, string sections swell and retreat and beats—courtesy of The Bad Seeds rhythm section—can be ominous or foreboding. Tempos tend toward somnambulistic, more Shirley Horn than Billie Holiday, and Wilson sings mostly in a soft, intimate murmur edging toward parlando. Musical climaxes tend to overwhelm her voice like a storm surge, drowning it out. At least if you don't listen through earphones; they are essential to hearing this music fully. With them you can feel the spells created; without them her voice seems an ambient noise among an eerie cacophony.

The use of strings—a quartet occasionally augmented by an orchestra—on several tracks recalls Holiday's last Columbia LP, *Lady in Satin*, but the arrangements, mixing guitars and strings, also summon memories of classic R'n'B and Motown, especially when the rhythms include triplets, as on "You Go To My Head", "Good Morning Heartache", "What a Little Moonlight Can Do" and "These Foolish Things". All four are indelibly haunting, especially the latter, with dreamy tenor sax (Robby Marshall) obbligati at the coda. On "Strange Fruit", propelled by tom-toms, quavering guitars and strings, Wilson rises from a murmur to a bitter, anguished cry, amplifying it on her screaming electric guitar out chorus. This extraordinarily idiosyncratic album ends with a double reverie: a heartfelt, intimate "I'll Be Seeing You" followed by Wilson's original contribution to the Holiday legend, "Last Song (For Lester)", imagining what Billie Holiday would have sung at Lester Young's funeral if she had been allowed.

For more information, visit legacyrecordings.com. This project is at *Apollo Theater* Apr. 10th. See Calendar.



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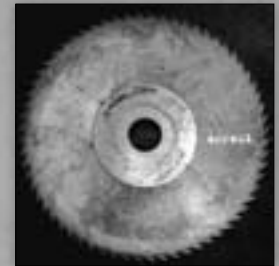
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The Celestial Squid

Henry Kaiser/Ray Russell (Cuneiform)

Relations

Henry Kaiser/Damon Smith (Balance Point Acoustics)

Leaps

Henry Kaiser/Scott Amendola (Fractal Music)

by Clifford Allen

It says something about the state of what we call “jazz” and improvised/creative music that a guitarist such as Henry Kaiser can be included, rightly, along figures like Grant Green, John Abercrombie and Sonny Sharrock. After all, there are just about as many ways to improvise on an electric guitar, within or without the ‘tradition’, as there are to skin a cat or juice a steak. Based in the Bay Area, Kaiser was one of the first American musicians to encourage collaboration with European free improvisers and co-founded the Metalanguage label. But he is just as likely to point out the influence of Jerry Garcia and Bob Weir as Derek Bailey and Masayuki Takayanagi and his sphere of experience also includes scoring films and working as a deep-sea oceanographic diver. Kaiser has appeared on hundreds of recordings, from fractured open improvisations to large-group projects reimagining Miles Davis’ electric work or the late songs of Albert Ayler and Mary Maria Parks, as well as a slew of solo guitar discs.

The Celestial Squid is the first meeting on record between Kaiser and English guitarist Ray Russell, a heavyweight whose trajectory moved from quixotic postbop in the ‘60s through free improvisation and a blistering take on jazz-rock in the ‘70s before taking a turn into the realms of sound library and soundtrack composition. This is the first Russell disc in quite some time to feature ‘open music’ as many would think of it, though it’s fair to argue that all of Russell’s music post-1975 has necessarily stemmed from the world of free jazz. The ensemble is a double quintet: the two guitarists and a rhythm section consisting of drummers Weasel Walter and William Winant and bassists Damon Smith and Michael Manring and saxophonists Steve Adams, Aram Shelton, Phillip Greenlief and Josh Allen. Adams’ “Gukten Limpo” starts the set with a meaty, math-rock juggernaut, off of which glint jagged, tinny blues chugging and a horn chorale that quickly becomes knotty and ricocheting. Russell is first out of the gate with thick, redoubled lines, which, while economical, gradually increase in toothy, blistering intensity. Shelton’s alto is bright and choppy against a whirlwind of flaring cymbals and intertwined, electrified strings. Even as things unspool a little, the tune’s pounding, somewhat clunky center retains its glory. “The Enumeration (for Glenn Spearman)” begins with Kaiser’s acoustic guitar falling somewhere between Derek Bailey and William Ackerman in a gentle, dusky tone poem. Reeds, electric guitar and rhythm enter in shimmering, fleshy peals, hoarse tenor and baritone shouts emerging from gauzy ether as players pay their respects in soli and rugged, fuzzed-out dialogue. Coursing through the entirety of *The Celestial Squid* are the parallel lingo of Kaiser and Russell, the former an applied encyclopedia of the guitar who nudges and defers to the salty constant inventions of a slightly older Englishman.

It should be no surprise that Kaiser and Damon Smith have a lengthy history – after all, the bassist was a stalwart figure on the Bay Area free music scene until relocating to Houston in 2010. Both are historians and practitioners who have mined the landscapes of obscure artists in the realms of European, Japanese and American creative music for inspiration and to encourage community. *Relations* is the second volume

of duets between the two players, following 2011’s *Fan the Hammer* (also on Balance Point Acoustics, Smith’s label). Kaiser sticks to the acoustic guitar (seven-string) on these eight improvisations, but the combined tonal resources of the two players are enough to scuttle any notion that *Relations* will be a standard set of guitar-bass duos. Between the subtonal, warped masses that Smith goads out of his 1934 upright, he slowly scrapes across the lower reaches of the instrument to create a split-tone platform for Kaiser’s resonant flecks, horizontal string-scrapes and bowing—the latter somewhere between a broken harmonica and a Bennink-ified Chinese violin. But the interplay’s the thing and, whether hacking out a series of apposite actions or interweaving romanticism, Kaiser and Smith build on a fascinating series of *Relations*.

Leaps presents Kaiser in a series of six duos with drummer Scott Amendola, another Bay fixture who is primarily known for his collaborations with guitarists Nels Cline, Jeff Parker and Charlie Hunter, as well as reedplayers like Ben Goldberg and Philip Greenlief. This disc was initially presented as a limited premium for contributors to Amendola’s orchestral recording, but now sees life as a commercially available set showcasing the pedal-actuated depths of Kaiser’s axe and Amendola’s crystalline propulsion in a series of spontaneous improvisations. The opening title piece, at slightly more than 20 minutes in length, finds the guitarist in muted overlays and harmonic drift, exploring a concentrated psychedelia. The classically poised, tough language that is Amendola’s trade is subdued here, giving way to bowed cymbals, occasional jabs and shifting floes. With ample overdubs and a rangy, unhurried approach to improvising, the music could meander in lesser hands, but Amendola and Kaiser know when to follow a sound and when to put the reins on it.

For more information, visit cuneiformrecords.com, balancepointacoustics.com and waysidemusic.com. Kaiser is at JACK Apr. 22nd and The Stone Apr. 23rd. See Calendar.



Da Roma A New York

Piero Umiliani E I Suoi Solisti
(RCA Italiana-Schema Rearward)
by Ken Micallef

Italian film composer Piero Umiliani, who died 14 years ago last February, scored hundreds of Italian films using his jazz-influenced style, gracing spaghetti westerns, Giallo, softcore and exploitation movies from the late ‘50s to the early ‘80s. His biggest single hit, “Mah Nà Mah Nà”, was originally from a documentary about Sweden, but was eventually popularized by The Muppets, who covered the song several times.

In 1957 Umiliani made his only serious jazz recording and its title, *Da Roma A New York* (“From Rome to New York”), is no mistake, sounding more like the late ‘50s small band sessions of Chet Baker or Gerry Mulligan than anything even slightly European. The occasional harmonic misstep mars some selections, but overall these cool jazz-inspired ensemble charts offer great energy; terrific soloists like Eraldo Volonte (tenor saxophone), Sandro Bagalini (baritone saxophone), Giulio Libano (trumpet), Gil Cuppini (drums) and Piero himself on piano; compelling arrangements; and streamlined performances.

Umiliani’s all-Italian group apes their New York

heroes with surprising fidelity, though the frontline soloists are easily the most inspired and talented of the group. As Umiliani writes in the liner notes, “I think the style of jazz we are playing nowadays has a characteristic quality distinct from the first wave of Cool: the re-evaluation of vital elements of vintage jazz.” This helps explain the rhythm section’s churning swing beat, which seems of an older big band style than the interactive period drumming of Philly Joe Jones or Roy Haynes. *Da Roma A New York* is the perfect accompaniment to swinging ‘50s journeys, on either side of the Atlantic.

For more information, visit ishtar.it

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Vincent Herring (Smoke Sessions)
 by Russ Musto

For his sophomore effort on *Smoke Sessions*, alto saxophonist Vincent Herring leads a fiery quintet on a superbly recorded studio date sure to satisfy listeners who like their horns hot and their bop hard. With bassist Brandi Disterheft and drummer Joe Farnsworth returning and Mike LeDonne now at the piano, Herring shares the frontline with his Cannonball Legacy Band teammate Jeremy Pelt (for 6 of the 10 tracks) on a program that swings from start to finish.

The group charges out of the gate with "Grind Hog's Day", a Messenger-ish anthem by Herring high school bandmate pianist Gary Fisher, Pelt and LeDonne unabashedly displaying their affection for Freddie Hubbard and Cedar Walton, respectively, while Herring continues to exhibit an abiding commitment to the bluesy style of Cannonball Adderley. Pelt lays out for the uptempo Latin-tinged rendition of the Cole Porter title track but returns for Herring's "The Adventures of Hyun Lee", a tour de force outing based on Coltrane's "Countdown", and LeDonne's "Walton", a swinging tribute to the late pianist in whose band Herring played for the better part of two decades. The remaining tracks follow suit with a romance drenched

quartet interpretation of the Charlie Parker-associated Billy Reid ballad "The Gypsy" and breakneck reading of Donald Byrd's "Fly Little Bird, Fly".

Herring pays tribute to his hero Cannonball with a jaunty rendition of the saxophonist's Coltrane collaboration "Wabash" and to Walton with the pianist's sambaing "Theme for Jobim", sharing the beautiful melody with Pelt's brassy horn. Tex Allen's beautiful bossa nova "There Is Something about You (I Don't Know)" follows appropriately, LeDonne moving to Fender Rhodes and Disterheft switching to electric bass, before the pair return acoustically for the closing "Smoking Paul's Stash", a bluesy tongue-in-cheek tribute to Smoke club owner Paul Stache.

For more information, visit smokesessionsrecords.com. This project is at Smoke Apr. 24th-26th. See Calendar.



After All Is Said
Tomas Fujiwara & The Hook Up (482 Music)
 by Terrell Holmes

Perhaps *The Hook Up*'s third album is summed up best by "For Tom and Gerald", a crisp drum solo by the leader that's layered and cohesive, rhythmically diverse, with a lean but muscular sound that defines his distinctive approach to melody and harmony.

Bassist Michael Formanek, trumpeter Jonathan Finlayson and guitarist Mary Halvorson assemble around the core of Fujiwara's jagged drum salvos on the arrhythmic "Lastly". Brian Settles, who starts on flute and ends on tenor saxophone, bookends the tune with a textural fluidity. "The Comb" begins as an animated discussion among drums, guitar and tenor, then downturns with the entry of trumpet and bowed bass draped in mourning crêpe. Fujiwara thrashes impatiently beneath them as if to tell them to hurry up and move past their grieving. Halvorson, in rhythmic agreement with Fujiwara, uses Finlayson's solo as a gravity assist toward a block of gritty blues-rock riffs.

On "Boaster's Roast", Settles and Finlayson are copping a cool Ornette Coleman-Don Cherry attitude when Halvorson steps up and delivers some vicious and arena-sized licks spurred on by percussive gnashing. Trumpet and tenor manage to move the song back to the jazz sphere but not without strong remonstrations from guitar and drums. Halvorson returns for more on the dark-eyed, moody ballad "When". Whether she's strumming *al fresco* or weaving through an intermittent haze of hallucinatory sound effects, the structure and feeling of this tune echo the blueprint for a '90s indie garage band angst anthem.

Fujiwara's deliberate rhythmic scheme on the opening statement to "Solar Wind" sounds like he's delivering a humble but effective message to the gods as he finds the balance between strength and subtlety. Settles opens up a spirited dialogue with him on tenor, then Halvorson and Formanek join in to deepen and color the harmony. The song's highlight is a break in the middle where Formanek delivers some vigorous pizzicato with lively commentary from Halvorson, Settles and Finlayson. The eccentric trading off of fours among the band on "The Hook Up" is a nod to the group's straight-ahead jazz roots, which is somewhat surprising but not unexpected on an excellent album with so much diversity and depth.

For more information, visit 482music.com. This project is at Cornelia Street Café Apr. 18th. See Calendar.



- | | |
|----------------------|---|
| Wed, Apr 1 | MARIA MANOUSAKI QUARTET 8:30PM
Shai Maestro, Petros Llampanis, Ziv Ravitz, Tamer Pirnabasi |
| Thu, Apr 2 | MATT PARKER TRIO 8:30PM
Alan Hampton, Reggie Quinerly |
| Friday, Apr 3 | MARIO PAVONE/MIXED QUINTET 9PM & 10:30PM
Dave Ballou, Peter McEachern, Julian Shore, Michael Sarin |
| Sat, Apr 4 | SARA SERPA, CITY FRAGMENTS 8:30PM
Sofia Rei, Aubrey Johnson, André Matos, Thomas Morgan, Tyshawn Sorey
SOFIA RIBEIRO QUARTET 10:15PM
Juan Andrés Ospina, Petros Klampanis, Rogério Boccato |
| Sun, Apr 5 | OLD TIME MUSKETRY, CD RELEASE: DRIFTER 8:30PM
Adam Schneit, JP Schlegelmich, Phil Rowan, Max Goldman |
| Tue, Apr 7 | PETER BRENDLER QUARTET 8:30PM
Rich Perry, Peter Evans, Vinnie Sperrazza |
| Wed, Apr 8 | BISHOP/CLEAVER/FLOOD
CD RELEASE: DE PROFUNDIS 8:30PM
Andrew Bishop, Tim Flood, Gerald Cleaver |
| Thu, Apr 9 | SAM YAHTEL TRIO 8:30PM
Or Bareket, Ziv Ravitz |
| Fri, Apr 10 | GILAD HEKSELMAN'S SUPEROCTAVE 9PM & 10:30PM
Dayna Stephens, Mark Turner, Henry Cole |
| Sat, Apr 11 | GILAD HEKSELMAN 4TET 9PM & 10:30PM
Mark Turner, Joe Martin, Justin Brown |
| Sun, Apr 12 | JO-YU CHEN QUARTET 8:30PM
Ben Monder, Thomas Morgan, Tyshawn Sorey |
| Wed, Apr 15 | THAR 8:30PM
Andrew Rathbun, Taylor Haskins, Matt Pavolka, Tom Rainey |
| Thu, Apr 16 | KIRK KNUFFKE TRIO
CD RELEASE: ARMS & HANDS 8:30PM
Mark Helias, Bill Goodwin |
| Fri, Apr 17 | SECRET KEEPER, CD RELEASE: EMERGE 9PM & 10:30PM
Mary Halvorson, Stephan Crump |
| Sat, Apr 18 | TOMAS FUJIWARA & THE HOOK UP
CD RELEASE: AFTER ALL IS SAID 9PM & 10:30PM
Michael Formanek, Mary Halvorson, Brian Settles, Jonathan Finlayson |
| Sun, Apr 19 | NEW BRAZILIAN PERSPECTIVES:
ALEX KAUTZ GROUP 8:30PM
Mimi Jones, Luis Perdomo 8:30PM
SERGIO KRAKOWSKI TRIO 10PM
Vitor Gonsalves, Todd Neufeld
Billy Newman, host |
| Mon, Apr 20 | LISBETH QUARTET 8PM
Charlotte Greve, Manuel Schmiedel, John Woodland, Tim Hoog |
| Tue, Apr 21 | ANDRÉ CARVALHO QUINTET 8PM
Eitan Goisman, André Matos, Nick Hetko, Guilhem Flouzat
DAN RUFOLIO TRIO 9:30PM
Martin Kenney, Philippe Lemm |
| Wed, Apr 22 | COLIN STRANAHAN 8:30PM
Mark Turner, Gilad Hekselman, Glenn Zaleski, Rick Rosato |
| Thu, Apr 23 | MICHAËL ATTIAS RENKU+2 8:30PM
John Hébert, Satoshi Takeishi, Ralph Alessi, Christopher Hoffman |
| Fri, Apr 24 | HERRERA GONÇALVES BOCCATO TRIO 9PM & 10:30PM
Magos Herrera, Vitor Gonçalves, Rogério Boccato, Panagiotis Andreou |
| Sat, Apr 25 | OPEN LOOSE
CD RELEASE: THE SIGNAL MAKER 9PM & 10:30PM
Tony Malaby, Mark Helias, Tom Rainey |
| Sun, Apr 26 | GREG WARD QUINTET 8:30PM
Ben Wendel, Glenn Zaleski, Rashaan Carter, Kenneth Salters |
| Wed, Apr 29 | MATT BAUDER AND DAY IN PICTURES 8:30PM
Nate Wooley, Kris Davis, Jason Ajemian, Tomas Fujiwara |

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Wild Man Dance
Charles Lloyd (Blue Note)
Manhattan Stories
Charles Lloyd (Resonance)
 by Andrey Henkin

In radio parlance, a “deep cut” is a song found well into an album, something for the real aficionados. Tenor saxophonist/flutist Charles Lloyd is the musician equivalent of a deep cut. For those starting to learn the history and major figures of the saxophone, Lloyd’s name won’t come up right away. You have to dig but the rich vein of ore will be well worth it. After getting his start in the early ‘60s groups of drummer Chico Hamilton and a brief stint in the classic 1964 Cannonball Adderley group with Joe Zawinul that recorded *Fiddler On The Roof*, Lloyd devoted himself to leadership. His Columbia LPs are obscure classics and his Atlantic period—eight albums from March 1966 to November 1968—featured a band with future legends like Keith Jarrett and Jack DeJohnette (both pre-Miles) and live recordings from such far-flung locales as the Fillmore West and Kalevi Sport Hall in what was then USSR-controlled Estonia.

The ‘70s found Lloyd making as many odd guest appearances with bands like The Beach Boys and Canned Heat as recording his own music, a situation mitigated slightly in the ‘80s by more traditional jazz recordings under his name done at the prodding of

pianist Michel Petrucciani. Then in 1989, Lloyd signed to ECM, released the self-referentially titled *Fish Out Of Water* and reclaimed his rightful place in the saxophone pantheon with 15 outstanding albums for the label. His ascension to “living legend” status was completed this year. He was named a National Endowment for the Arts Jazz Master, returned to Blue Note Records after a 30-year absence with the newly released *Wild Man Dance* and performed two transcendent sets on the final evening of the Village Vanguard’s 80th birthday celebration, a long-awaited return to the hallowed club he first played in 1965 (see review on pg. 5) and taking place on his own 77th birthday. And as if that weren’t enough, Resonance has recently released the freshly unearthed *Manhattan Stories*, a pair of 1965 live sets from Judson Church and Slugs’ Saloon.

Wild Man Dance is the debut of a new quartet, three players 23 (drummer Gerald Cleaver) and 46 (pianist Gerald Clayton and bassist Joe Sanders) years his junior, continuing a trend of working with younger musicians in a mutually beneficial relationship. This November 2013 live recording from the Warsaw Philharmonic in Poland also includes Sokratis Sinopoulos (lyra) and Miklós Lukács (cymbalom). *Wild Man Dance* continues the three strains of Lloyd’s career: exceptional leadership, wherein he, like a Wayne Shorter or Tomasz Stanko, picks his band carefully so that they can draw upon his energy both when he is playing and silent; an intense spirituality in his compositions, manifesting itself in the seemingly contradictory ideas of grand simplicity and dense spaciousness; and a garrulousness to his own soloing that drives the other two components while never seeming indulgent. The six pieces are new Lloyd compositions and the band sounds a touch lighter than his previous quartet of Jason Moran, Reuben Rogers and Eric Harland, leavened even further by the

delicacy of the guesting Greeks. Lloyd, befitting his elder status, comes and goes within the music as he pleases, saying only exactly what he means.

Manhattan Stories, taking place around the same time as Lloyd’s first Village Vanguard appearance, finds the saxophonist leading a quartet of guitarist Gábor Szabó, bassist Ron Carter (in the midst of his Miles Davis quintetdom) and drummer Pete La Roca (shortly after his Blue Note debut *Basra*). Szabó was Lloyd’s old pal from the Chico Hamilton bands and also appeared on the 1964-65 recordings *Nirvana* and *Of Course*, also including Carter and La Roca in partial duty. These two sessions, from seminal Lower Manhattan venues, come a year after *Discovery!*, Lloyd’s leader debut, and right around the time of *Nirvana*, the saxophonist a precious 27 years old. The recordings are now the first document of Szabó’s “Lady Gabor” (in versions from both sets) and Lloyd’s “Dreamweaver” (a feature for his West Coast flute style), the rest of the material taken from *Discovery!* as well as the composed-for-the-occasion “Slugs’ Blues”. The tunes are heard in lengthy takes, none shorter than 12 minutes, one approaching 18. And what is immediately audible is that Lloyd was one of those musicians who came almost fully formed. He doesn’t quite have the resonance of his later sound and his composing can almost be called hippie-jazz (he would go on to play with The Grateful Dead, after all) but the template of thoughtfulness and loquaciousness, all in the service of communicating some higher message, was already set.

For more information, visit bluenote.com and resonancerecords.org. Lloyd is at Metropolitan Museum of Art’s Temple of Dendur Apr. 18th with his *Wild Man Dance* project and Rose Theater Apr. 20th as part of the 2015 NEA Jazz Masters Awards Ceremony.

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70 Strong
Steve Gadd Band (BFM)
by Anders Griffen

Drummer Steve Gadd has spent most of his career doing studio and commercial work and playing what other artists needed him to play. Sometimes his artistry was to show them what they didn't know they wanted. He is famous for unique musical contributions on songs like Paul Simon's "50 Ways to Leave Your Lover" and Steely Dan's "Aja". If anyone has overcome the challenge of bringing creativity to the studio profession, it's Gadd. His own records are tasteful and reflective of the commercial environment. Jazz purists might long to hear him cut loose and play something dirty, not so perfect, but *70 Strong* is a very cool record and does not lack spiritual unity. Made in honor of his 70th birthday (Apr. 9th), this album features a group of musicians that are quite comfortable together—Michael Landau (guitar), Jimmy Johnson (bass), Walter Fowler (trumpet) and Larry Goldings (keyboards and accordion). The latter stands out, contributing some of the best compositions and bringing the whole band closer to the edge. Johnson, with nuanced bass tone and articulation, is one of the greats.

Goldings and Johnson open the record with a memorable rhythmic arpeggio to set up the groove on the collective "Foam Home". It almost sounds like a Donald Fagen rhythm track from *Kamakiriad* or later. Eddie Harris' "Freedom Jazz Dance" gets an original treatment and showcases Gadd's personal brushing style before he switches to sticks. This performance is probably as close as they get to playing on the fringe and Goldings plays shades of *Bitches Brew*. "Written In Stone", by Goldings, is accompanied by his accordion and sounds at times like an old central European folk tune. The band digs in on "Sly Boots", another Goldings composition, with a funky groove based on a vamp in 6. Fowler's "Duke's Anthem" almost sounds like it could be a reflective Paul Simon ballad from the *One Trick Pony* period; with his clean tone and bending notes, Landau sounds reminiscent of the late, great Eric Gale while Goldings recalls Richard Tee. "Elegant Squares" is another cool groove by Goldings. An instrumental cover of Chico Buarque's "De Volta Ao Samba" is a nice moment for its beautiful melody and samba groove.

It's a diverse set, as mentioned in the PledgeMusic video, but the band maintains a sound and a fun personality, featuring signature Gadd throughout.

For more information, visit bfmjazz.com



Cinéma Piano Solo
Claude Bolling (Frémeaux & Associés)
by Marcia Hillman

Claude Bolling is a renowned French jazz pianist/arranger/composer who has written for over 100, mostly French, films. Bolling, who celebrates his 85th

birthday this month, has chosen to record a solo piano CD of some of these compositions. This retrospective covers works that he wrote for 15 films during the period from 1968-88 and consists of 21 short tracks. As stated in the album's liner notes, he has chosen the solo piano format because "originally I composed these themes on a piano in a couple of single lines...then I orchestrated them. It is sort of a return to the roots, to the first stages of composition."

Bolling's technique is incredible. He can make a single piano sound like an orchestra by making use of the entire keyboard and making his two hands seem like four or more. His use of dynamics and the flexibility of his fingering is sometimes breathtaking and he is able to play in many styles. This range enables him to write in many styles as well. Examples include the sound of a street organ and the sound of piano rolls on themes from "Borsalino" (a film starring Jean-Paul Belmondo, familiar to American audiences); boogie woogie piano and cowboy lament on themes from "Lucky Luke"; a Chopin-esque waltz from "Le Magnifique" (also with Belmondo); and stride piano from "Fiancées en folie/Seven Chances" (a silent film starring Buster Keaton, which was made in 1925, five years before Bolling was born). There is much to listen to on this CD and the notable tracks are many but one standout is the theme from the movie "Les Passages", where Bolling pits his left hand playing a walking bassline against the melody in the right hand.

This is a delightful album that ably demonstrates the amazing talents of Bolling as a pianist and composer and provides music for the movies in your mind.

For more information, visit fremeaux.com



Richard's Tune
Don Pullen (Sackville-Delmark)
by Phil Freeman

This 1975 release, now reissued with two bonus tracks, was originally known simply as *Solo Piano Album*. Recorded just over 40 years ago, on Feb. 24th, 1975, it was Don Pullen's first album under his own name, coming immediately on the heels of the three albums with Charles Mingus—*Mingus Moves*, *Changes One* and *Changes Two*—that had brought him to substantial critical and public attention and it remains a remarkable showcase for his unique approach to his instrument.

What made Pullen, who died 20 years ago this month at 53, such a compelling pianist was his ability to synthesize a variety of styles and techniques into a highly personal, yet still expressive language. This is beautifully displayed in the longest track here, the nearly 16-minute "Suite (Sweet) Malcolm (Part 1: Memories and Gunshots)"—there is no "Part 2". It begins with forcefully struck single notes, echoing in the stillness of the studio; soon, though, a beautiful ballad performance begins, ornate and romantic in a very '70s way (that's a compliment). Pullen begins to play with greater and greater intensity, lingering in the keyboard's lower register even as his phrases grow longer and more elaborate. Then, almost exactly at the piece's midpoint, he begins to assault the keyboard, interrupting the melody with hard, slamming chords in a way that recalls Cecil Taylor solo performances. In the final minutes, the percussive assault gradually transforms into an almost Broadway-ish melody, which winds down almost as beautifully as it began. It's a breathtaking, suspenseful and wondrous performance.

The album's second half features "Big Alice", a pounding, bluesy tune written for the Mingus group, and "Song Played Backwards", an extremely free-sounding piece that lives up to its title. The two bonus tracks are "Kadji", another bluesy romp with a free-ish eruption at its midpoint, and an alternate version of "Big Alice". Pullen was revered during his lifetime, particularly during the years (1979-88) when his quartet with saxophonist George Adams was active, but hasn't really retained star status since his death. This reissue makes an excellent introduction to the work of a brilliant, unique player.

For more information, visit delmark.com

IN PRINT



Billie Holiday: The Musician and the Myth
John Szwed (Penguin)
by Michael Steinman

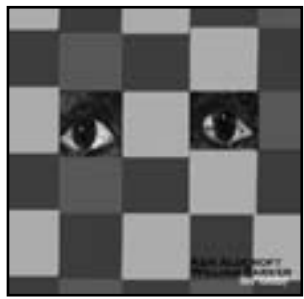
It's always a pleasure to experience an author evidently fascinated by a subject, better still one who understands that an idiosyncratic subject might be too large for a conventional study, chronological or analytical. Even though Billie Holiday has been written about to great effect before, John Szwed's book offers new material and new insights. It is neither a classic biography nor a study of her music, but a series of speculative investigations, improvisations on the great themes. It is fact-based rather than impressionistic and one of its strengths is the unfamiliar material from interviews and profiles of Holiday. Szwed has also made good use of unpublished passages from Holiday's autobiography and he consistently offers useful historical context as well as musical analyses based on close listening.

The book's title is true and admirable: although some continue to be obsessed by Holiday in her most dramatic non-musical guises—the Heroin Madonna and the Victimized Woman—ultimately we will remember her more for her recordings than for her unfortunate choice of men.

Szwed follows unusual paths into the mysteries of his fascination—moving nimbly from unusual topics (coon songs to Eva Tanguay and Mabel Mercer) to more familiar ones analyzed in depth: Holiday's rhythmic emphases; partnership with Lester Young; influence of Louis Armstrong; work with Count Basie; and later recordings. And the historical data he has assembled is always bracing: a 1939 *Time* Magazine article where Holiday was characterized as "a roly-poly young colored woman with a hump in her voice... She does not care enough about her figure to watch her diet, but she loves to sing."

Szwed's inquisitive book will not replace the biographies and Holiday devotees might take issue with some assertions, but it is honest and free-flowing. Lady Day would have been 100 this year and Szwed celebrates her many improvising selves.

For more information, visit penguin.com. Holiday tributes are at Zeb's Apr. 6th; Minton's Tuesdays and Apr. 10th, 11th, 18th, 24th, 25th; Dizzy's Club Apr. 9th-12th; Apollo Theater Apr. 10th; The Appel Room Apr. 10th-11th; Rose Theater Apr. 10th-11th; Bill's Place Apr. 10th-11th; Jazz at Kitano Apr. 10th; and Harlem Stage Gatehouse Apr. 30th. See Calendar.



One Sunday
Ken Aldcroft/William Parker (Trio)
by Mark Keresman

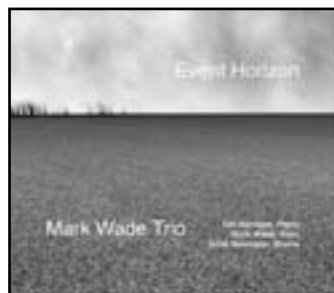
While active in NYC's underground/avant garde jazz circles since the early '70s, it was in the '90s that bassist William Parker became widely known. Aside from his many albums as a leader, Parker's recordings and performances with pianist Matthew Shipp and saxophonists Peter Brötzmann and David S. Ware (as well as indie rockers Yo La Tengo) have garnered him international renown. Not as yet well-known, Canadian guitarist Ken Aldcroft has established himself in the creative jazz scenes of Vancouver and Toronto, performing and recording with the Association of Improvising Musicians Toronto (AIMToronto), electronica duo MiMo and Anthony Braxton.

One Sunday is Aldcroft and Parker in a presumably completely improvised duo context. "Sweet Beverly" is a leisurely, blues-lanced ramble—and "ramble" in the best sense of the word. These gents reconnoiter with and around country blues phrases in a free-form mode yet with implied rhythmic impetus and in a yearningly bittersweet manner. Parker's bass is pliant, played with an exploratory scope yet with plenty of urgent throb and presence. Aldcroft has a brittle, crackling, yet at times crystalline tone and while he plays an electric axe there are virtually no effects or distortion. His approach intertwines the open-ended aspects of Derek Bailey, drive of Fred Frith and earthy countryside twang of Bill Frisell.

"Monroe Street Bop" is sideways freebop, Aldcroft making with some angular but strangely swinging phrases and some earnestly swinging Parker. "Warm in On McKibben" finds Parker on shakuhachi (Japanese flute), blowing somewhat mournfully and freely while Aldcroft plucks away with merry, pointed abandon, evoking slightly the more impressionistic aspects of the free improvisations of the Art Ensemble of Chicago. The lengthy "One Sunday" is the least satisfying track, as it sounds as if the duo is waiting for the right inspiration to alight—it meanders while the other pieces have a more visceral, immediate tenor yet maintaining a high level of musicianship.

One Sunday is not an album for free jazz novices, but those smitten with and well-versed in the ways of non-idiomatic improvisation will find much to savor.

For more information, visit kenaldcroft.com/triorecords.asp. Parker is at JACK Apr. 9th-11th, Clemente Soto Velez Cultural Center Apr. 22nd and 30th and The Stone Apr. 26th. See Calendar.



Event Horizon
Mark Wade Trio (s/r)
by Donald Elfman

The piano trio has long been a popular and creative format. Group interplay and individual resourcefulness are in the open and bassist Mark Wade has met this

challenge with aplomb on his new recording. Wade, pianist Tim Harrison and drummer Scott Neumann draw out the best from each other.

Everyone is in full gear for opener "Jump for Joy". After the effervescent theme, in which all three subtly contribute to the forward motion, Wade jumps in for a solo that is musical and propulsive yet never showy. Neumann and Harrison know just how to punctuate this brief excursion and, as he deftly closes, Harrison enters easily with a sensitive and to-the-point solo and then the trio plays the elements of the theme's riffs as Neumann finds light, mildly explosive bursts with which to fade the tune to a close.

One of the marks of a working ensemble is its ability to feel comfortable in a variety of settings. Wade's sense of balladry is sublime in "Cold Spring", a bittersweet affair with his brief but telling solo creating the mood. Harrison's feature is a model of economy and understanding as is the delicate brushwork by Neumann. The tune feels like a timeless standard.

Harold Arlen's "If I Only Had a Brain" tests the musicians' ability to take on a chestnut. It's in 5/4 and has some slight adjustments in the harmony and the modulation. None of this detracts from the masterfulness of the original tune nor the imaginative way these musicians take on the new challenges. Of note are a lyrical piano solo that easily embraces the alterations, another Wade solo attending to the music and not to itself and, again, Neumann's smart and thoughtful drumming.

Wade combines elements both to tell a story and find the best way to highlight the talents of the players. And that's the mark of a classic piano trio.

For more information, visit markwademusicny.com. This project is at Saint Peter's Apr. 15th. See Calendar.



Keep On Keepin' On (Soundtrack)
Various Artists (Varèse Sarabande)
by Ken Dryden

Clark Terry's passing at the age of 94 on Feb. 21st after a long struggle with complications from diabetes marked the end of an era. A valuable sideman with both Duke Ellington and Count Basie, Terry integrated *The Tonight Show* band, co-led a quintet with valve trombonist Bob Brookmeyer and directed his own Big B-A-D Band while recording prolifically as a leader and with fellow greats. Terry's mastery of both trumpet and flugelhorn (which included alternating between both horns in a song by playing ambidextrously), immediately recognizable sound on both instruments, skill at sight reading and improvisation and hilarious "Mumbles" vocal routine were matched by his long-time dedication to sharing his knowledge with musicians of all ages, which included a young Quincy Jones back in the late '40s.

Justin Kauflin, a blind pianist who was a semi-finalist in the 2011 Thelonious Monk Jazz Piano competition, was one of the last of Terry's students, continuing to study with him on a regular basis in Terry's home as the jazz master's health declined. This soundtrack to the recent documentary of Terry's life mixes recording highlights from various points in his long career—from collaborations with pianist Oscar Peterson and appearances with Ellington to work with the Jazz at the Philharmonic All-Stars and Count Basie Orchestra—and original music by Kauflin, intermingled with excerpts of their late-night

conversations, where the trumpeter shares his knowledge. Terry's affection for his talented pupil is apparent as he encourages him to do his own thing as a musician and to work hard. It's a kick to hear the master singing and scatting "Breeze" for him, with Kauflin playing the tune (via overdubbing). An hour-plus CD barely scratches the surface of Terry's contribution to jazz, but this well-crafted soundtrack covers a great deal of ground. It's a safe bet that any jazz fan who hears it will be moved, whether or not he or she has seen the documentary itself.

For more information, visit varesesarabande.com. Justin Kauflin is at Baruch Performing Arts Center Apr. 2nd. See Calendar.

ON SCREEN



Low Down
Jeff Preiss (Bona Fide Productions)
by Mark Keresman

Movies about jazz performers—or even movies that prominently feature jazz in soundtracks—are somewhat rare, at least in American films. *Low Down* is notable as both, a biography of the life of jazz pianist Joe Albany as seen through the eyes of his teenage daughter Amy Jo Albany in the early '70s

Based on Amy Jo's book, *Low Down* conveys the parallel stories of a creative parent with a weakness for drugs and his loving daughter's coming of age. Amy (Elle Fanning) is in a phase where, despite her love for her father and respect for his talent, she holds no illusions about him. Out on parole and living in a dive-y hotel, Albany (John Hawkes) is indeed a loving father, doting on his child, yet with little real determination to give up the drugs that got him sent to prison. Sheila Albany (Lena Headey) is Joe's ex-wife and Amy's mother, a foul-mouthed alcoholic singer without much desire to be any meaningful presence in her daughter's life. When Joe is in jail, the hospital or on tour, Amy stays with Gram (Glenn Close), Joe's long-suffering mother, who's supportive of her son and granddaughter.

The movie conveys Joe's dedication to jazz as well as the financial limitations common to some musicians of the period—his synthesis of Bud Powell's skill and the spare angularity of Thelonious Monk wasn't exactly in high demand in the clubs of the time. So despite violating the terms of his parole, Joe takes off for Europe, where work and opportunities to record would be more plentiful, leaving Amy in Gram's care. When he returns—forced to return, again because of drugs—Joe goes back to his old habits while Amy struggles with her growing pains.

If it sounds somewhat depressing, it is—Joe Albany is a likable sort, but does what he feels the need to do with little thought of consequences to himself or those around him. Director Jeff Preiss' style is straightforward and unfussy, almost documentary-like, and the music is excellent—Albany's recordings, pop songs from the period and an original soundtrack by saxophonist Ohad Talmor. But two things shine through: the love for music of the characters and the filmmakers and the palpably excellent acting, making this a film worth watching.

For more information, visit epochfilms.com/directors/jeff-preiss

BOXED SET



*The Complete Remastered Recordings on
Black Saint and Soul Note*
Gianluigi Trovesi (CAM Jazz)
by Fred Bouchard

Reedplayer Gianluigi Trovesi seldom strays from his Lombardy roots, physically or musically, but carries his vision of jazz/classical fusion in many reed cases. This nine-CD set (1978-2004) spans his clear-eyed, joyous reinventions of Renaissance dance and march repertory through a jazz prism.

Trovesi seeks melodic invention across the seldom-traversed clarinet spectrum—alto, piccolo, bass, even standard Bb—achieving gorgeous timbres with a modicum of contemporary flash. His crystalline alto, pleading and bluesy, shapes solos, which, while short, are eminently melodic and contextual and please with immaculate technique, fond whimsy, sure swing and splintered free-jazz, arching through Gene Quill, Michel Portal and Oliver Lake.

Five leader dates—two for solo/trio, two for octet, one orchestral—are fresh in concept, with a green ear for marrying past and future. Shrill, arcane

solos and trios breathe rustic medieval historicity. *Baghèt* (1978) launches excursions built on pennywhistle ditties and bagpipe drones that fast-forward us to '70s free-fall. Trovesi spins wacky, logical variations for 20 jarring minutes, conjuring Steve Lacy's blunt duck-works, David Murray's wheedling blackbirds and Anthony Braxton's slap-tongue cicadas. Boosted with Paolo Damiani's bass (and/or cello) and Gianni Cazzola's darting drums, his soprano sax finds the double-reed buzz of Bergamo bagpipes and tackles head-on launeddas, the Sardinian panpipe. On *Five Small Stories* (1980) the trio warmly weaves Ur-theme threads, cannily overdubbed, with spit-in-our-face mania, Eric Dolphy-ian bass clarinet vamps, John Coltrane's latter-day soprano babel and the lull of Ottoman ney.

Freewheeling octet dates brim with humor and camaraderie. *From G To G* (1992) sounds rustic and rough, with no chordal instruments and bold bottom; Trovesi girds his pellucid alto and earthy clarinets with Marco Remondini's cello, two bassists (Roberto Bonati, Marco Micheli), Rodolfo Migliardi on Roswell Rudd-like trombone or tuba and two drummers (Fulvio Maras, Vittorio Marinoni). Prodigious chameleon Pino Minafra, on punchy trumpet or hooting didgeridoo, adds value with buzzy scat, kazoo chops, pseudo-muezzin calls, bullhorn, even subaqueous chatterboxing. The band ably romps through bebop, dizzy trad strut, klezmer-ish quicksteps, Nino Rota clips and whiffs of Mingus.

On *Les Hommes Armés* (1996), atmospheric miniatures pepper two rousing suites—"Ambulat Hic Armatus Homo" [This is how an armored man walks] and "On Va Marcher" [We're gonna march] (hilariously live in Belgium), which unfurls with the

martial snare snap of Stravinsky's *L'Histoire du Soldat*. Rounding out the short-form parade are a genial "Mood Indigo" send-up and "Tango/Tengo/Tungo" cartoon sketches. Best of all, *Around Small Fairy Tales* (1998) whips Trovesi's hometown (Nembro) orchestra and chorus into a memorable concert marrying traditional bergamesco folksong with combo and strings. A gentle standout!

Trovesi's four sideman dates pale by contrast, except for pianist Guido Manusardi's sextet romp through stalls at *The Village Fair* (1996), cheerily upending Eastern-mode tunes mixed with bop. The best takes are lively blues "Three Basil Leaves": fine-fettled Harmon-muted trumpeter Paolo Fresu and Roberto Rossi's bumptious trombone wail with Trovesi's squealing sticks. Rhythm mates Furio di Castrì and Roberto Gatto blaze throughout. Trumpeter Enrico Rava's *Electric Five* (1995) quickly sheds shred guitar trappings, baring his true-*écru* sentimentality. Trovesi and Rava trade relaxed fours over liquid funky backbeats and weave leisurely cabaret tunes with mild electric effects, mellow plectral bop, a dash of "Milestones" and a textbook "Boplicity". Composer Alfredo Impullitti's sprawling *Missa* (2001) slow-mashes Stravinsky licks, Arvo Pärt chorales, Ellington snippets and modal jazz tropes, Trovesi dabbling in pad-flappery, quartertones and chalumeau forest-floor scurries. Marco Remondini, cellist on the octets, leads his quartet *Asymmetrique* (2004) in delicate tracery amid electrified sass for cello and bass clarinet. But when his tenor sax locks horns with Trovesi, their flurry of kitsch galumphs waltzes, jeers at "Yakety Sax" and slurs buffo beer-hall vocals.

For more information, visit camjazz.com

dizzy's club

APR 1-5

christian mcbride big band

APR 6

manhattan school of music
afro-cuban jazz orchestra

APR 7-8

brubeck institute jazz quintet

APR 9-12

billie & the boys
a centenary celebration
of billie holiday

APR 13-15

jim cullum jazz band featuring
special guests bria skoneberg
and evan arntzen

APR 16-19

samba jazz & the music of jobim
duduka da fonseca & *helio alves*
with *maucha adnet*

APR 20

purchase jazz orchestra with
special guest steve turre

APR 21

jackie mclean institute
student ensemble

APR 22

tito puenete jr. band:
tribute to my father

APR 23

jorge luis pacheco
campos quartet

APR 24-26

luis salinas:
music of the americas

APR 27 | MONDAY NIGHTS WITH WBGO

terrell stafford & the temple
university jazz band featuring
wylciffe gordon

APR 28

gerald clayton trio

APR 29

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APR 30

joey alexander trio

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ON THIS DAY

by Andrey Henkin



All Star Sextet
Miles Davis (Prestige)
April 29th, 1954

Among the final 20 of Prestige's 10-inch series, this session (later absorbed into the full-length LP *Walkin'*) features Miles Davis leading a group with J.J. Johnson (trombone), Lucky Thompson (tenor saxophone), Horace Silver (piano), Percy Heath (bass) and Kenny Clarke (drums). The A-side is an eight-minute version of "Blue 'N' Boogie" (Dizzy Gillespie-Frank Paparelli) while the B-side is Richard Carpenter's "Walkin'", the first recorded instance of a tune that the trumpeter would play with various groups in various styles through 1967.



Night Dreamer
Wayne Shorter (Blue Note)
April 29th, 1964

Wayne Shorter is responsible for a large part of Blue Note Records' reputation, whether as part of Art Blakey's Jazz Messengers, almost a dozen sideman appearances and the saxophonist's own releases. This was his first of many for the label after beginning his leader career on Vee-Jay. Playing a program of six Shorter originals, the group of Lee Morgan (trumpet on three tracks), McCoy Tyner (piano), Reggie Workman (bass) and Elvin Jones (drums) had all worked together (and would continue to do so) in each other's groups.



Jazz On A Sunday Afternoon Vol. 1
George Benson (Accord)
April 29th, 1973

This album is an outlier in guitarist George Benson's career or, perhaps, a throwback to his roots. Coming in the midst of his sometimes uneven CTI period (and before he became a pop-jazz vocalist), this live date from Casa Caribe in Plainfield, N.J. has a jam-session feel to it, Benson with Mickey Tucker (piano), George Duvivier (bass) and Al Harewood (drums). The quartet plays lengthy versions of "Love For Sale", "There Will Never Be Another You" and "All Blues", plus Benson singing on future hit "(I'm Afraid) The Masquerade Is Over".



Meeting the Tenors
Doug Raney (Criss Cross)
April 29th, 1983

Guitarist Doug Raney, son of guitarist Jimmy Raney, wasn't even 30 when he made this album, his first for Criss Cross after four for SteepleChase. The tenors he meets are the older Ferdinand Povel from Holland and even-older Bernt Rosengren from Sweden. Filling out the group are Danish bassist Jesper Lundgaard and drummer Ole Jacob Hansen, American ex-pat pianist Horace Parlan the elder of the band. Recorded in Monster, The Netherlands, Parlan and Povel contribute tunes to go along with Gigi Gryce's "Up in Quincy's Room" and two standards.



It's Time For The Fringe
The Fringe (Soul Note)
April 29th, 1992

It's been time for The Fringe, the trio of tenor saxophonist George Garzone, drummer Bob Gullotti and bassist John Lockwood (originally Richard Appleman), for over 40 years. The group formed in their native Boston in 1972 and released several albums in the late '70s-mid '80s on their Ap-Gu-Ga Records. This is their "major label" debut, documenting a concert from the Somerville Theater. Tunes are credited to the band, from nearly 20-minute opener "The Spirit Lives" to closing "Farewell to Neanderthal Man" with text by Nick Racheotes.

BIRTHDAYS

- April 1**
†John LaPorta 1902-2004
†Harry Carney 1910-74
†Duke Jordan 1922-2006
Frank Tusa b.1947
†Gil Scott-Heron 1949-2011
Antoine Roney b.1963
- April 2**
Max Greger b.1926
†Booker Little 1938-61
†Sal Nistico 1940-91
Larry Coryell b.1943
Rahsaan and Roland Barber b.1980
- April 3**
†Bill Potts 1928-2005
†Scott LaFaro 1936-61
†Jimmy McGriff 1936-2008
†Harold Vick 1936-87
Linda Sharrock b.1947
Eric Kloss b.1949
Ali Jackson b.1976
- April 4**
†Gene Ramey 1913-84
Buster Cooper b.1929
†Jake Hanna 1931-2010
Hugh Masekela b.1939
Ole Kock Hansen b.1945
Ray Russell b.1947
Michel Camilo b.1954
Gary Smulyan b.1956
Benny Green b.1963
- April 5**
†Stan Levey 1925-2005
†Stanley Turrentine 1934-2000
Evan Parker b.1944
Jerome Harris b.1953
Håkon Kornstad b.1977

- April 6**
†Charlie Rouse 1924-88
Randy Weston b.1926
†Gerry Mulligan 1927-96
André Previn b.1929
†Art Taylor 1929-95
†Bill Hardman 1933-90
†Horace Tapscott 1934-99
Manfred Schoof b.1936
Gene Bertoni b.1937
†Noah Howard 1943-2010
John Pizzarelli b.1960
- April 7**
†Billie Holiday 1915-59
†Mongo Santamaria 1922-2003
†Victor Feldman 1934-87
†Freddie Hubbard 1938-2008
†Pete La Roca Sims 1938-2012
Alex von Schlippenbach b.1938
†Bob Berg 1951-2002
Fredrik Lundin b.1964
- April 8**
†George Dixon 1909-94
†Carmen McRae 1922-94
Paul Jeffrey b.1933
- April 9**
†Teddy Roy 1905-66
†Julian Dash 1916-74
Steve Gadd b.1945
Dave Allen b.1970
- April 10**
†Fess Williams 1894-1975
†Morty Corb 1917-96
†Fraser MacPherson 1928-93
Claude Bolling b.1930
†Lea Barbara 1929-2011
Omar Sosa b.1965
Roy Assaf b.1982

- April 11**
†John Levy 1912-2012
Emil Mangelsdorff b.1925
Matt Lavelle b.1970
Jakob Bro b.1978
- April 12**
†Johnny Dodds 1892-1940
†Russ Garcia 1916-2011
Herbie Hancock b.1940
Ryan Kisor b.1973
- April 13**
†Bud Freeman 1906-91
†Teddy Charles 1928-2012
Rusty Jones b.1932
†Eddie Marshall 1938-2011
Simon Spang-Hanssen b.1955
John Ellis b.1974
- April 14**
†Shorty Rogers 1924-94
†Gene Ammons 1925-74
†Monty Waters 1938-2008
Steve Davis b.1967
Rafi Malkiel b.1972
- April 15**
†Bessie Smith 1894-1937
†Charlie Smith 1927-66
Richard Davis b.1930
Sy Johnson b.1930
†Herb Pomeroy 1930-2007
†Gene Chericco 1935-94
- April 16**
†Herbie Mann 1930-2003
Sabir Mateen b.1951
Jukka Tolonen b.1952
†Esbjorn Svensson 1964-2008
Junko Onishi b.1967
Landon Knoblock b.1982

- April 17**
Chris Barber b.1930
Sam Noto b.1930
Warren Chiasson b.1934
Han Bennink b.1942
Buster Williams b.1942
Jan Hammer b.1948
Mark Sherman b.1957
Sam Sadigursky b.1979
- April 18**
†Tony Mottola 1918-2004
†Leo Parker 1925-62
†Ken Colyer 1928-88
Freddy Hill b.1932
Hal Galper b.1938
Susanna Lindeborg b.1952
- April 19**
†Tommy Benford 1905-94
†Alex Hill 1906-37
Randy Ingram b.1978
- April 20**
†Lionel Hampton 1909-2002
Ran Blake b.1935
"Sonny" Brown b.1936
†Beaver Harris 1936-91
†Billy James 1936-2009
†Joe Bonner 1948-2014
Avishai Cohen b.1971
Matt Brewer b.1983
- April 21**
†Johnny Blowers 1911-2006
†Joe Dixon 1917-98
Mundell Lowe b.1922
Slide Hampton b.1932
†Ian Carr 1933-2009
Alan Skidmore b.1942
†Peter Kowald 1944-2002
Mike Holober b.1957

- April 22**
†Buzzy Drootin 1910-2000
Candido Camero b.1921
†Charles Mingus 1922-79
†Tommy Turrentine 1928-97
†Paul Chambers 1935-69
Barry Guy b.1947
- April 23**
†Jimmie Noone 1895-1944
†Little Benny Harris 1919-75
†Ito Puate 1920-2000
†Bobby Rosengarden 1924-2007
Bunky Green b.1935
Pierre Courbois b.1940
Alan Broadbent b.1947
Narada Michael Walden b.1952
Kendra Shank b.1958
Bryan Carroll b.1959
Chris Lightcap b.1971
Petr Cancura b.1977
- April 24**
†Rube Bloom 1902-76
†Aaron Bell 1922-2003
†Fatty George 1927-82
†Johnny Griffin 1928-2008
†Frank Strazzeri 1930-2014
†Spanky DeBrest 1937-73
†Joe Henderson 1937-2001
†Colin Walcott 1945-84
Stafford James b.1946
Trudy Silver b.1953
- April 25**
†Earl Bostic 1913-65
George Johnson b.1913
†Ella Fitzgerald 1918-96
†Rick Henderson 1928-2004
†Willis "Gator" Jackson 1932-87
†Harry Miller 1941-83
Carl Allen b.1961

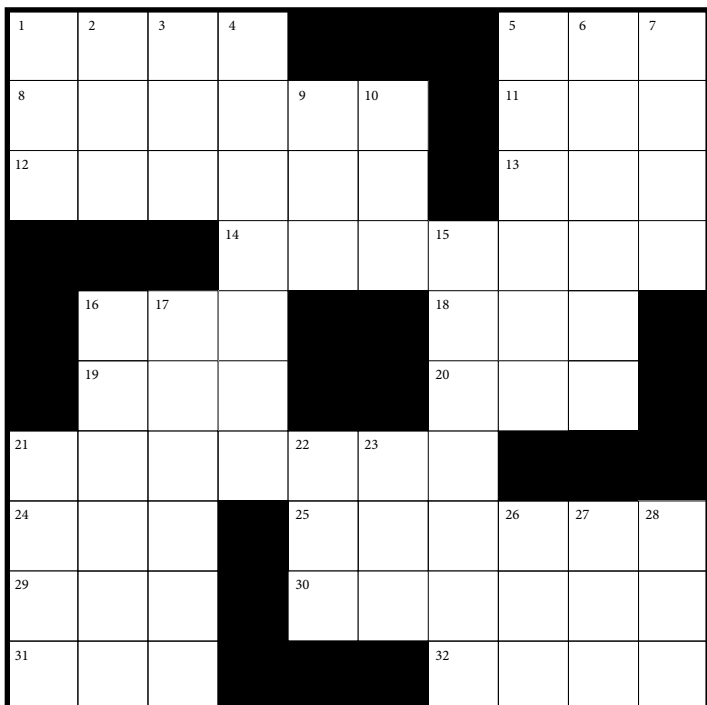
- April 26**
†Dave Tough 1907-48
†Jimmy Giuffre 1921-2008
†Teddy Edwards 1924-2003
†Herman Foster 1928-99
†Bill Byrne 1942-2002
Axel Dörner b.1964
- April 27**
†Connie Kay 1927-94
†Sal Mosca 1927-2007
Calvin Newborn b.1933
Ruth Price b.1938
†Freddie Waits 1943-89
Scott Robinson b.1959
Martin Wind b.1968
- April 28**
†Russ Morgan 1904-69
†Blossom Dearie 1926-2009
†Oliver Jackson 1933-94
†John Tchicai 1936-2012
Mickey Tucker b.1941
Willie Colon b.1950
- April 29**
†Duke Ellington 1899-1974
†Philippe Brun 1908-94
†Thieleman's b.1922
Big Jay McNeely b.1927
†Ray Barretto 1929-2006
†Andy Simpkins 1932-99
†George Adams 1940-92
†Hugh Hopper 1945-2009
Julius Tolerentino b.1975
- April 30**
†Sid Weiss 1914-94
†Percy Heath 1923-2005
†Dick Twardzik 1931-55
†Abdul Wadud b.1947
Russ Nolan b.1968



GARY SMULYAN
April 4th, 1956

A perennial pollwinner on his brawny instrument, baritone saxophonist Gary Smulyan got his professional start in the Thundering Herd of Woody Herman in 1978. This large ensemble work led to gigs with the Mel Lewis Jazz Orchestra (now known as the Vanguard Jazz Orchestra, of which Smulyan is still a part) and Mingus Big Band. His discography includes entries with the aforementioned Mel Lewis Jazz Orchestra, Mike LeDonne, Gene Harris, Charli Persip, Freddie Hubbard, Michel Camilo, Joe Henderson, Tom Harrell, the Carnegie Hall Jazz Band, Joe Lovano (his bandmate from Mel Lewis), Dave Holland and others to go along with 11 discs as a leader, beginning in 1990, on Criss Cross, Reservoir and Capri. (AH)

CROSSWORD



ACROSS

DOWN

1. Trio of Chris Abrahams/Mike Majkowski/James Waples
5. Outer borough jazz org.
8. Swiss label without any cracks?
11. Burnt Sugar the Arkestra Chamber song "O for ____"
12. Vocalist St. John
13. Jazz talent agency representing Chris Botti and others
14. Saxophonist Ben or trumpeter Paul
16. Honey-loving French label?
18. A jazz musician has two uses for this on the bandstand?
19. Who'll remember April?
20. "Electric ____", from Nat Adderley's 1968 A&M album *You, Baby*
21. Drummer born Luigi Paulino Alfredo Francesco Antonio Balassoni
24. Matadorial Coltrane album?
25. William Parker album *Petit* ____
29. Airport code needed to visit A-Trane club
30. Vocalist Carol
31. Trombonist nicknamed Kid
32. John Stowell tune "Three French ____"

1. Smooth jazz guitarist Emmett
2. Jobim's "____ Note Samba"
3. Tampa, FL-based jazz label since 1982
4. Bassist/producer Bill
5. Albert "Tootie" Heath wore one on the cover of *Tootie's Tempo*
6. Muntu's Moondoc
7. Hamburg jazz festival
9. Vietnamese poet Nha-____, whose work is included on Freddie Hubbard's *Sing Me A Song Of Songmy*
10. Favorite soda of musicians who can't read music?
15. See 21 Down
16. German female vocalist Ernie
17. Saxophonist Eskelin
21. With 15 Down, Swedish pianist
22. Early British all-sax group
23. Roland Kirk's "3-in-1 Without the ____"
26. Stéphane Blok/Léon Francioli album *La Grande* ____
27. Vocalist Hampton Callaway
28. NYC neighborhood woefully underserved by jazz clubs

By Andrey Henkin

visit nycjazzrecord.com for answers

CALENDAR

Wednesday, April 1

- *Harold Mabern Quartet with Eric Alexander, Phil Palombi, Joe Farnsworth
An Beal Bocht Café 8, 9:30 pm \$15
- *Sheila Jordan with Steve Kuhn Trio
Birdland 8:30, 11 pm \$40
- *Tom Harrell Quintet with Ambrose Akinmusire, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- *Christian McBride Big Band with Nabate Isles, Freddie Hendrix, Brandon Lee, Steve Davis, Michael Dease, James Burton, Douglas Purviance, Ron Blake, Daniel Pratt, Carl Maraghi, Todd Bashore, Melissa Walker, Xavier Davis, Ulysses Owens, Jr.
Dizzy's Club 7:30, 9:30 pm \$40
- *Alexander Claffy
Dizzy's Club 11:30 pm \$5
- *Nicholas Payton Trio with Buster Williams, Lenny White
Blue Note 8, 10:30 pm \$35
- *Michael Blake Quartet with Frank Kimbrough, Ben Allison, Rudy Royston
Jazz Standard 7:30, 10 pm \$25
- *Michelle Makarski, Marilyn Crispell, Lukas Ligeti, Robert Dick, Reuben Radding, Lukas Ligeti
The Stone 8, 10 pm \$15-20
- *Signal Problems: Danny Gauker, Eric Trudell, Adam Hopkins, Nathan Ellman-Bell; John Hébert/Terence McIlanus; Andrew Drury's Content Provider with Ingrid Laubrock, Briggan Krauss, Brandon Seabrook
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- *Luiz Simas Trio with Itaiguara, Adriano Santos
Iridium 8:30 pm \$25
- *JC Hopkins Biggish Band with Melanie B. Charles, Charles Turner, King Solomon Hicks, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Chad Lefkowitz-Brown, Troy Roberts, Hill Greene, Charles Goolid
Minton's 7, 8:30, 10 pm \$15-25
- *Seamus Blake
Mezzrow 9:30 pm \$20
- *Remy Le Boeuf
Smalls 9:30 pm \$20
- *Mike Baggetta Trio with Jerome Harris, Billy Mintz
SEEDS 8:30 pm
- *Mari Koga Quartet with Chiemi Nakai, Pedro Giraud, Vince Cherico
Jazz at Kitano 8, 10 pm \$15
- *Roxy Coss Quintet
Smoke 7, 9, 10:30 pm \$9
- *Maria Manousaki Quintet with Shai Maestro, Petros Klampanis, Ziv Ravitz, Tamer Pimabasi
Comelia Street Café 8:30 pm \$10
- *Andy Galore with Oz Noy, Joel Frahm, Gary Fisher, Rocky Bryant
55Bar 10 pm
- *Groover Trio; Ned Goold Jam
Fat Cat 9 pm 12:30 am
- *Queens Jazz OverGround Clinic and Jazz Jam
Flushing Town Hall 6, 7 pm \$10
- *Tom Tallitsch Quintet with Sean Nowell, Victor Baker, Peter Brendler, Joe Abba; Or Baretet with Alon Tayar, Jeremy Dutton
WhyNot Jazz Room 7, 9 pm
- *Michael Kanan
Measure 8 pm
- *Bary-Space: Nicolas Letman-Burtinovic, Josh Sinton, Peter Kronreif
Bar Chord 9 pm
- *Akihiro Yamamoto Duo
Tomi Jazz 8 pm
- *Yvonnick Prene Quartet
The Garage 7 pm
- *Nick Grinder Group; The 72nd Street Band
Silvana 6, 8 pm
- *Anna Elizabeth Kendrick
Flute Midtown 7 pm

Thursday, April 2

- *Randy Weston 89th Birthday Celebration: African Rhythms Quintet with T.K. Blue, Alex Blake, Neil Clarke, Lewis Nash
Jazz Standard 7:30, 10 pm \$30
- *Don Friedman Quartet with Seamus Blake, Harvie S, Klemens Markt
Jazz at Kitano 8, 10 pm \$15
- *Henry Butler solo
Minton's 7, 8:30, 10 pm \$10-20
- *Lukas Ligeti New Trio with Daniel Blake, Ricardo Gallo; No-Net Trio: Ken Thomson, Eyal Maoz, Lukas Ligeti
The Stone 8, 10 pm \$15
- *Of Dark Matter: James Brandon Lewis, Ryan Frazier, Luke Stewart, Warren Tre Crudup; Max Johnson Band with Steve Swell; Dave Sewelson, Peter Kuhn, Larry Roland, Gerald Cleaver
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- *Maria Grand Trio with Matt Brewer, Sean Rickman
The Jazz Gallery 8:30, 10:30 pm \$15
- *Justin Kauffin Quartet
Baruch Performing Arts Center 8 pm \$25
- *Allan Harris
Smoke 7, 9, 10:30 pm \$9
- *Gregorio Uribe Big Band
Zinc Bar 9, 10:30 pm
- *Uri Gurvich Quartet with Leo Genovese, Peter Slavov, Francisco Mela
WhyNot Jazz Room 9 pm
- *Camila Meza
Mezzrow 8 pm \$20
- *Gregory Hutchinson
Smalls 10 pm \$20
- *Timucin Sahin Quartet with Cory Smythe, Greg Chudzik, Jeff Davis; Outthead: Alex Weiss, Josh Sinton, Dmitry Ishenko, Deric Dickens
The Firehouse Space 8, 9 pm \$10
- *Matt Parker Trio with Alan Hampton, Reggie Quinerly
Comelia Street Café 8:30 pm \$10
- *Nobuki Takamen Trio with Daniel Foose, Yutaka Uchida
Bar Next Door 8:30, 10:30 pm \$12
- *Amy Cervini with Jesse Lewis, Matt Aronoff, Deric Dickens
55Bar 7 pm
- *Saul Rubin Zebtet
Fat Cat 10 pm
- *The Highliners: Melissa Fogarty, Debra Kreisberg, Steve Newman, Ian Hutchison, Mark Farnsworth
Tomi Jazz 9 pm \$10
- *John Lang Trio
Cleopatra's Needle 7 pm
- *George Weldon Trio
The Garage 7 pm
- *Albert Marques, Walter Stinson, Zack O'Farrill
Caffe Vivaldi 9 pm
- *Judi Marie Canterino
Indian Road Café 7:30 pm
- *Michelle Walker with Toru Dodo, Michael O'Brien, Willard Dyson, Ron Affif and guest Joel Frahm
Birdland 6 pm \$25
- *Sheila Jordan with Steve Kuhn Trio
Birdland 8:30, 11 pm \$40
- *Tom Harrell Quintet with Ambrose Akinmusire, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- *Christian McBride Big Band with Nabate Isles, Freddie Hendrix, Brandon Lee, Steve Davis, Michael Dease, James Burton, Douglas Purviance, Ron Blake, Daniel Pratt, Carl Maraghi, Todd Bashore, Melissa Walker, Xavier Davis, Ulysses Owens, Jr.
Dizzy's Club 7:30, 9:30 pm \$40
- *Alexander Claffy
Dizzy's Club 11:30 pm \$10
- *Nicholas Payton Trio with Buster Williams, Lenny White
Blue Note 8, 10:30 pm \$35
- *Michael Kanan
Measure 8 pm

Friday, April 3

- *Low Tabackin Trio with David Wong, Mark Taylor
Jazz at Kitano 8, 10 pm \$30
- *Mario Pavone Mixed Quintet with Dave Ballou, Peter McEachem, Julian Shore, Michael Sarin
Comelia Street Café 9, 10:30 pm \$10
- *David Kikoski
Mezzrow 9 pm \$20
- *Clarence Penn and Penn Station with Mike Rodriguez, Chad Leftkowitz-Brown, Shai Maestro, Yasushi Nakamura, Chelsea Jackson
The Jazz Gallery 8:30, 10:30 pm \$22
- *Tia Fuller Quartet with Shامية Royston, Mimi Jones, Rudy Royston
Smoke 7, 9, 10:30 pm \$38
- *Jason Marsalis Vibes Quartet with Will Goble, David Potter, Austin Johnson
Minton's 8, 10 pm \$25-50
- *Kyle Eastwood
Blue Note 8, 10:30 pm \$35

- *Ben Monder Trio with Eivind Opsvik, Jochen Rueckert
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- *Hypercolor: Eyal Maoz, James Ilgenfritz, Lukas Ligeti
The Stone 8, 10 pm \$15
- *Daro Behroozi, Steve Wood, Mark Johnson; Joe Morris/Yasmine Azaiez; Vincent Chancey, Josh Sinton, Ingrid Laubrock
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- *Kanji Ohta Trio with David Williams, Leroy Williams and guests Nabuko Kiryu, Toshiko Kiryu, James Zollar
The Drawing Room 7 pm \$25
- *Nagi Okamoto Quintet with Yuto Kanazawa, Takafumi Suenaga, Kenji Yoshitake, Yujiro Nakamura
WhyNot Jazz Room 9 pm
- *Carol Leibowitz/Ryan Messina
Ibeam Brooklyn 8, 9 pm \$10
- *Jared Gold/Dave Gibson
Fat Cat 10:30 pm
- *Norihiro Kikuta Trio
Tomi Jazz 9 pm \$10
- *Nathan Brown Trio
Cleopatra's Needle 8 pm
- *Fukushi Tainaka Trio; Kevin Dorn and the BIG 72
The Garage 6, 10:30 pm
- *Randy Weston 89th Birthday Celebration: African Rhythms Quintet with T.K. Blue, Alex Blake, Neil Clarke, Lewis Nash
Jazz Standard 7:30, 10 pm \$35
- *Gregory Hutchinson
Smalls 10 pm \$20
- *Sheila Jordan with Steve Kuhn Trio
Birdland 8:30, 11 pm \$40
- *Tom Harrell Quintet with Ambrose Akinmusire, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- *Christian McBride Big Band with Nabate Isles, Freddie Hendrix, Brandon Lee, Steve Davis, Michael Dease, James Burton, Douglas Purviance, Ron Blake, Daniel Pratt, Carl Maraghi, Todd Bashore, Melissa Walker, Xavier Davis, Ulysses Owens, Jr.
Dizzy's Club 7:30, 9:30 pm \$40
- *Alexander Claffy
Dizzy's Club 11:30 pm \$10
- *Michael Kanan
Measure 8 pm
- *Talking Strings
Silvana 6 pm
- *Becca Stevens
New School Amhold Hall 4 pm

Saturday, April 4

- *Central Brooklyn Jazz Festival: Hamiet Bluiett
Sistas' Place 9, 10:30 pm \$20
- *Bucky Pizzarelli/Ed Laub Duo
Jazz at Kitano 8, 10 pm \$30
- *Juini Booth 4tet with Stuart Grant, Rachael Eckroth, Clifford Barbaro; Don Friedman Quartet
Smalls 7:30, 10:30 pm \$20
- *Benito Gonzalez Quintet with Azar Lawrence, Myron Walden, Essiet Okon Essiet, Jeff "Tain" Watts
Iridium 8:30, 10:30 pm \$25
- *Yoshiko Chuma, Patricia Nicholson Parker, Lance Gries, Matthew Shipp, Michael Bisio; Matthew Shipp/Michael Bisio
Clemente Soto Velez Cultural Center 6, 9 pm \$11-22
- *Jeff Colella, Putter Smith, Billy Mintz
The Drawing Room 7 pm \$20
- *Lukas Ligeti Quintet with Thomas Bergeron, Travis Sullivan, Shoko Nagai, Michael Bates
The Stone 8, 10 pm \$15
- *Russ Kasso/Jay Anderson
Knickerbocker Bar and Grill 9:45 pm \$5
- *Jon Irabagon/Josh Sinton; Kyoko Kitamura, Ingrid Laubrock, Ken Filiano
Soup & Sound 7 pm \$15
- *Emilio Teubal with Moto Fukushima, Sam Sadigursky, Josh Deutsch, Adam Fisher, Sebastian Noelle
Ibeam Brooklyn 8:30, 10 pm \$15
- *Sara Serpa's City Fragments with Sofia Rei, Aubrey Johnson, André Matos, Thomas Morgan, Tyshawn Sorey; Sofia Ribeiro Quartet with Juan Andrés Ospina, Petros Klampanis, Rogério Boccato
Comelia Street Café 8:30, 10:15 pm \$10
- *Maryanne de Prophetis Quartet with Brian Drye, Adam Caine, Dean Johnson; Horacio Martinez Group with Sergio Reyes, Carlos Mena, Franco Pinna; Grand St. Stompers: Gordon Au, Dennis Lichtman, Matt Musselman, Nick Russo, Rob Adkins
WhyNot Jazz Room 6, 9, 10:30 pm
- *Alex Wintz Trio with Tamir Schmerling, Mark Whitfield, Jr.
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- *Raphael D'lugoff Quintet; Greg Glassman Jam
Fat Cat 10 pm 1:30 am
- *Peggy King Trio
Metropolitan Room 9:30 pm \$20
- *Kathryn Allyn Duo; Tak Iwasaki Trio
Tomi Jazz 8, 11 pm \$10
- *Justin Lees Trio
Cleopatra's Needle 8 pm
- *David Kikoski
Mezzrow 9 pm \$20
- *Clarence Penn and Penn Station with Mike Rodriguez, Chad Leftkowitz-Brown, Shai Maestro, Yasushi Nakamura, Chelsea Jackson
The Jazz Gallery 8:30, 10:30 pm \$22
- *Tia Fuller Quartet with Shامية Royston, Mimi Jones, Rudy Royston
Smoke 7, 9, 10:30 pm \$38
- *Jason Marsalis Vibes Quartet with Will Goble, David Potter, Austin Johnson
Minton's 8, 10 pm \$25-50
- *Kyle Eastwood
Blue Note 8, 10:30 pm \$35
- *Randy Weston 89th Birthday Celebration: African Rhythms Quintet with T.K. Blue, Alex Blake, Neil Clarke, Lewis Nash
Jazz Standard 7:30, 10 pm \$35
- *Sheila Jordan with Steve Kuhn Trio
Birdland 8:30, 11 pm \$40
- *Tom Harrell Quintet with Ambrose Akinmusire, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- *Christian McBride Big Band with Nabate Isles, Freddie Hendrix, Brandon Lee, Steve Davis, Michael Dease, James Burton, Douglas Purviance, Ron Blake, Daniel Pratt, Carl Maraghi, Todd Bashore, Melissa Walker, Xavier Davis, Ulysses Owens, Jr.
Dizzy's Club 7:30, 9:30 pm \$45
- *Alexander Claffy
Dizzy's Club 11:30 pm \$20
- *Michael Kanan
Measure 8 pm
- *James Francis Trio
Brooklyn Museum of Art 5 pm
- *Lary Newcomb Quartet; Evgeny Sivstov Trio; Akiko Tsuruga Trio
The Garage 12, 6, 10:30 pm
- *Lukas Ligeti New Group with Guillermo Gregorio, Vincent Chancey, Miya Masaoka, Daniel Levin; Susie Ibarra/Lukas Ligeti
The Stone 8, 10 pm \$15-20
- *Old Time Musketry: Adam Schneit, JP Schlegelmilch, Phil Rowan, Max Goldman
Comelia Street Café 8:30 pm \$10
- *Marika van Dijk The Stereography Project with Anna Webber, Alan Ferber, Ben van Gelder, Lucas Pino, Rick Rosato, Manuel Schmiedel, Mark Schilders, Sita Chay, Benjamin von Gutzeit, Eric Lemmon, Amanda Gookin; Marta Sanchez Quintet with Roman Filiu, Jerome Sabbagh, Sam Anning, Jason Burger
ShapeShifter Lab 7, 8:15 pm \$10
- *Victor Gould Sextet with Benny Bennack III, Jaleel Shaw, Marcus Strickland, Ben Williams, Rodney Green
Minton's 5:30, 7, 8:30 pm \$10-20
- *Peter Leitch/Ray Drummond
Walker's 8 pm
- *Jon Davis
Measure 8 pm
- *Eyal Vilner Big Band; Charles Owens
Smalls 4, 10:30 pm \$20
- *Terry Waldo's Gotham City Band; Jade Synsteli's Fat Cat Big Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6, 8:30 pm 1 am
- *Craig Flanagin solo; Constance Cooper, Adam Pultz Melbye, Sten Hostfalt, Blaise Siwula
ABC No-Rio 7 pm \$5
- *Shrine Big Band with Joe Fonda
Shrine 8 pm
- *Setsuko Hata Trio
Tomi Jazz 8 pm
- *John Lander Trio
Caffe Vivaldi 9 pm
- *Benito Gonzalez Quintet with Azar Lawrence, Myron Walden, Essiet Okon Essiet, Jeff "Tain" Watts
Iridium 8:30, 10:30 pm \$25
- *Russ Kasso/Jay Anderson
Knickerbocker Bar and Grill 9:45 pm \$5
- *David Kikoski
Mezzrow 9 pm \$20

- *Tia Fuller Quartet with Shامية Royston, Mimi Jones, Rudy Royston
Smoke 7, 9, 10:30 pm \$38
- *Kyle Eastwood
Blue Note 8, 10:30 pm \$35
- *Randy Weston 89th Birthday Celebration: African Rhythms Quintet with T.K. Blue, Alex Blake, Neil Clarke, Lewis Nash
Jazz Standard 7:30, 10 pm \$30
- *Tom Harrell Quintet with Ambrose Akinmusire, Charles Altura, Ugonna Okegwo, Johnathan Blake
Village Vanguard 8:30, 10:30 pm \$30
- *Christian McBride Big Band with Nabate Isles, Freddie Hendrix, Brandon Lee, Steve Davis, Michael Dease, James Burton, Douglas Purviance, Ron Blake, Daniel Pratt, Carl Maraghi, Todd Bashore, Melissa Walker, Xavier Davis, Ulysses Owens, Jr.
Dizzy's Club 7:30, 9:30 pm \$40
- *Microtonal Band
Silvana 6 pm
- *Ike Sturm and Evergreen
Saint Peter's 5 pm
- *Joe Hunt with Putter Smith, Michael Kanan
The Drawing Room 4 pm \$25
- *Mika Mimura Group with Magda Giannikou, Toru Dodo, Ignacio Hernandez, Or Baretet
Blue Note 11:30 am 1:30 pm \$35
- *The Minton's Players
Minton's 12, 1:30, 3 pm \$10
- *Amy London Trio with Roni Ben-Hur, Harvie S
North Square Lounge 12:30, 2 pm
- *Kyoko Oyobe Trio; David Coss Quartet
The Garage 11:30 am 7 pm

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Monday, April 6

- ★Mingus Big Band Jazz Standard 7:30, 10 pm \$25
- ★Orin Evans Captain Black Big Band Smoke 7, 9 pm \$9
- ★Marika Hughes and Bottom Heavy; Clifton Anderson with Tadataka Unno, Yasushi Nakamura, Steve Williams, Victor See Yuen Blue Note 8, 10:30 pm \$15
- ★Kavita Shah Trio with Lionel Loueke, Rogério Boccato Inidium 8:30, 10:30 pm \$25
- ★Manhattan School of Music Afro-Cuban Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$35
- ★Shai Maestro Extended Trio with Gerald Clayton, Henry Cole ShapeShifter Lab 8:15 pm \$15
- ★Tree People: Ed Rosenberg, David Crowell, Andrew Smiley; Signal Problems: Danny Gouker, Eric Trudel, Adam Hopkins, Nathan Ellman-Bell Delroy's Cafe and Wine Bar 8:30, 9:45 pm \$10
- ★Klemens Markt Quartet with Jure Pukl, Benito Gonzales, Harish Raghavan; Angela Davis Trio with Sam Anning, Chris Ziemba WhyNot Jazz Room 7, 9 pm
Smalls 7:30, 10:30 pm \$20
- ★Adam Cote; Seamus Blake Smalls 7:30, 10:30 pm \$20
- ★Alice Ricciardi Trio with Simona Premazzi, Paolo Benedettini Bar Next Door 8:30, 10:30 pm \$12
- ★James Langton's New York All-Star Big Band with Dan Levinson, Molly Ryan Rainbow Room 6:30 pm \$175
- ★Portrait of a Lady—Billie Holiday at 100: Lara Downes; Will Friedwald Zeb's 6:30 pm \$15
Measure 8 pm
Tomi Jazz 8 pm
The Garage 7 pm
- ★Darwin Noguera Le Cirque Café 7:30 pm
Silvana 6 pm
- ★Marla Sampson Duo Measure 8 pm
Tomi Jazz 8 pm
- ★Howard Williams Jazz Orchestra The Garage 7 pm
- ★Matt Baker and Trio with Nicolas King WhyNot Jazz Room 7, 9 pm
Smalls 7:30, 10:30 pm \$20
- ★Sebastian Acosta WhyNot Jazz Room 7, 9 pm
Smalls 7:30, 10:30 pm \$20
- ★Bite Trio WhyNot Jazz Room 7, 9 pm
Smalls 7:30, 10:30 pm \$20
- ★Avalon Jazz Band WhyNot Jazz Room 7, 9 pm
Smalls 7:30, 10:30 pm \$20

Tuesday, April 7

- ★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, David Wong, Michael Weiss Village Vanguard 8:30, 10:30 pm \$30
- ★Charlie Hunter/Scott Amendola Duo with guest Jim Campiongo The Stone 8, 10 pm \$20
- ★Darius Jones and The Over-Soul Manual with Amintha Kidambi, Kristin Slipp, Jean Carla Rodea, Yoon Sun Choi Roulette 8 pm
- ★Donald Harrison with Leo Nocentelli, Fred Wesley, Christian Scott Blue Note 8, 10:30 pm \$35
Birdland 8:30, 11 pm \$40
- ★Eliane Elias Donny McCaslin Group with Jason Lindner, Tim Lefebvre, Mark Guiliana Jazz Standard 7:30, 10 pm \$25
- ★Brubeck Institute Jazz Quintet: Joel Ross, Lucas Bera, Sean Britt, Sarah Kuo, Jalon Archie and guests Lucas Pino, Glenn Zaleski Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$5
NYC Bahá'í Center 8, 9:30 pm \$15
- ★Peter Brendler Quartet with Rich Perry, Peter Evans, Vinnie Sperrazza Cornelia Street Café 8:30 pm \$10
- ★Matt Bauder, Tomas Fujiwara, Jon Irabagon; Jasmine Lovell-Smith's Towering Poppies with Cat Toren, Adam Hopkins, Kate Gentile; Paul Bedal Quintet with Marquis Hill, Caroline Davis, Dion Kerr, Jay Sawyer ShapeShifter Lab 7, 8:15, 9:30 pm \$10

- ★Queen Esther sings Billie Holiday with Jeremy Bacon, Charles Goold, J. Walter Hawkes, Patience Higgins, Noah Jackson, Warren Smith, Wayne Tucker Minton's 7, 8:30, 10 pm \$10-20
- ★Circle Wide: George Schuller, Peter Apfelbaum, Brad Shepik, Tom Beckham, Dave Ambrosio; Memory One: Kirk Knuffke, Jonathan Halfner, Simon Jemyn Korzo 9, 10:30 pm
- ★Steve Dalachinsky/Mara Rosenbloom; Ann Waldman, Yoshiko Chuma, Lenny Pickett; Selma: Lewis "Flip" Barnes, Asim Barnes, Jared Michael Nickerson, Hiroyuki Matsuura Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
Mezzrow 8 pm \$20
Fat Cat 7 pm
- ★Norman Simmons Bar Next Door 8:30, 10:30 pm \$12
- ★Saul Rubin Fat Cat 7 pm
- ★Jan Sturiale Trio with Marco Panascia, Lawrence Leathers Bar Next Door 8:30, 10:30 pm \$12
- ★Sy Kushner Ensemble with Jeremy Brown, Marty Confurius Stephen Wise Free Synagogue 7:30 pm \$15
- ★Tom Jazz 8 pm
- ★Ilan Buss Trio The Garage 7 pm
- ★Dana Reedy and Trio Silvana 6, 8 pm
- ★Andrew Schiller; Bjorn Ingelstam Measure 8 pm
Shrine 6 pm
- ★Darwin Noguera Shrine 6 pm
- ★Kazuki Yamanaka Rendall Memorial Presbyterian Church 12, 1 pm \$15
- ★Craig Harris

Wednesday, April 8

- ★The Nu Band: Joe Fonda, Lou Grassi, Mark Whitecage, Thomas Heberer Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- ★Andrew Bishop Trio with Tim Flood, Gerald Cleaver Cornelia Street Café 9, 10:30 pm \$10
Smoke 7, 9, 10:30 pm \$9
- ★Jim Snidero Quartet Mezzrow 9 pm \$20
- ★Comedies For The Young: Matthias Bossi, Scott Amendola, Charlie Hunter, Adam Dorn The Stone 8, 10 pm \$20
- ★Raphael D'lugoff; Harold Mabern Trio; Ned Goold Jam Fat Cat 7, 9 pm 12:30 am
54Below 9:30 pm \$25-60
- ★Alexis Cole Mezzrow 9 pm \$20
- ★Bryn Roberts/Lage Lund Smalls 9:30, 11 pm \$20
- ★Joe Martin; Alex LoRe Smalls 9:30, 11 pm \$20
- ★Scott Tixier Quintet with Yvonnick Prene, Pasquale Grasso, Marco Panascia, Mark Whitfield, Jr. and guests Inidium 8:30 pm \$25
- ★John di Martino Quartet with Toky, Boris Kozlov, Tommy Campbell Jazz at Kitano 8, 10 pm \$15
Minton's 7, 8:30, 10 pm \$15-25
- ★The Minton's Players Morgan, Rema Hasumi, Tyshawn Sorey, Billy Mintz SEEDS 9 pm
- ★Todd Neufeld Group with Thomas Morgan, Rema Hasumi, Tyshawn Sorey, Billy Mintz SEEDS 9 pm
- ★Jan Sturiale Trio with Sam Minaie, Colin Stranahan ShapeShifter Lab 8:15 pm \$10
Zinc Bar 7:30 pm \$10
- ★Eugene Marlow Heritage Ensemble Tomi Jazz 8 pm
- ★Lunana and Lunanos Trio The Garage 7 pm
- ★The Anderson Brothers Caffe Vivaldi 8:15 pm
- ★Joe Alterman
- ★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, David Wong, Michael Weiss Village Vanguard 8:30, 10:30 pm \$30
- ★Donald Harrison with Leo Nocentelli, Fred Wesley, Christian Scott Blue Note 8, 10:30 pm \$35
Birdland 8:30, 11 pm \$40
- ★Eliane Elias Donny McCaslin Group with Jason Lindner, Tim Lefebvre, Mark Guiliana Jazz Standard 7:30, 10 pm \$25
- ★Donny McCaslin Group with Jason Lindner, Tim Lefebvre, Mark Guiliana Jazz Standard 7:30, 10 pm \$25
- ★Brubeck Institute Jazz Quintet: Joel Ross, Lucas Bera, Sean Britt, Sarah Kuo, Jalon Archie and guests Lucas Pino, Glenn Zaleski Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$5
- ★Jay Rattman Group

- ★Darwin Noguera Measure 8 pm
- ★Alex Hamburger Silvana 6 pm
- ★Lou Caputo's Not So Big Band Saint Peter's 1 pm \$10

Thursday, April 9

- ★Chick Corea/Herbie Hancock Stem Auditorium 8 pm \$47.50-150
- ★A Centenary Celebration of Billie Holiday: Billie and the Boys with Shenel Johns, Elena Pinderhughes, Molly Ryan, Vuvo Sotashe, Michael Mwenso, Riley Mulherkar Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$10
- ★Jay Rattman Group
- ★SFJAZZ Collective plays Joe Henderson: Avishai Cohen, Miguel Zenón, David Sánchez, Robin Eubanks, Warren Wolf, Edward Simon, Matt Penman, Obed Calvaire Jazz Standard 7:30, 10 pm \$35
- ★Scott Amendola Quartet with Jeff Parker, Regina Carter, Jerome Harris The Stone 8, 10 pm \$20
- ★Blues Symphony & Beyond: American Composers Orchestra with Uri Caine Rose Theater 8 pm \$40-120
Minton's 7, 8:30, 10 pm \$10-20
- ★Henry Butler solo Mezzrow 9 pm \$20
- ★Jean Michel Pilc
- ★Michael Wimberly Quartet with Larry Roland, Juan Quinonez; Connie Crothers/ Yuko Otomo; Nick Lyons Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- ★Nancy Reed Trio with Jim Ridd, Steve Varner Jazz at Kitano 8, 10 pm \$15
Taylor Eigsti, Buster Hemphill, Jeremy Dutton Le Poisson Rouge 7:30 pm \$20
- ★Kojo Roney, Antoine Roney, William Parker JACK 8 pm \$15
Ginny's Supper Club 7:30, 9 pm \$10
- ★Lawrence Leathers Trio
- ★Uri Gurvich Quartet with Leo Genovese, Peter Slavov, Francisco Mela WhyNot Jazz Room 9 pm
- ★Sam Yahel Trio with Or Bareket, Ziv Ravitz Cornelia Street Café 8:30 pm \$10
Smoke 7, 9, 10:30 pm \$9
Fat Cat 10 pm
The Jazz Gallery 8:30, 10:30 pm \$15
- ★Charles Turner
- ★Greg Glassman Quintet
- ★James Francies
- ★Sarah Manning's Underworld Alchemy with Briggan Krauss, Simon Jemyn, Andrew Drury; The Sound of Joy—The Music of Sun Ra: Devin Gray: John Murchison, David Robbins, Jesse Stacken, Justin Wood, Bryan Murray The Firehouse Space 8, 9:30 pm \$10
Metropolitan Room 7 pm \$20
- ★Gloria Reuben
- ★John Raymond's Roots Trio with Gilad Hekselman, Colin Stranahan Rockwood Music Hall Stage 2 8 pm
- ★Biagio Coppa Get Moving Trio with Aruan Ortiz, Rob Garcia Michiko Studios 8 pm
- ★Mike Rood Trio with Sam Minaie, Rogério Boccato Bar Next Door 8:30, 10:30 pm \$12
- ★Dorian Devins Trio with Lou Rainone, Jeff Dingler Symphony Space Bar Thalia 9 pm
Cleopatra's Needle 7 pm
The Garage 7 pm
Smalls 9:30 pm \$20
- ★Marco di Gennaro Trio
- ★Adam Moezinia Trio
- ★Joe Martin
- ★Todd Neufeld Group with Thomas Morgan, Rema Hasumi, Tyshawn Sorey, Billy Mintz SEEDS 9 pm
- ★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, David Wong, Michael Weiss Village Vanguard 8:30, 10:30 pm \$30
- ★Donald Harrison with Leo Nocentelli, Fred Wesley, Christian Scott Blue Note 8, 10:30 pm \$35
Birdland 8:30, 11 pm \$40
- ★Eliane Elias
- ★Darwin Noguera Measure 8 pm



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Friday, April 10

- ★Cassandra Wilson: A Celebration of Billie Holiday
Apollo Theater 8 pm \$48.50-78.50
- ★Cécile McLorin Salvant Sings Billie Holiday
The Appel Room 7, 9:30 pm \$45-55
- ★Celebrating Lady Day: Andy Bey, Molly Johnson, Sarah Elizabeth Charles with Peter Martin, Melissa Aldana, Robert Hurst, Ulysses Owens, Jr.
Rose Theater 8 pm \$30-120
- ★Billie Holiday Centennial Celebration: Cynthia Scott with Bill Saxton Harlem Bebop Band
Bill's Place 8 pm \$45
- ★Billie Holiday Centennial Birthday Tribute: JC Hopkins Biggish Band with Brianna Thomas, Jazzmeia Horn, Charenee Wade, Charles Turner, Camille Thurman, Melanie J.B. Charles, Brandon Bain, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Chad Lefkowitz-Brown, Troy Roberts, Hill Greene, Charles Gould
Minton's 8, 10 pm \$25-50
- ★Lost Jazz Shrines—The Royal Roost/Miles Davis: Bob Belden Quintet with Pete Clagett, Roberto Verastegui, Jair-Rohm Wells, Matt Young
Tibeca Performing Arts Center 8:30 pm \$25
- ★Harold Mabern Trio with John Webber, Joe Farnsworth and guests Eric Alexander, Alexis Cole
Smoke 7, 9, 10:30 pm \$38
- ★Ken Peplowski/Ted Rosenthal
Bargemusic 8 pm \$25
- ★James Weidman/Harvie S
Knickerbocker Bar and Grill 9:45 pm \$5
- ★Joe Fiedler Trio with Rob Jost, Michael Sarin
The Jazz Gallery 8:30, 10:30 pm \$22
- ★Mara Rosenbloom Trio with Sean Conly, Jeff Davis; Connie Crothers, Mike Bisio, Michael T.A. Thompson; Vincent Chancey, Angelica Sanchez, Omar Tamez
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- ★Antoinette Montague Tribute to Billie Holiday with Danny Mixon, Solomon Hicks, Paul Beauchry, Winard Harper
Jazz at Kitano 8, 10 pm \$30
- ★Duke Robillard
Iridium 8:30, 10:30 pm \$27.50
- ★Wil Blades/Scott Amendola Duo with guest Jeff Parker
The Stone 8, 10 pm \$20
- ★Jonathan Finlayson's Sicilian Defense with Miles Okazaki, David Virelles, Keith Witt, Damien Reid
Brooklyn Conservatory of Music 8 pm \$20
- ★Jack Wilkins Trio with Andy McKee, Mike Clark
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★Laurence Hobgood
Mezzrow 9 pm \$20
- ★Lawrence Leathers; Mike Moreno
Smalls 7:30, 10:30 pm \$20
- ★Point of Departure
Fat Cat 10:30 pm
- ★Holger Scheidt Group with Rich Perry, Victor Gould, Anthony Pinciotti; The Take Off Collective: Ole Mathisen, Matt Garrison, Marko Djordjevic; Marko Djordjevic and Sveti with Julian Pollack, Evan Marien
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★Gilad Hekselman's Zuperoctave with Dayna Stephens, Mark Turner, Henry Cole
Cornelia Street Café 9, 10:30 pm \$10
- ★Sean Noonan solo drum; Brewed by Noon Afro-Celtic Trio: Alex Marcelo, Peter Bitenc, Sean Noonan; Paveas Dance: Brandon Seabrook, Alex Marcelo, Peter Bitenc, Sean Noonan
Ibeam Brooklyn 8:30 pm \$10
- ★Blaise Siwula, Luciano Troja, John Murchison
The Firehouse Space 8 pm \$10
- ★Lainie Cooke Group with Myron Walden, Tedd Firth, Luques Curtis, Ralph Peterson
Zinc Bar 7:30 pm
- ★Antonio Ciacca
Measure 8 pm
- ★Biagio Coppa Get Moving Trio with Aruán Ortiz, Rob Garcia
WhyNot Jazz Room 10 pm
- ★The African and Caribbean Jazz Trio: Edith Lettner, Leopoldo F. Fleming, Warren Smith
Inkwell Café 9 pm
- ★Kathleen Landis and Nancy Winston with guests
Café Noctambulo 7, 9 pm \$25
- ★John Watts Trio
Tomi Jazz 9 pm \$10
- ★Kuni Mikami Trio
Cleopatra's Needle 8 pm
- ★Chris Carroll Trio; Peter Valera Jump Blues Band
The Garage 6, 10:30 pm
- ★Rob Silverman
Indian Road Café 8 pm
- ★A Centenary Celebration of Billie Holiday: Billie and the Boys with Shenel Johns, Elena Pinderhughes, Molly Ryan, Vuyo Sotashe, Michael Mwenso, Riley Mulherkar
Dizzy's Club 7:30, 9:30 pm \$40
- ★Jay Rattman Group
Dizzy's Club 11:30 pm \$10
- ★SFJAZZ Collective plays Joe Henderson: Avishai Cohen, Miguel Zenón, David Sánchez, Robin Eubanks, Warren Wolf, Edward Simon, Matt Penman, Obed Calvaire
Jazz Standard 7:30, 10, 11:45 pm \$35
- ★Kojo Roney, Antoine Roney, William Parker, Cooper-Moore
JACK 8 pm \$15
- ★Todd Neufeld Group with Thomas Morgan, Rema Hasumi, Tyshawn Sorey, Billy Mintz
SEEDS 9 pm
- ★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, David Wong, Michael Weiss
Village Vanguard 8:30, 10:30 pm \$30
- ★Donald Harrison with Leo Nocentelli, Fred Wesley, Christian Scott
Blue Note 8, 10:30 pm \$35
- ★Eliane Elias
Birdland 8:30, 11 pm \$40
- ★Frederika Krier
Silvana 6 pm
- ★Noshir Mody
Shrine 6 pm
- ★Fred Wesley
New School/Arnold Hall 4 pm

Saturday, April 11

- ★Brooklyn Jazz Wide Open—Charlie Haden Tribute: Scott Colley with WORKS: Michel Gentile, Daniel Kelly, Rob Garcia
Brooklyn Conservatory of Music 8 pm \$10
- ★São Paulo Underground: Rob Mazurek, Mauricio Takara, Guilherme Granado
The Jazz Gallery 8, 10 pm \$22
- ★Central Brooklyn Jazz Festival: Ahmed Abdullah's Diaspora
Sistas' Place 9, 10:30 pm \$20
- ★The Nels Cline Singers with Trevor Dunn, Cyro Baptista, Scott Amendola and guest Jeff Parker
The Stone 8, 10 pm \$20
- ★Ralph Peterson FoTet with Felix Peikli, Joseph Doubleday, Alex Toth
Zinc Bar 7:30 pm
- ★Jalalu Kalvert Nelson's All Voices Matter with Tak Iwasaki, Dominique Simoneaux, Anais Maviel, Nadav Lachishi, Keir Neuringer, Ian Manouach, Milton Martinez, Satoshi Kataoka, Jacob Melchior; Maryanne deProphetis' Fido Trio with Ron Horton, Satoshi Takeishi; Josh Sinton Group with Jason Ajemian, Adam Hopkins
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- ★Joyce Breach Quartet with Jon Weber
Jazz at Kitano 8, 10 pm \$30
- ★Bruce Williams Quintet; Greg Glassman Jam
Fat Cat 10 pm 1:30 am
- ★Dmitry Baevsky
Smalls 7:30 pm \$20
- ★Ben Eunson Trio with Matt Clohesy, Kush Abadey
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★John Minnock
Metropolitan Room 9:30 pm \$20
- ★Joe Alterman Band
Café Noctambulo 7, 9 pm \$15
- ★Daniel Bennett Group; Dana Reedy Trio
Tomi Jazz 8, 11 pm \$10
- ★Kayo Hiraki Trio
Cleopatra's Needle 8 pm
- ★Cécile McLorin Salvant Sings Billie Holiday
The Appel Room 7, 9:30 pm \$45-55
- ★Celebrating Lady Day: Andy Bey, Molly Johnson, Sarah Elizabeth Charles with Peter Martin, Melissa Aldana, Robert Hurst, Ulysses Owens, Jr.
Rose Theater 8 pm \$30-120
- ★Billie Holiday Centennial Celebration: Antoinette Montague with Bill Saxton Harlem Bebop Band
Bill's Place 8 pm \$45

- ★Billie Holiday Centennial Birthday Tribute: JC Hopkins Biggish Band with Brianna Thomas, Jazzmeia Horn, Charenee Wade, Charles Turner, Camille Thurman, Melanie J.B. Charles, Brandon Bain, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Chad Lefkowitz-Brown, Troy Roberts, Hill Greene, Charles Gould
Minton's 8, 10 pm \$25-50
- ★Harold Mabern Trio with John Webber, Joe Farnsworth and guests Eric Alexander, Alexis Cole
Smoke 7, 9, 10:30 pm \$38
- ★James Weidman/Harvie S
Knickerbocker Bar and Grill 9:45 pm \$5
- ★Laurence Hobgood
Mezzrow 9 pm \$20
- ★Gilad Hekselman 4tet with Mark Turner, Joe Martin, Justin Brown
Cornelia Street Café 9, 10:30 pm \$10
- ★Sean Noonan solo; Eye to Eye: Kirk Knuffke, Christof Knoche, Sean Noonan; Man No Longer: Kirk Knuffke, Jonathan Moritz, Alex Marcelo, Peter Bitenc, Sean Noonan
Ibeam Brooklyn 8:30 pm \$10
- ★Antonio Ciacca
Measure 8 pm
- ★A Centenary Celebration of Billie Holiday: Billie and the Boys with Shenel Johns, Elena Pinderhughes, Molly Ryan, Vuyo Sotashe, Michael Mwenso, Riley Mulherkar
Dizzy's Club 7:30, 9:30 pm \$45
- ★Jay Rattman Group
Dizzy's Club 11:30 pm \$20
- ★SFJAZZ Collective plays Joe Henderson: Avishai Cohen, Miguel Zenón, David Sánchez, Robin Eubanks, Warren Wolf, Edward Simon, Matt Penman, Obed Calvaire
Jazz Standard 7:30, 10, 11:45 pm \$35
- ★Kojo Roney, Antoine Roney, William Parker, Cooper-Moore, Nate Wooley
JACK 8 pm \$15
- ★Todd Neufeld Group with Thomas Morgan, Rema Hasumi, Tyshawn Sorey, Billy Mintz
SEEDS 9 pm
- ★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, David Wong, Michael Weiss
Village Vanguard 8:30, 10:30 pm \$30
- ★Donald Harrison with Leo Nocentelli, Fred Wesley, Christian Scott
Blue Note 8, 10:30 pm \$35
- ★Eliane Elias
Birdland 8:30, 11 pm \$40
- ★Alexis Parsons/Gilad Hekselman
WhyNot Jazz Room 6 pm
- ★Paul Jones
Silvana 6 pm
- ★Claude Diallo Trio with Linus Wyrsch, Mark Wade; Brooks Hartell Trio; Virginia Mayhew Quartet
The Garage 12, 6, 10:30 pm

Sunday, April 12

- ★The ABC Trio: Michael Coleman, Nate Brenner, Scott Amendola and guest Nels Cline
The Stone 8, 10 pm \$20
 - ★Unseen Rain Festival: Sumari: Matt Lavelle, Jack DeSalvo, Tom Cabrera; Pat Hall's Time Remembered Organ Group with Greg Lewis, Marvin Sewell, Mike Campenni; Harmolodic Monk: Matt Lavelle/John Pietaro
ShapeShifter Lab 7 pm \$15
 - ★Mario Castro with Josh Evans, Tamir Shmerling, Benito Gonzalez, Jonathan Pinson, Kailey Shaffer, Leonor Falcón, Alyson Clare, Brian Sanza
Minton's 5:30, 7, 8:30 pm \$10-20
 - ★Peter Leitch/Sean Smith
Walker's 8 pm
 - ★Simona Premazzi
Measure 8 pm
 - ★Bob Feldman's Triplicity with Terrence McManus, Michael Evans
WhyNot Jazz Room 7 pm \$10
 - ★Keir Neuringer, Brandon Lopez, Gerald Cleaver
Ibeam Brooklyn 8:30 pm \$15
 - ★Jo-Yu Chen Quartet with Ben Monder, Thomas Morgan, Tyshawn Sorey
Cornelia Street Café 8:30 pm \$10
 - ★Terry Waldo's Gotham City Band; Brandon Lewis/Renee Cruz Jam
Fat Cat 6 pm 1 am
 - ★Anne Bassen/Edith Lettner; Luciano Troja, Blaise Siwula, John Murchison
ABC No-Rio 7 pm \$5
 - ★Trample Man: Broc Hempel, Sam Trapchak, Christian Coleman with guest Joey Johnson
Dominie's Astoria 9 pm
 - ★Tyler Blanton Trio with Massimo Biolcati, Ari Hoening
Rockwood Music Hall Stage 1 7 pm
 - ★Jan Sturiale Trio with Marco Panasca, Colin Stranahan
WhyNot Jazz Room 10 pm
 - ★John Lander Trio
Café Vivaldi 9 pm
 - ★Harold Mabern Trio with John Webber, Joe Farnsworth and guests Eric Alexander, Alexis Cole
Smoke 7, 9, 10:30 pm \$38
 - ★A Centenary Celebration of Billie Holiday: Billie and the Boys with Shenel Johns, Elena Pinderhughes, Molly Ryan, Vuyo Sotashe, Michael Mwenso, Riley Mulherkar
Dizzy's Club 7:30, 9:30 pm \$35
 - ★SFJAZZ Collective plays Joe Henderson: Avishai Cohen, Miguel Zenón, David Sánchez, Robin Eubanks, Warren Wolf, Edward Simon, Matt Penman, Obed Calvaire
Jazz Standard 7:30, 10 pm \$35
 - ★The Heath Brothers: Jimmy Heath, Albert "Tootie" Heath, David Wong, Michael Weiss
Village Vanguard 8:30, 10:30 pm \$30
 - ★Donald Harrison with Leo Nocentelli, Fred Wesley, Christian Scott
Blue Note 8, 10:30 pm \$35
 - ★Cecile Broche/François Grillot
Downtown Music Gallery 6 pm
 - ★Sarah McLawler and Les Jazz Femmes
Saint Peter's 5 pm
 - ★Larry Gelb
Smalls 4:30 pm \$20
 - ★Jean and Marcus Baylor Project
Abyssinian Baptist Church 4 pm \$20
 - ★Jorge Sylvester Quartet with Marvin Sewell, Donald Nicks, Kahlii Kwame Bell
Mount Morris Ascension Presbyterian Church 3 pm \$10
 - ★Hironi Suda Quintet with Gilad Hekselman, Julian Shore, Or Bareket, Ferenc Nemeth
Blue Note 11:30 am 1:30 pm \$35
 - ★The Minton's Players
Minton's 12, 1:30, 3 pm \$10
 - ★Jane Irving Trio with Saul Rubin, Kevin Hailey
North Square Lounge 12:30, 2 pm
 - ★Sammy Miller and The Congregation
Rainbow Room 12:30 pm \$95
 - ★Lou Caputo Not So Big Band; David Coss Quartet
The Garage 11:30 am 7 pm
- ### Monday, April 13
- ★Mingus Orchestra
Jazz Standard 7:30, 10 pm \$25
 - ★Orrin Evans Captain Black Big Band
Smoke 7, 9 pm \$9
 - ★Jim Cullum Jazz Band with guests Bria Skonberg, Evan Amtzen
Dizzy's Club 7:30, 9:30 pm \$30
 - ★Purchase Jazz Orchestra with Todd Coolman and guest Terrell Stafford
Blue Note 8, 10:30 pm \$15
 - ★Melba Moore
Metropolitan Room 9:30 pm \$20
 - ★Tomchess and Bandit Hat with Dan Kurfirst, Will McEvoy; Patrick Breiner, Anais Maviel, Emilie Lesbros, Christopher Hoffman, Sana Nagano
Delroy's Cafe and Wine Bar 8:30, 9:45 pm \$10
 - ★Claude Diallo Trio with Curtis Ostle, Eliot Zigmund
Smalls 7:30 pm \$20
 - ★Juilliard Jazz Ensembles
Juilliard School Peter Jay Sharp Theater 8 pm
 - ★Chris Misch-Bloxdorf Decet; Drew Williams Nonet; Timo Vollbrecht's Fly Magic
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
 - ★Ned Gould Quartet; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
 - ★Antonio Ciacca
Measure 8 pm
 - ★Dorian Devins Trio with Behn Gillece, Hans Glawischnig
Bar Next Door 8:30, 10:30 pm \$12
 - ★Andy Farber After Midnight Orchestra with guest Catherine Russell
Rainbow Room 6:30 pm \$175
 - ★Marcella Camargo Duo
Tomi Jazz 8 pm
 - ★Eyal Vilner Big Band
The Garage 7 pm
 - ★Chris Norton
Le Cirque Café 7:30 pm
 - ★Ryo Tanaka Project
Shrine 6 pm

BRIC

UPCOMING CONCERTS

JOIN US FOR ARTISTS FROM AROUND THE WORLD



COURTESY OF THE ARTIST

April 7 | 8pm | \$18 Adv/\$22 Door

In Concert: Fatoumata Diawara

Born in Côte d'Ivoire to Malian parents and now based in France, Fatoumata Diawara's music mixes Wassalou traditions of southern Mali with international influences.



COURTESY OF THE ARTIST

April 21 | 8pm | \$20 Adv/\$24 Door

In Concert: Oliver Mtukudzi & The Black Spirits

Oliver "Tuku" Mtukudzi's deep, gutsy voice and a talent for writing songs that reflect on the daily life and struggles of the people of his homeland has earned him the honor of being one of Zimbabwe's greatest artists.



COURTESY OF THE ARTIST

April 23 | 7:30pm | FREE with RSVP

B-Side: Arooj Aftab

An internationally acclaimed Sufi musician, vocalist and songwriter, Arooj Aftab layers subtle, intricate, dynamic vocals over acoustic instrumentation, skillfully re-imagining indigenous soul with signature 'cool.'



ALEX MUNRO

April 28 | 7pm | FREE with RSVP

The Stoop Series: Joe Driscoll & Sekou Kouyate

This musical duo is a collaboration between a rapper, beatboxer, singer-songwriter and guitarist from Syracuse, NY and an electrifying African kora sensation from Guinea.



MASSIMO MONTOVANI

April 30 | 8pm | \$20 Adv/\$24 Door Standing | \$24 Adv/\$28 Door Seated Balcony

In Concert: Omar Sosa

Performing with his virtuosic Quarteto AfroCubano, Cuban composer/pianist/bandleader and seven-time Grammy nominated Omar Sosa will bring his distinctive musical style, which fuses an array of jazz, world music, hip-hop, and electronic elements with his Afro-Cuban roots.



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Monday, April 20

- ★2015 NEA Jazz Masters Awards Ceremony: Carla Bley, George Coleman, Charles Lloyd, Christian McBride, Jimmy Heath, Jimmy Cobb, Ingrid Jensen, Harold Mabern, Rudresh Mahanthappa, Junior Mance, Cécile McLorin Salvant, Helen Sung
Rose Theater 7:30 pm
- ★Sidney Bechet Society: Frank Vignola, Olivier Franc, Olli Soikkeli, Nicki Parrott, Jean-Baptiste Franc
Symphony Space Peter Jay Sharpe Theatre 7:15 pm \$35
- ★Briggan Krauss H-Alpha with Ikue Mori, Jim Black and guests Brandon Seabrook, Kato Hideki
Roulette 8 pm \$20
- George Braith; Billy Kaye Jam
Fat Cat 9 pm 12:30 am
- Nicholas Payton
Mezzrow 9 pm \$20
- Jerome Sabbagh
Smalls 7:30 pm \$20
- ★Mingus Big Band
Jazz Standard 7:30, 10 pm \$25
- ★Orin Evans Captain Black Big Band
Smoke 7, 9 pm \$9
Blue Note 8, 10:30 pm \$15
- Kenny Werner Berklee Quintet
- Purchase Jazz Orchestra with guest Steve Turre
Dizzy's Club 7:30, 9:30 pm \$35
- Stephanos Chytiris Trio with Bryan Qu, Billy Mintz; EGATA: Ingrid Laubrock, Todd Neufeld, Rema Hasumi, Pascal Niggenkemper, Stephanos Chytiris
ShapeShifter Lab 8, 9:30 pm \$12
- Sam Sowryda solo; LathanFlinAll: Lathan Hardy, Sean Ali, Flin van Hemmen
Delroy's Cafe and Wine Bar 8:30, 9:45 pm \$10
- Lisbeth Quartet: Charlotte Greve, Manuel Schmiedel, John Woodland, Tim Hoog
Cornelia Street Café 8:30 pm \$10
- Rosalyn McClore
Measure 8 pm
- Rachel Caswell Trio with Dave Stryker, Jeremy Allen
Bar Next Door 8:30, 10:30 pm \$12
Rainbow Room 6:30 pm \$175
- Glenn Crytzer Blue Rhythm Band
- Kathryn Kristie Trio
Tomi Jazz 8 pm
- Cecilia Coleman Big Band
The Garage 7 pm
- Danny Bacher
Le Cirque Café 7:30 pm
- The Grautet
Shrine 6 pm

Tuesday, April 21

- ★Sonic River: Wadada Leo Smith, John Zorn, George Lewis;
Procession of The Great Ancestry: Wadada Leo Smith, Bobby Naughton,
Dwight Andrews
The Stone 8, 10 pm \$20
- ★Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 8:30, 10:30 pm \$30
- Michel Camilo Three + Three with Lincoln Goines, Cliff Almond, Michael Mossman,
Ralph Bowen, Conrad Herwig
Blue Note 8, 10:30 pm \$45
- ★Tim Berne's Snakeoil with Oscar Noriega, Matt Mitchell, Ryan Ferreira, Ches Smith
Jazz Standard 7:30, 10 pm \$25
- Beegie Adair Trio with Chris Walters, Roger Spencer and guest Monica Ramey
Birdland 8:30, 11 pm \$40
- John Pizzarelli/Daniel Jobim
Café Carlyle 8:45 pm \$55-150
- Jackie McLean Institute Student Ensemble
Dizzy's Club 7:30, 9:30 pm \$25
Dizzy's Club 11:30 pm \$5
- Evan Sherman Entourage
- ★Queen Esther sings Billie Holiday with Jeremy Bacon, Charles Gould, J. Walter Hawkes,
Patience Higgins, Noah Jackson, Warren Smith, Wayne Tucker
Minton's 7, 8:30, 10 pm \$10-20
- Richard Bonnet Quartet with James Carney, Tony Malaby, Tom Rainey;
Jesse Stacken Trio with Tony Malaby, Tom Rainey
Korzo 9, 10:30 pm
- EarthSongs: Andrea Wolper, Mazz Swift; Daniel Carter/Zak Sherzad Group with
Devin Waldman, Mike Bisio, Michael T.A. Thompson; Ana Isma Viel Cross Breath with
Daro Behroozi, Jalalu K Nelson, Claire de Brunner, François Grillot,
Pascal Niggenkemper, Jake Sokolov, Lea Lancoe
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- André Carvalho Quintet with Eitan Gofman, André Matos, Nick Hetko, Guilhem Flouzat;
Dan Rufo Trio with Martin Kenney, Philippe Lemm
Cornelia Street Café 8, 9:30 pm \$10
- Kenji Herbert's Quiet Spaces with Simon Jermyn, Nathan Ellman-Bell; Marcel Oetiker,
Christian Zünd, Jonas Tauber
ShapeShifter Lab 7, 8:15 pm \$10
- AfroCuban Jazz Orchestra
New School Arnhhold Hall 7 pm
- Ricardo Grilli Trio with Matt Clohesy, E.J. Strickland
Bar Next Door 8:30, 10:30 pm \$12
Tomi Jazz 8 pm
The Garage 7 pm
Mezzrow 9:30 pm \$20
Smalls 7:30 pm \$20
- Michael Gallant Trio
Measure 8 pm
- Eric Miller Quartet
Silvana 6 pm
- Nicholas Payton
Shrine 6 pm
- Jerome Sabbagh
Rendall Memorial Presbyterian Church 12, 1 pm \$15
- Rosalyn McClore
- Ahlfabet
- Darrell Smith Trio
- ★Linda Oh

Wednesday, April 22

- ★Vijay Iyer Trio with Stephan Crump, Marcus Gilmore
Jazz Standard 7:30, 10 pm \$25
- ★The Nile: Wadada Leo Smith/Hardedge; Tastalun: Wadada Leo Smith, Graham Haynes,
Ted Daniel
The Stone 8, 10 pm \$20
- ★Henry Kaiser/Weasel Walter Large Ensemble with Alan Licht, Tim Dahl, Brandon Lopez,
Jim Sauter, Chris Pitsiokos, Matt Nelson, Michael Foster, Peter Evans, Dan Peck
JACK 8, 9 pm \$15
- ★Red Rodney Tribute: Ira Sullivan Group
Zinc Bar 8:30 pm
Smoke 7, 9, 10:30 pm \$9
- Tommy Campbell's Vocal-Eyes
- Up the River to the World: Iva Bittova, David Rothenberg, John Wiczorek
ShapeShifter Lab 7 pm \$12
- Tito Puente, Jr. Band
Dizzy's Club 7:30, 9:30 pm \$35
- Evan Sherman Entourage
Dizzy's Club 11:30 pm \$5
- Colin Stranahan with Mark Turner, Gilad Hekselman, Glenn Zaleski, Rick Rosato
Cornelia Street Café 8:30 pm \$10
- Caroline Davis Group with Mike King, Dion Kerr, Jay Sawyer; Adam Schneit Group with
Sean Moran, Eivind Opsvik, Kenny Wollesen
SEEDS 8:30, 10 pm
- Ramya Ramana; Patricia Nicholson Parker, Amina Baraka, William Parker;
Ras Moshe/Bill Cole Ensemble with Larry Roland, Lisette Santiago
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- Peggy Duquesnel Trio with Iris Ormig, Jon DiFiore
Jazz at Kitano 8, 10 pm \$15
- Raphael D'lugoff; Ned Gould Jam
Fat Cat 7 pm 12:30 am
- Devin Bing
Metropolitan Room 7 pm \$20
- Nicolas Letman-Burtinovic, Titus Abbott, Noel Brennan
Bar Chord 9 pm
Tomi Jazz 8 pm
- Matthew Heath
The Garage 7 pm
- Dre Barnes Project
Caffe Vivaldi 9:30 pm
- Rocco John Iacavone
- ★Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 8:30, 10:30 pm \$30
- Michel Camilo Three + Three with Lincoln Goines, Cliff Almond, Michael Mossman,
Ralph Bowen, Conrad Herwig
Blue Note 8, 10:30 pm \$45
- Beegie Adair Trio with Chris Walters, Roger Spencer and guest Monica Ramey
Birdland 8:30, 11 pm \$40
- John Pizzarelli/Daniel Jobim
Café Carlyle 8:45 pm \$55-150
- Nicholas Payton
Mezzrow 9:30 pm \$20
- Rosalyn McClore
Measure 8 pm
- Steve Kaiser Band
Silvana 6 pm
- All Sondheim: KT Sullivan, Jeff Harner, Jon Weber
Saint Peter's 1 pm \$10

Thursday, April 23

- Gilberto Gil's Gilberto's Samba Town Hall 8 pm \$55-75
- Central Brooklyn Jazz Festival: Arturo O'Farrill, Rudresh Mahanthappa and Brooklyn College Jazz Ensemble Brooklyn College Walt Whitman Hall 7 pm \$10
- The Secret Quartet: Jennifer Choi, Neil Dufallo, Yves Dharamraj, Lev Zhurbin with Wadada Leo Smith, Aruán Ortiz; The Black Hole / Silence: Wadada Leo Smith, Yuko Fujiyama, Bill Laswell, Henry Kaiser, Hardedge The Stone 8, 10 pm \$20
- Claudia Acuña with Jon Cowherd, Benjamin Willis, Yayo Serka Benjamin Willis, Yayo Serka Minton's 7, 8:30, 10 pm \$10-20
- Renku+2: Michaël Attias, John Hébert, Satōshi Takeishi, Ralph Alessi, Christopher Hoffman Cornelia Street Café 8:30 pm \$10
- Jorge Luis Pacheco Campos Quartet Dizzy's Club 7:30, 9:30 pm \$35 Dizzy's Club 11:30 pm \$10
- Evan Sherman Big Band The Cutting Room 10:30 pm \$15-20
- Ben Williams' Coming of Age Mezzrow 9 pm \$20
- Danny Grissett Smalls 9:30 pm \$20
- Mark Sherman WhyNot Jazz Room 9 pm
- Trioism: Uri Gurvich, Luques Curtis, Eric Doob WhyNot Jazz Room 9 pm
- Becca Stevens with Liam Robinson, Chris Tordini, Jordan Perlson Joe's Pub 9:30 pm \$15
- Chris Forbes, Ken Filiano, Michael T.A. Thompson; Nate Wooley, Sylvie Courvoisier, Chris Corsano; While We Still Have Bodies: Michael Foster, Ben Gerstein, Sean Ali, Flin Van Hemmen Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- Marianne Solivan with Joe Alterman, Iris Ormig, Kenneth Salters Jazz at Kitano 8, 10 pm \$15
- Jonathan Powell Nu Sangha with Jeremy Powell, Marshall Gilkes, Marko Chumchetz, Luques Curtis, Andrew Atkinson The Jazz Gallery 8, 10 pm \$15
- Steve Cromity Milk River Café 8 pm
- Cynthia Scott Smoke 7, 9, 10:30 pm \$9
- Jonathan Greenstein Trio with Or Bareket, Mark Whitfield, Jr. Bar Next Door 8:30, 10:30 pm \$12
- Larry Roland Trio Cleopatra's Needle 7 pm
- Benjamin Servery Tomi Jazz 9 pm \$10
- John Malino Band The Garage 7 pm
- Albert Marques, Walter Stinson, Zack O'Farrill Caffe Vivaldi 9 pm
- Vijay Iyer Trio with Stephan Crump, Marcus Gilmore Jazz Standard 7:30, 10 pm \$25
- Ira Sullivan Group Zinc Bar 9, 11 pm
- Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 8:30, 10:30 pm \$30
- Michel Camilo Three + Three with Lincoln Goines, Cliff Almond, Michael Mossman, Ralph Bowen, Conrad Herwig Blue Note 8, 10:30 pm \$45
- John Pizzarelli/Daniel Jobim Café Carlyle 8:45 pm \$55-150
- Rosalyn McClore Measure 8 pm

Friday, April 24

- Mbira: Wadada Leo Smith, Min Xiao-Fen, Pheeroan akLaff; Celebratory: Omette—Coltrane—Shannon: Wadada Leo Smith, Brandon Ross, Lamar Smith, Bill Laswell, Pheeroan akLaff The Stone 8, 10 pm \$20
- John Scofield and Taj Mahal Celebrate Muddy Waters Rose Theater 8 pm \$30-120
- The Music of Jim Hall: Ben Allison, Steve Cardenas, Ted Nash Rubin Museum 7 pm \$20
- Jason Jordan, Patricia Nicholson, Michael T.A. Thompson; Joe Morris Trio with Jim Hobbs, Luther Gray; J.D. Parran and Harlem Reunion with Stephen Haynes, Alexi Marcelo, Baba Donn Eaton Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22

- Billie Holiday Centennial Birthday Tribute: JC Hopkins Biggish Band with Jon Hendricks, Aria Hendricks, Queen Esther, Charles Turner, Jazzmeia Horn, Michela Marino Lerman, Dewitt Fleming, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Chad Lefkowitz-Brown, Troy Roberts, Hill Greene, Charles Gool Minton's 8, 10 pm \$25-50
- Vincent Herring Quintet with Jeremy Pelt, Mike LeDonne, Brandi Disterheft, Lewis Nash Smoke 7, 9, 10:30 pm \$38
- Jack Wilkins Trio with Andy McKee, Mike Clark Jazz at Kitano 8, 10 pm \$30
- Lage Lund 4 with Aaron Parks, Craig Weinrib The Jazz Gallery 8, 10 pm \$22
- Jeremiah Cymerman, Josh Rubin, Jon Irabagon; Bob Lanzetta Trio; Walking Distance: Caleb Curtis, Kenny Pexton, Adam Côté, Shawn Baltazor ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- Central Brooklyn Jazz Festival: The New Cookers: Kenyatta Beasley, Anthony Wosey, E.J. Strickland BAMCafé 9:30 pm
- Central Brooklyn Jazz Festival: Ahnee Sharon Freeman Jazz 966 8 pm \$15
- Mike Longo/Paul West Knickerbocker Bar and Grill 9:45 pm \$5
- Danny Grissett; David Bryant Mezzrow 9, 11 pm \$20
- Lafayette Harris; Lawrence Leathers Smalls 7:30, 10:30 pm \$20
- Antonio Ciacca Measure 8 pm
- Luis Salinas with Axel Laugart, John Benitez, Archie Peña Dizzy's Club 7:30, 9:30 pm \$40 Dizzy's Club 11:30 pm \$10
- Evan Sherman Entourage Dizzy's Club 11:30 pm \$10
- Akua Dixon with Scott Tixier, Frederika Krier, Ina Paris, Kenny Davis, Orion Turre, Freddie Bryant, Andromeda Turre Symphony Space Leonard Nimoy Thalia 7:30 pm \$40
- Marko Djordjevic's Sveti with Julian Pollack, Evan Marien WhyNot Jazz Room 11 pm
- Cyrille Aimée with Michaël Veleau, Koran Agan, Sam Anning, Rajiv Jayaweera Gerald W. Lynch Theater 7:30 pm
- Taylor Eigsti's Free Agency with Gretchen Parlato, Becca Stevens, Alan Hampton, Mark Colenburg, Joshua Crumby, James Francies SubCulture 9:30 pm \$10
- Magos Herrera, Vitor Gonçalves, Rogério Boccato, Panagiotis Andreou Cornelia Street Café 9, 10:30 pm \$10
- Attention Screen: Liam Sillery, Bob Reina, Chris Jones, Mark Flynn The Firehouse Space 8 pm \$10
- Peter and Will Anderson Trio Metropolitan Room 7 pm \$20
- Nick Moran Trio with Brad Whiteley, Diego Voglino Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Kendra Shank, John Stowell, Dean Johnson 55Bar 6, 7:45 pm
- Kuni Mikami Trio Tomi Jazz 9 pm \$10
- Jordan Piper Trio Cleopatra's Needle 8 pm
- Joel Perry Trio; Peter Valera Jump Blues Band The Garage 6, 10:30 pm
- Jazz & Colors: Avram Fefer Quartet; Ben Williams Sound Effect; Diver Trio; Don Byron; Ethel; Jenny Scheinman; Lakecia Benjamin and Soulsquad; Linda Oh Quartet; Marvin Sewell Group; Matt Mitchell/Ches Smith; Mino Cinelu Trio; Amir ElSaffar Quintet; Brandee Younger Quartet; The Cellar and Point; Jazz at Lincoln Center Youth Orchestra Metropolitan Museum of Art 6, 7:30 pm
- Rob Silverman Indian Road Café 8 pm
- Vijay Iyer Trio with Stephan Crump, Marcus Gilmore Jazz Standard 7:30, 10, 11:45 pm \$30
- Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 8:30, 10:30 pm \$30
- Michel Camilo Three + Three with Lincoln Goines, Cliff Almond, Michael Mossman, Ralph Bowen, Conrad Herwig Blue Note 8, 10:30 pm \$45
- John Pizzarelli/Daniel Jobim Café Carlyle 8:45 pm \$65-160
- Henry Grimes New School Arnold Hall 4 pm

Saturday, April 25

- Andrew White III Quartet with Wade Beach, Steve Novesel, Nasar Abadey The Jazz Gallery 9, 11 pm \$22
- Brian Blade and The Fellowship Band with Jon Cowherd, Chris Thomas, Melvin Butler, Myron Walden Zankel Hall 9 pm \$44-52
- The Blue Mountain's Sun Drummer: Wadada Leo Smith/Mauro Refosco; Ten Freedom Summers—The Golden Quintet: Wadada Leo Smith, Anthony Davis, John Lindberg, Pheeroan akLaff, Jesse Gilbert The Stone 8, 10 pm \$20
- Open Loose: Tony Malaby, Mark Helias, Tom Rainey Cornelia Street Café 9, 10:30 pm \$10
- Ronny Whyte Trio with Boots Maleson, Mauricio De Souza Jazz at Kitano 8, 10 pm \$30
- Garrison Fewell Trio with Jim Hobbs, Luther Gray; Whit Dickey Ensemble with Rob Brown, Daniel Levin, Michael Bisio; Gordon Beeferman Trio with James Ilgenfritz, Michael Evans Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- Bob Gingery Quartet with Jon Irabagon, Mike Baggetta, Mark Ferber WhyNot Jazz Room 10:30 pm \$12
- Joel Forrester Indian Road Café 7:30 pm
- Central Brooklyn Jazz Festival: Derrick Barker Sistas Place 9, 10:30 pm \$20
- Rale Micic Trio with Steve LaSpina, Johnathan Blake Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Tomi Jazz 8, 11 pm \$10
- Cleopatra's Needle 8 pm
- John Scofield and Taj Mahal Celebrate Muddy Waters Rose Theater 8 pm \$30-120
- Billie Holiday Centennial Birthday Tribute: JC Hopkins Biggish Band with Jon Hendricks, Aria Hendricks, Queen Esther, Charles Turner, Jazzmeia Horn, Michela Marino Lerman, Dewitt Fleming, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Chad Lefkowitz-Brown, Troy Roberts, Hill Greene, Charles Gool Minton's 8, 10 pm \$25-50
- Vincent Herring Quintet with Jeremy Pelt, Mike LeDonne, Brandi Disterheft, Lewis Nash Smoke 7, 9, 10:30 pm \$38
- Mike Longo/Paul West Knickerbocker Bar and Grill 9:45 pm \$5
- David Bryant Mezzrow 11 pm \$20
- Lawrence Leathers Smalls 10:30 pm \$20
- Antonio Ciacca Measure 8 pm
- Luis Salinas with Axel Laugart, John Benitez, Archie Peña Dizzy's Club 7:30, 9:30 pm \$45 Dizzy's Club 11:30 pm \$20
- Evan Sherman Big Band Dizzy's Club 11:30 pm \$20
- Vijay Iyer Trio with Stephan Crump, Marcus Gilmore Jazz Standard 7:30, 10, 11:30 pm \$30
- Barry Harris Trio with Ray Drummond, Leroy Williams Village Vanguard 8:30, 10:30 pm \$30
- Michel Camilo Three + Three with Lincoln Goines, Cliff Almond, Michael Mossman, Ralph Bowen, Conrad Herwig Blue Note 8, 10:30 pm \$45
- Scott Tixier Quintet with Yvonnick Prene, Pasquale Grasso, Marco Panascia, Mark Whitfield, Jr. Blue Note 12:30 am \$10
- John Pizzarelli/Daniel Jobim Café Carlyle 8:45, 10:45 pm \$65-160
- AGE Quintet Silvana 6 pm
- Marsha Heydt Project of Love; Champian Fulton Quartet; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm
- Queens Jazz OverGround Spring Jazz Festival: Affinity Trio: Martin Kelley, Diallo House, Christian Coleman; George Gee Sextet; Amanda Monaco Mo-Fi-Co with Joe Fiedler, Sean Conly; Brian Woodruff Sextet +1 with Elisabeth Lohninger, Lisa Parrott, Jacob Varmus, Alan Ferber, Pete McCann, Matt Clohesy; Josh Deutsch's Pannonia with Zach Brock, Ryan Keberle, Gary Wang, Ronen Itzik; Thana Alexa Quintet with Ben Flocks, Noam Wiesenberg, Peter Kronreif; Rufus Reid with Jon Irabagon, Josh Deutsch, Amanda Monaco, Brian Woodruff Flushing Town Hall 5 pm

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(INTERVIEW CONTINUED FROM PAGE 6)

SC: Charlie immediately made me feel really comfortable and loved to tell jokes. He loved to tell some of the corniest jokes and from that standpoint he reminded me of my father. The cornier the joke the better. And so I'd love to hear him tell jokes so much that sometimes he'd come up to me and said did you hear the one about the duck that walked into a bar and even though I'd heard Charlie tell me the same joke four times I'd say, "No, no I haven't heard that one". (laughs) Just to hear him tell it.

And a lot of what would be considered lessons were classroom situations where we'd just have a band together and we'd play. And he'd play and then I would play and then we'd play together and then go out and have coffee and he'd tell some jokes and I'd ask him questions about what was it like putting the music together with Ornette. Or I was way into Magico, the trio with [saxophonist] Jan Garbarek and [guitarist] Egberto Gismonti. And at that time, when I was first going to school, that was right when he did *Song X* with [guitarist] Pat Metheny and Ornette. So I could ask him about these things and he'd just bring in all this music and then we'd put bands together and just rehearse the music that Charlie was in the middle of making. It was also just right after he made *The Ballad of the Fallen*, so he brought in all the Carla Bley arrangements and the *Song X* arrangements and then he'd bring in Ornette's original handwritten parts. So it was just amazing.

And so in that way he wasn't the teacher with a syllabus that would sit down and say okay this is what we're going to do. You had to just tell him what you were excited about that he was involved in and then you could draw it out of him because he was so generous and sharing with his time and energy. So he'd love to share stories about different people...those first experiences, my first experiences with Charlie, were the first times that I really connected the person and the music as being one expression and that his humor and depth as a person went all through the music and you saw the connection—that you saw the perfections and the flaws all together as an expression of the man. And I've seen that and I've been lucky to be around so many other people that I see that same connection.

TNYCJR: Did your association with him change your conception, your approach to the instrument, or did it more or less just free you to feel like well let me just be myself and see where it takes me?

SC: I'd see it as both sides of that question you just asked. Getting to know him made me realize that I was so influenced by his playing that I had to find out who I was. It inspired me to try to find out who I was and not emulate his playing. But grab the things from him as a person and him as a musician and him as a bass player and take them and take bits and pieces of all my influences beyond his influence and find out who I am.

TNYCJR: Do you find that you're just as happy being a sideman as you are being a leader or are you drawn more at this point to being a leader, even though it takes a lot more work?

SC: I enjoy doing both...but if I'm playing bass in my band I don't really approach the process of playing the bass any differently than I do when I'm playing someone else's music. It's still a collaboration in my mind. So I enjoy very much working with people, helping other people to achieve their vision on their music, but that's not the only thing that I do because I enjoy both processes.

TNYCJR: You've maintained a stable of people you've kept going back to I'd imagine because they're people whose playing you know so well.

SC: There are friends I've been playing with now for 25 years, since I've been in New York, and I keep coming back to play with them at different times and those are the easiest gigs for me to write for because I know there is a certain way that we interact together.

TNYCJR: I guess you're fortunate now with having played with so many different people that whoever calls you for a gig has an idea of what they're getting and isn't going to tell you what to play. They're hiring you and not just a bass player.

SC: As any artist, whether you're leading a band or playing somebody else's music, that's what you work towards. If someone calls me to play on their project it's hopefully because they want whatever I have to offer as an improviser, as a composer. As an improviser you're always thinking as a spontaneous composer, so I'm never just playing a song, never taking anything for granted. You're always looking inside the song and seeing at every moment what I can do to make this music more powerful in this moment and that could be not playing or just playing something very simply over and over again. And when I'm speaking about power I'm not talking about loud or strong. It could be the power of a beautiful spacious ballad. What does this song need and then I look at that moment and try to interpret it. So I approach everything that way, whether I wrote the song or whether someone else wrote the song. And that is the best way for me to ensure that I'm going to play the right thing and the right thing for me is going to be different than the right thing for somebody else.

TNYCJR: You're a member of a couple of cooperative bands; Steel House is one of them.

SC: We just recorded with [pianist] Ed Simon and [drummer] Brian Blade and that's just in the process of editing and mixing and we're still determining exactly what label we're going to use to put it out, but that's something that I'm very excited about because everybody is writing; the three of us are all writing for that. I have another collaboration with Benjamin Koppel, a saxophonist from Denmark, and Brian Blade and that's another whole set of music. I'm doing a lot of stuff with different European musicians. I'm going over to Europe to do some stuff with Michel Portal, who is a great bass clarinet player. We did a project with [pianist] Bojan Z and [trumpeter] Ambrose Akinmusire and [drummer] Jack DeJohnette, so we're going to do some of that and coming up I have a recording project with [guitarist] Julian Lage and [drummer] Kenny Wollesen in April of all Julian's music. And then I have been writing some quartet music, but I haven't unveiled the quartet yet, but I'll probably record a new record of all my own music in the next few months. So there's a lot going on.

TNYCJR: You're going to be playing with [pianist] Enrico Pieranunzi at the Village Vanguard and that's a little more straightforward than what you're known for doing lately. He's very much a Bill Evans acolyte. So does he bring out the Scott LaFaro in your playing or do you consciously try not to go that way in order to be more yourself?

SC: Whenever I play with anybody who has a strong influence in any direction I try to really not to think in terms of, let's say in this case Scott LaFaro. I would put that influence aside in a way in my mind and just try to approach it from my own direction, even though Scott LaFaro was one of my biggest influences, just as Charlie [Haden] is. So obviously Enrico is...he even wrote a book on Bill Evans...influenced by Bill Evans, but he's also influenced a great deal by [Italian film composer Ennio] Morricone and a lot of his music sounds very cinematic...but Enrico has a very open

approach, too. So it's just a different dialogue. If I have a conversation with you it's going to be different than a conversation with anyone else, so that's kind of how I approach it. And he is a very prolific composer, so I'm sure that when we get together this next time—we've done two records together in the past, both were trio records with [drummer] Antonio Sanchez. We had this trio we would tour with and I know that Enrico is going to put 8 or 10 or 12 new songs in front of me because he's just constantly writing, so part of the process I'm sure will be with this week that's coming up will be him putting music in front of me and I'll quickly try to determine the character of that song and try to find where I fit into it. ❖

For more information, visit scottcolley.com. Colley is at Brooklyn Conservatory of Music Apr. 11th, Jazz Standard Apr. 14th-15th with Julian Lage and Village Vanguard Apr. 28th-May 3rd with Enrico Pieranunzi. See Calendar.

Recommended Listening:

- Andrew Hill—*Dusk* (Palmetto, 1999)
- Jim Hall—*Magic Meeting* (ArtistShare, 2004)
- Antonio Sanchez—*Migration* (CAM Jazz, 2007)
- David Binney—*Third Occasion* (Mythology, 2008)
- Scott Colley—*Empire* (CAM Jazz, 2009)
- Enrico Pieranunzi—*Stories* (CAM Jazz, 2011)

(LABEL CONTINUED FROM PAGE 11)

involved in, such as Sonore and Fake the Facts, came out on Trost.

The Thing label was born, recalls Gustafsson, because "we really wanted to start our own label. But we needed help with distribution and practical matters, as well as someone with whom we could share our thoughts and distorted ideas." "Trust" is even Gustafsson's own translation of "trost". He elaborates: "Kon and Thomas have my deepest respect. It's a joy to work with people that are really excited about the music and also want to improve the business side." Characteristically, Gustafsson says he has "shitloads" of future releases planned.

One circumstance Trost has to deal with now though is the cost and availability of vinyl. The label's sales are about 50-50 LPs-CDs and with vinyl popular again, the former one-month turnaround has ballooned to three weeks for a test pressing and about twice that length for finished product. "If you do 1,000 or 2,000 LPs you have to wait until the major label with a 10,000 pressing is ready," complains Drobil. Still while he admits LPs' "coolness" factor may disappear again, "I don't see vinyl disappearing. The vinyl freaks are here and will stay," he jokes. His conviction is such that Trost now is releasing 45s by the likes of electronic musician Christof Kurzmann and Gustafsson. "We like 45s a lot even though they don't sell so well. We want to emphasize that it's a great format," Drobil explains.

Besides an upcoming 45 featuring Joe McPhee on one side and a rapper on the other, future Trost releases include LPs/CDs by Made to Break; Mats Gustafsson/Brian Chippendale/Massimo Pupillo; Paal Nilssen-Love/Arto Lindsay plus a CD boxed set from Gustafsson's 50th birthday celebration. Vinyl will include reissues of Brötzmann's *Nipples* and Kurzmann's *Orchester 33 1/3* plus an unissued Brötzmann album. Meanwhile Substance will soon have a special "diskaholics" corner with second-hand rarities for sale, hand-picked by Gustafsson.

All this gratifies Drobil. "I'm doing what I want, I'm able to meet many great artists, travel a lot, have friends all over the world and listen to intense music all the time." ❖

For more information, visit trost.at



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