

MAY 2015—ISSUE 157

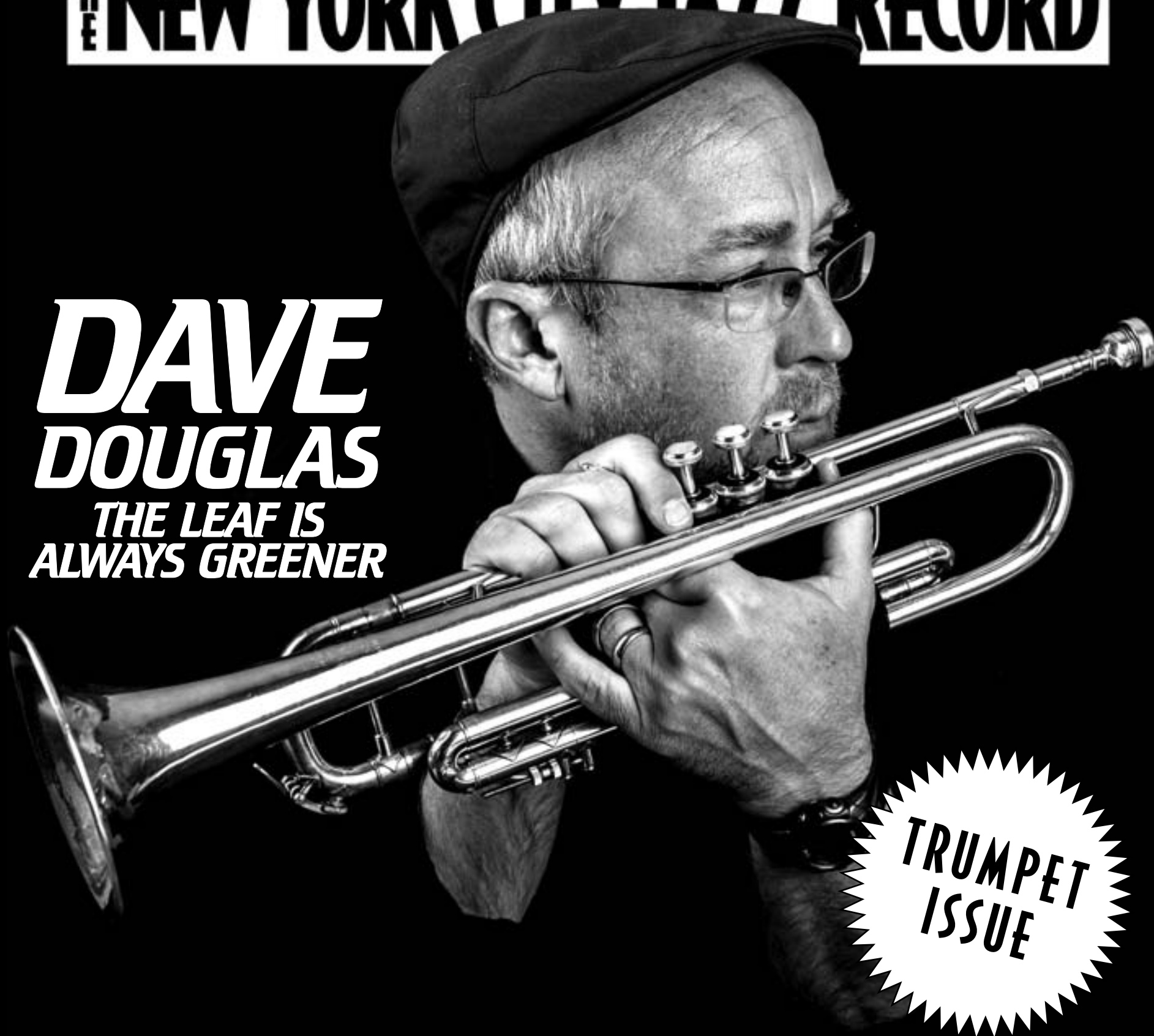
YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

**DAVE
DOUGLAS**
*THE LEAF IS
ALWAYS GREENER*



**TRUMPET
ISSUE**

**TERENCE
BLANCHARD**

**BRIA
SKONBERG**

**HUGH
RAGIN**

**HUMPHREY
LYTTTELTON**

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Pull out your copy of A Tribute to Jack Johnson. The picture of Miles Davis is an iconic one and shows the place of the trumpet in jazz history. The instrument had its outsized personalities – Louis Armstrong, Dizzy Gillespie, Clark Terry, Miles himself – and share of tragedies: Bunny Berigan, Fats Navarro, Clifford Brown, Booker Little, Lee Morgan. The sound of a trumpet, whether cool and muted or open and brash, is the sound of jazz itself.

As part of our first-ever Trumpet Issue, we feature a big band horn section's worth of players who have already accomplished plenty and still have long careers in front of them. Dave Douglas (On The Cover) exemplifies the word prolific, celebrating 10 years of his Greenleaf Music imprint at SubCulture and new collaborative project, Sound Prints, with Joe Lovano at The Appel Room. Terence Blanchard (Interview) has been forging a strong identity since his days as part of Art Blakey's Jazz Messengers; he celebrates the release of his new Blue Note album with a run at Jazz Standard. Bria Skonberg (Artist Feature), a double threat as a trumpeter and vocalist, curates and performs at the third annual Hot Jazz Fest. And two more valves of trumpet history come courtesy of Hugh Ragin (Encore) and Humphrey Lyttelton (Lest We Forget). We also have front-loaded our CD Reviews (pg. 14-17) with a cross-section of innovators on the instrument. Miles Smiles (we hope...)

On The Cover: Dave Douglas (photo by Austin Nelson)

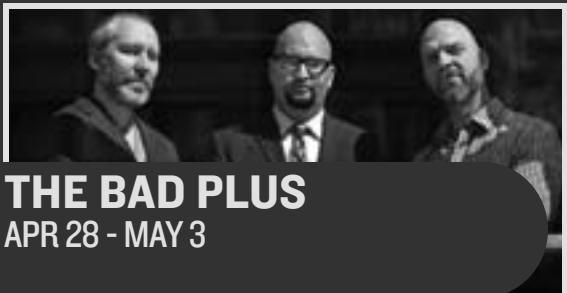
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MAY 2015



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MAY 5 - 10



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MAY 12 - 13



ODEAN POPE SAX CHOIR

W/ GUESTS JAMES CARTER (5/14-15) & RAVI COLTRANE (5/16-17)
MAY 14 - 17



DAVE HOLLAND & PRISM

MAY 19 - 24



YELLOWJACKETS

MAY 28 - 31

ANGELA JOHNSON (8PM) / SHAREL CASSITY (10:30PM) MAY 4 • NYU JAZZ ORCHESTRA MAY 11

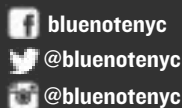
REVIVE MUSIC PRESENTS: THE BAYLOR PROJECT FT. JEAN BAYLOR & MARCUS BAYLOR W/ GUEST ERIC REED (8PM) / JAY RODRIGUEZ SOUNDER (10:30PM) MAY 18 • GATO BARBIERI MAY 25 & 27 • ALBARE MAY 26

SUNDAY BRUNCH

EAST MEETS WEST BRUNCH SERIES: TAKESHI OHBAYASHI TRIO MAY 3 • MOTHERS DAY BRUNCH: JUDY WEXLER W/ THE MARK SOSKIN TRIO MAY 10
THE RONI BEN-HUR TRIO: PLAYING THE MUSIC OF BADEN POWELL MAY 17 • STEVEN FEIFKE MAY 24 • ROTEM SIVAN TRIO MAY 31

LATE NIGHT GROOVE SERIES

FARAH SIRAJ MAY 1 • CHRIS MASSEY & NUE JAZZ PROJECT MAY 2 • DEBORAH LATZ MAY 8 • R'KARDO ST'VON MAY 9
DULIE - CD RELEASE SHOW MAY 15 • FUZZ BAND MAY 16 • RICARDO GRILLI GROUP MAY 22 • LEE HOGANS MAY 23 • DARREN LYONS MAY 29 • ABE OVADIA MAY 30



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MAY 2015

MAY WEEKENDS

5/1, 5/2 & 5/3

JIMMY GREENE QUARTET

Jimmy Greene [sax] Orrin Evans [p]
Luke Sellick [b] Jimmy Macbride [d]

5/8, 5/9 & 5/10

BILLY HARPER QUINTET

Billy Harper [ts]
Freddie Hendrix [tpt] Francesca Tanksley [p]
Hans Glawischinig [b] Aaron Scott [d]

5/15, 5/16 & 5/17

BRUCE BARTH QUARTET

Bruce Barth [p]
Terrell Stafford [tpt] Steve Nelson [vibes]
Vicente Archer [d] Montez Coleman [d]

5/22, 5/23 & 5/24

MILES CELEBRATION

Eddie Henderson [tpt] Gary Bartz [alto sax]
Orrin Evans [p] Ed Howard [b] Al Foster [d]

5/28, 5/29, 5/30 & 5/31

MARY STALLINGS

Mary Stallings [vocals] + trio

MAY WEEKNIGHTS

M 5/4 THE CAPTAIN BLACK BIG BAND
Tu 5/5 MIKE LEDONNE'S GROOVER QUARTET
W 5/6 SEAN LYONS QUINTET
Th 4/7 MIMI JONES BAND

M 5/11 THE CAPTAIN BLACK BIG BAND
Tu 5/12 MIKE LEDONNE'S GROOVER QUARTET
W 5/13 FLEURINE MEHLDAU
Th 5/14 VICTORIA CAVE

M 5/18 THE CAPTAIN BLACK BIG BAND
Tu 5/19 MIKE LEDONNE'S GROOVER QUARTET
W 5/20 LUIS PERDOMO AND
CONTROLLING EAR UNIT
Th 5/21 CHAMPION FULTON "LETTERS
TO DINAH WASHINGTON"

M 5/25 THE CAPTAIN BLACK BIG BAND
Tu 5/26 MIKE LEDONNE'S GROOVER QUARTET
W 5/27 BENNY BENACK BAND

MAY '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

SUNDAY JAZZ BRUNCH

Su ANNETTE ST. JOHN & HER TRIO

Sets at 7, 9 & 10:30pm

'ROUND MIDNIGHT SETS at 11:30PM
FRI & SAT also at 12:45AM

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

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

THREE OF A KIND: 3 ACES OF NEW JAZZ FROM ITALY



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Alessandro Lanzoni



Domenico Sanna

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Joao Lobo – drums

Alessandro Lanzoni: piano solo

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Jazz at Lincoln Center's Rose Theater (Apr. 9th) saw the New York premiere of Wynton Marsalis' *Blues Symphony*, along with world premieres of works by Uri Caine and Courtney Bryan in a program that made great use of the massive (in force and numbers) **American Composers Orchestra**. The concert opened with *Sanctum*, composed by Bryan, a graduate of the ACO's Jazz Composer Orchestra Institute. Six cellos and four contrabasses stretched the orchestra's muscle before the full assemblage joined into a setting reminiscent of Copland's Americana. But any pride of place was soon forgotten as prerecorded percussion, breathing and unsettling voices emanated from the P.A. When the voices united in a chant of “Hands up, don't shoot”, the unease was solidified. Caine reworked his *Double Trouble* into a piano sonata, playing quick trills with percussive echoes from the orchestra. The music was frenzied and only slightly discordant, piano unfortunately getting lost in the mix at times. But unity was found and an unexpected quiet before ramping up again, like three movements played without pause. With seven sections totaling an hour in length, *Blues Symphony* filled the second half of the program. It traipsed through R&B progressions, Tchaikovsky-ian sensibilities, New Orleans and Latin jazz and even touches of Henry Mancini, all expertly structured and delivered—oddly enough without soloists. It was convincing every step of the way, although the steps were anything but few.

—Kurt Gottschalk



American Composers Orchestra with Uri Caine @ Rose Theater

As he closes in on his 75th birthday, saxophonist **Hamiet Bluiett** is embracing the elder statesman role. He still plays his share of high-profile concerts but his less formal gigs are becoming the thing to catch, whether giving an adolescent pianist a baptism-by-fire in a Harlem church or directing from the bandstand, as he did at Sistat's Place in the Bed-Stuy section of Brooklyn (Apr. 4th). His quartet's first set, before a standing-room-only crowd of about three dozen, called to mind the club dates his old boss, Charles Mingus, described in *Beneath the Underdog*. They began by jamming on a funky, descending line over which the leader delivered a blistering baritone solo, stopping to arrange his mic and chair as pianist Aruán Ortiz took a rich solo, dropping choppy chords between florid lines. Bluiett walked over and instructed Ortiz into a cross-fade, putting a chart in front of him and telling him to play the intro over Radu's bass. The group ably saw that through before Bluiett switched into a pop mood with a deftness that would have made Rahsaan Roland Kirk proud and then walked them through a ballad. He repositioned himself over the younger Ortiz, watching, occasionally shouting and, in the process, passing on the tradition. Returning to his sax, he dropped complex, non-repeating but still swinging lines. When drummer Jeremy “Bean” Clemons tried to inch in, Bluiett said, “I don't need that”, laughed and carried it alone a few more minutes before announcing that that was it, for the tune and the set.

(KG)

In chess, playing the Sicilian Defense is the best way for Black, on defense, to wrest the initiative from White. Trumpeter **Jonathan Finlayson** definitively took the initiative when he brought Sicilian Defense (his quintet with guitarist Miles Okazaki, pianist David Bryant, bassist Keith Witty and drummer Craig Weinrib) to Brooklyn Conservatory of Music (Apr. 10th), proving himself a grandmaster of improvisational composition. His originals, like the game, are based on seemingly simple procedures (pulses, hummable melodies), but quickly transform into highly complex matrices of independently coordinated pieces. Opening with two older tunes, “Fives and Pennies” (a slow acceleration to a climactic montuno figure) and “Scaean Gates” (spiraling figures over 15-beat funk) from his 2012 Pi album *Moment And The Message*, the group's ‘middle game’ presented new material and new tactics: “All of the Pieces” (featuring Finlayson's stutteringly fluent solo), “Between Moves” (an 11-beat bossa with limber accents), “Cap Vs. Nim” (a beautiful through-composed line with Arabic tinges) and “Folk/Osun” (a ‘simple’ pentatonic melody in a not-so-simple setting). It often felt like the band was working hard to get inside the music, yet Finlayson's trumpet reliably sang with bebop-inspired bravado and Weinrib feistily negotiated the labyrinthine rhythmic schemes with finesse. For their ‘endgame’ the combo stretched out on another older, more familiar tune, “Lo Haze”, with superb results.

—Tom Greenland



Jonathan Finlayson @ Brooklyn Conservatory of Music

Oftentimes when you hear repertory bands there's a spark missing (perhaps because it's harder to discover something new in an old style), but the 17-piece **Andy Farber After Midnight Orchestra**, heard at The Rainbow Room (Apr. 13th), does much more than revisit Swing music of 80 years ago: it rekindles the energy of a time when jazz was romantic, fun and, yes, something to which you danced. And the couples were out on the slowly circling floor of the elegant 65th floor Rockefeller Plaza supper club, bespeckled by reflections from the central chandelier and the picture windows' crystal curtains, whirling about their partners to the strains of “It Had to be You” and two of Farber's compositions, “Portage and Main” and “Early Blue Evening”. This all served as a warmup for the featured ‘girl’ singer, **Catherine Russell**, who began her segment with a laid-back version of “When Lights Are Low”, peppered by Bruce Harris' trumpet solo; “Pennies from Heaven”, backed by humorous vocals by the band and another ‘hot’ chorus from Harris; then a refined reading of “I Cover the Waterfront”. The tempo went up several notches for “How High the Moon”, Farber swapping the baton for his alto saxophone to blow a Charlie Parker-toned solo. Russell's last number, “I Can't Give You Anything but Love”, quickly shifted into double-time before the band closed the (second) set with an oh-so-slow drag through Mel Brooks' “High Anxiety”, the band purring along like a well-oiled machine.

(TG)

Some 100 years after its development, what keeps jazz vital is unusual instrumental combinations and strong composing. In drummer **Andrew Drury's Content Provider**, listeners have a one-stop shop. On what is so far one of 2015's strongest releases, Drury brought together the remarkably cohesive quartet of saxophonists Ingrid Laubrock (tenor) and Briggan Krauss (alto) alongside manic guitarist Brandon Seabrook and gave them a book of music, which if transient in terms of names, is compellingly deliberate in its scope. But a restaurant can have the freshest ingredients and best recipes and still make bad meals; what is needed is a fully committed staff and a visionary chef. Chez Content Provider deserves to be Zagat rated for how they transform Drury's pieces into lengthy excursions that never sag. At Clemente Soto Velez Cultural Center (Apr. 1st), as part of the month-long Arts for Art Evolving Pop-Up Series, except for a brief solo drum piece and quick pseudo-encore, the remaining three pieces were all in excess of 10 minutes. One featured the trio without Seabrook, the most 'typical' peaks-and-valleys exploration, drums limning the saxophone lines. The other two defined Content Provider's aesthetic: horns working in delicious tandem to evoke early polyphony, overlapping in a clear and present fashion to become more powerful rather than muddy; Drury playing with the force and repetition of a rock drummer; and Seabrook adding bursts of vinegar to create hitherto untasted flavors. —**Andrey Henkin**



Andrew Drury @ Clemente Soto Velez Cultural Center

Jazz royalty **Chick Corea** and **Herbie Hancock** strode out on to the Carnegie Hall stage (Apr. 9th) to a roaring ovation, the former casually dressed in sneakers, jeans and a white sport jacket, the latter more fashionably attired in a grey suit, striped shirt and brown suede shoes. "How do they know what we're going to play when we don't," Corea remarked to his partner. To which Hancock replied, "They think you're joking." The camaraderie between the two fusion-pioneering, former Miles Davis pianists was evident in their smiles as they moved to their seats behind the adjacent pianos, Hancock his signature Fazioli, Corea a Steinway concert grand. The improvisatory nature of the set was confirmed when, in the midst of an ambling call-and-response introduction, Corea played a melodic fragment, prompting Hancock to check his sheet music, following which the twosome launched into a swinging rendition of Cole Porter's "Easy To Love". Moving to synthesizers, the pair engaged in a space-age duet before returning to the pianos to play a thorny new Corea composition. On more familiar material, the Miles classic "All Blues" and Hancock's "Cantaloupe Island" and "Maiden Voyage", which ended the program, the music settled into a relaxed mood, allowing for an ebb and flow of lyrical phrasing that underscored the difference in styles of the two players but also their compatibility. The obligatory encore had Corea engaging the audience as the Carnegie Hall Chorus on his "Spain". —**Russ Musto**



Herbie Hancock & Chick Corea @ Stern Auditorium

If, according to American comedian Martin Mull, writing about music is like dancing about architecture, then what is writing music inspired by literature like? And what if the source material comes from avant garde playwright Samuel Beckett (*How It Is*, or *Comment c'est* in the original French)? In the case of tenor saxophonist **Matt Bauder's** trio at ShapeShifter Lab (Apr. 7th), the piece, written 10 years earlier, was a philosophically episodic progression of sequences for various combinations of instruments, linked together by a series of almost sardonic mini-themes. So, in fact, the music perhaps also resembled Beckett's most famous work, *Waiting for Godot*, Bauder as Vladimir to fellow tenor saxophonist Jon Irabagon's Estragon (which, I guess, means that drummer Tomas Fujiwara was The Tree). If the return to the unison theme(s) provided some stability or connective tissue to the piece, the sections in between were wildly unpredictable: an *Interstellar Space*-type duet between Irabagon and Fujiwara; an overtone-heavy, unaccompanied Bauder solo; a martial rhythm aptly supporting a slap-tongued tenor duel; a sax duet like a church chorale; gong adding to what sounded like a Buddhist rite; a melodic drum solo; breathy saxes over clattering drums; a subversion of trading fours as the lead was passed among the three instruments; a full-trio squall that devolved into silence. It was as difficult to process as it must have been to play. To quote Beckett: "Nothing is certain when you're about." (AH)

Now in its second decade, the **SFJAZZ Collective** continues to make an impact in the field of reportorial ensembles with its seasonal agenda of combining contemporary arrangements of classic compositions by a single major artist with newly commissioned original works from its revolving cast of creative instrumentalists. At Jazz Standard, the allstar octet of alto saxophonist Miguel Zenón, tenor saxophonist David Sanchez, trumpeter Avishai Cohen, trombonist Robin Eubanks, vibraphonist Warren Wolf, pianist Ed Simon, bassist Matt Penman and drummer Obed Calvaire focused on the music of Joe Henderson. For the final set of the week (Apr. 12th), the band kicked things off with a powerful arrangement of the tenor legend's "Recorda Me" by Zenón. It began with his horn out front in an intensely rhythmic four-horn chorus, which climaxed in a Latin-tinged trombone outing, spurred on by riffing horns and pounding drums, before piano and vibraphone took over to usher the piece to a calming conclusion. Simon's take on Henderson's "A Shade Of Jade" was similarly exhilarating, with horn harmonies recalling the Jazz Messengers, prefacing his virtuosic two-handed improvisation. Originals by Penman, Eubanks and Sanchez demonstrated each of their compositional skills, as did Cohen's arrangement of Henderson's "Inner Urge", which inventively reflected his Israeli heritage. Calvaire's percussion-driven orchestration of Henderson's "Fire" closed the set. (RM)

WHAT'S NEWS

The **2015 Doris Duke Artist Award** recipients have been announced and will receive \$275,000 in multi-year funding. The recipients are Muhai Richard Abrams, Ambrose Akinmusire, Darcy James Argue, Steve Coleman, Okkyung Lee and Yosvany Terry. For more information, visit ddcf.org.

The **Guggenheim Memorial Foundation 2015 Fellowship** winners have been announced. Relevant winners are George Lewis, Steve Lehman, Darcy James Argue and Etienne Charles. For more information, visit gf.org.

Sullivan Fortner was named the 2015 Cole Porter Fellow in Jazz by the American Pianists Association, receiving \$50,000, the opportunity to record with Mack Avenue Records and in-kind career development for two years. For more information, visit AmericanPianists.org.

The **Jazz Foundation of America** was presented with the Ashley Schiff Ramos Community Development in Jazz Award at the Jazz at Lincoln Center Spring Gala last month. For more information, visit jazzfoundation.org.

Trumpeter Bria Skonberg and vocalist Molly Ryan have initiated a Kickstarter campaign towards the creation of the inaugural **NY Hot Jazz Camp**, which will take place in May 2016 at Greenwich House Music School. For more information, visit briaskonberg.com.

Fat Cat has been named in a class-action lawsuit by former and current employers, who accused the West Village club of not distributing tips over a six-year period.

The new group of inductees into the **Library of Congress National Recording Registry** have been named. They include "Ac-Cent-Tchu-Ate the Positive" (single)—Johnny Mercer (1944); "My Funny Valentine" (single)—The Gerry Mulligan Quartet featuring Chet Baker (1953); and *New Orleans' Sweet Emma Barrett and her Preservation Hall Jazz Band* (album)—Sweet Emma and her Preservation Hall Jazz Band (1964). For more information, visit loc.gov.

The **Caramoor Jazz Festival** and **Jazz at Lincoln Center** have announced a partnership to begin this July at the 22nd annual festival in Katonah, NY, which will include a performance by the Jazz at Lincoln Center Orchestra with Wynton Marsalis. For more information, visit caramoor.org.

The latest class of **Jazz Journalists Association Jazz Heroes** has been named: Tatsu Aoki; David C. Bradford, Sr.; Mel Brown; Don Chisholm; Mark Christman; Kim A. Clarke; Virginia DeBerry; Carole and Stan Fiore; Charles Fishman; Charles Funn; Dr. Nelson Harrison; Mark Sumner; Monika Herzig; Tim Jackson; Avotoja Jiltonilro; Howard Landsman; Dr. Bruce Milner; Jack N. Schaffer; Lee Shaw; Mack Waldron; Dr. Michael White; Don Wolff; and Nicole Yarling. For more information, visit jjazzwards.org/p/blog-page.html.

The Apollo Theater has named New Orleans trumpeter **Irvin Mayfield** as its Jazz Artist in Residence to "create new works, curate education programs and major annual presentations and cultural activities in New York and New Orleans". For more information, visit apollotheater.org.

The May schedule for the **NYU Steinhardt Jazz Interview series**, hosted by Dr. David Schroeder and taking place at SubCulture at 12:30 pm with a \$10 admission, includes Lenny White (May 2nd) and Nels Cline (May 30th).

Performances of **For The Last Time**, a jazz musical written by Nancy Harrow and based loosely on Nathaniel Hawthorne's novel *The Marble Faun*, begin May 19th in a limited engagement at the Clurman Theatre. For more information, visit forthelasttimemusical.com.

After 46 years in the East Village, the **University of the Streets** has moved to a new location: 2381 Belmont Avenue, 2nd Floor, Bronx, NY 10458. A grand opening will take place May 15th at 7 pm. For more information, visit universityofthestreets.org.

The **Juilliard School** has named Dr. Aaron Flagg as Chair and Associate Director beginning July 15, 2015. Flagg was previously Dean and Professor of Music at the Hartt School of Music in Hartford, CT. For more information, visit juilliard.edu.

Composer and former New England Conservatory of Music president **Gunter Schuller** will receive the 2015 Edward MacDowell Medal, given by The MacDowell Colony, "to an individual artist who has made an outstanding contribution to his or her field". For more information, visit macdowellcolony.org.

Plans and a fundraising campaign for a statue of **Scott LaFaro** have been unveiled in Geneva, NY, where the late bassist grew up. Geneva already name Apr. 3rd, LaFaro's birthday, as Scott LaFaro Day and a Scott LaFaro memorial scholarship has been established at Geneva High School.

Blue Note Entertainment Group, operator of Blue Note Jazz Club, B.B. King Blues Club & Grill, Highline Ballroom and Subrosa has launched **Blue Note Travel**, which will provide "culturally enriching music travel experiences for fans to global destinations." For more information, visit bluenotetravel.com.

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TERENCE BLANCHARD

BY RUSS MUSTO

Terence Blanchard burst on to the jazz scene in the early '80s Young Lions era, succeeding trumpeter Wynton Marsalis with Art Blakey. Following his Jazz Messengers tenure he co-led a quintet with fellow New Orleanais and Blakey alumnus, alto saxophonist Donald Harrison, before striking out on his own. Since composing the soundtracks to Spike Lee's Do The Right Thing and Mo' Better Blues, Blanchard has been an in-demand film scorer and expanded his musical endeavors to operatic and symphonic works. His most recent project is groove-based ensemble The E-Collective.

The New York City Jazz Record: How do you manage your busy schedule?

Terence Blanchard: Trying to stay organized is the thing that keeps me in line. Because at first, when I first started working on film and playing and stuff, man I would be whipped. I learned kind of from my father. My father was a workaholic. He was anal about certain things. When I'd come home he'd say always put your keys in the same spot so you know where they are. So that kind of stuff, while I hated it when I was a kid, has served me in my professional life. Because when I'm on the gig, I'm compartmentalizing.

TNYCJR: I've heard you mention the influence of Benny Golson and the standard he set.

TB: When I was with Art Blakey, I used to watch him and I would see him talk about his days when he was writing for television. One time we were doing a television show and they said that the spot needed to be a certain length. So Benny said let's play this tune and play it at this tempo. And he timed out a chorus and said okay that's going to give us a certain amount of choruses to play in that certain amount of time. And I said, damn, that's just the way his mind works and that stuck with me.

TNYCJR: You're in San Francisco as an artist in residence at SFJAZZ, performing four nights in three different settings, including a release celebration for your latest CD *Breathless* with The E-Collective.

TB: That show was killing. It was so much fun playing with those guys. It's a very different thing obviously than what I was doing the night before [a trio with pianist Kenny Barron and trumpeter Ambrose Akinmusire], which was the reason why I was doing this whole week. But [guitarist] Charles Altura is an amazing musician. He's the type of dude that he'll play amazing guitar solos throughout the night and then after the show sits down at the piano and plays Chopin... And then [drummer] Oscar [Seaton] and [bassist] Donald [Ramsey], man those dudes are sooo funky. And they never played together until we put this band together, but they sound like they've been playing together all their lives. And then Fabian [Almazan, piano/synths], Fabian is the one that truly

amazes me because he sounds like a chameleon because you hear him play in the jazz band and he plays great and then you hear him with The E-Collective and he fits right in. ...So it's a very unique thing for us because it's groove-based music but the guys are still playing great solos and being creative and stretching.

TNYCJR: What was the genesis of the band?

TB: It started with a film—I think it was *Inside Man*. It was either *Inside Man* or *Talk To Me* because Oscar played on both and I played keyboards on both. And I remember afterwards we were like we need to put together a band. And that was a while ago, that was about seven or eight years ago. And with Donald Ramsey, he's a guy I grew up with in New Orleans. I thought about putting together an R&B band with some local musicians so I could have some fun doing that at home, but then I thought, "You know what, I'm going to get Donald to play in this band." So I put those two together and found Charles Altura on Facebook, dude! I saw him playing in the video with Ambrose and wrote him a message saying "Hey man, I'm putting together this band. This is why I'm doing it. I want to inspire some young kids with instrumental music again. I want to reach a wider audience and I want to have some fun playing some of that kind of music. Are you into it?" And he wrote back, "Cool".

TNYCJR: *Breathless* [Blue Note Records] also has your son JRei Oliver contributing spoken word. You open with Les McCann's classic "Compared To What", which has a message that remains relevant today.

TB: I hope that people understand why "Compared To What" is on there. It was something that I had initially done for a film, but when I was putting together this record I said, "You know what? This is perfect for us to play, to be a part of what it is that we're saying here." You know I wrote "Breathless" the track for Eric Garner and that whole "I Can't Breathe" campaign. And my daughter Cindy, she was the one who came up with the title because I was struggling with a title. I didn't know what to call it and I was coming up with all these other things and she said, "Why don't you just call it 'Breathless'". And I went, "You know what, that's great." And it made sense and then my son put the spoken word part on it. And he came up with that part and it's a very powerful statement. Because I talked to him about what it is that I wanted to say, but he said it in his own words. And then the second tune on the album is "See Me As I Am". Because I remember when [actor] Jim Carey did this commencement address for this college he talked about how people view the world through a filter and how we have to learn how to throw those filters away because the filters don't deal with truth. And that's what I experience just thinking about all of these incidents with young...not even young, just African-American males and law enforcement. It's like

they don't see these guys. ...So that's what "See Me As I Am" is all about. And then with my Buddhist philosophy, that's where "Confident Selflessness" comes from—learning how to be confident in your faith, but selfless in your actions.

TNYCJR: On jazz in general, you're an optimist.

TB: I think it's extremely healthy. When you look around at all of these young musicians who can really, really, play, I mean I can't even keep up with all of the names now... The thing that I'm curious about is to see how it's all going to shake out because one of the things

(CONTINUED ON PAGE 42)

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BRIA SKONBERG

BY MARCIA HILLMAN

Bria Skonberg has a lot on her plate. She is a trumpeter, vocalist, arranger, songwriter, recording artist (with a pair of CDs on Random Act Records), leader of her own groups and performer with notables like trumpeter Nicholas Payton, clarinetist Anat Cohen, guitarists Bucky and John Pizzarelli and cornet player Warren Vaché. She has racked up miles on tour through Canada, the United States, Europe, China and Japan, playing clubs and major jazz festivals. In addition, she is co-producer of the annual New York Hot Jazz Festival. And this energetic and enthusiastic multi-tasker is still in her 20s!

Originally from Chilliwack, a community of about 80,000 in British Columbia and home of a large annual traditional jazz festival, the now New York City-based Skonberg grew up in a musical family. Her parents were teachers who lived on what they called a “hobby farm” where everyone played an instrument. “There was a trumpet in the house, so I learned to play that as well as taking piano lessons but I also played a lot of sports. I had a lot of different things going on and trumpet was one of those, playing in a high school band, and then while I was in high school, I got invited to the festival and I also got involved in organizational things.” Skonberg’s first professional engagement, at the age of 16, was with a big band in the community next to hers as a vocalist, doubling on trumpet. “They needed a singer and I could do both,” she comments. “So every week on weekends and every couple of months they played a gig or a dance. That was the first gig outside of school. The band from high school stayed together afterwards and that’s when I started managing—making phone calls and trying to get gigs. Another player and I co-led the band but because I had been Student Council president, I had the skills to put it together. I did the publicity and the marketing, putting together the whole package and making the phone calls. Those were wonderful lessons because I had a couple of jobs while in college, but I was working a lot playing gigs.”

Skonberg attended college at Capilano University in Vancouver, earning a Bachelor’s degree in Jazz Instrumental Performances. They also had a course in the business side of music, things like learning to write up a contract. “There are so many things going on on that side that you always have to adapt to changes. There are many musicians who have had to learn about the business—for example, people like Quincy Jones, who worked through all of the different sides, and musicians who have gone from careers as artists to careers in management. Actually I love it when you have an agent or a manager who was a musician because they get it. They know what you need. That’s kind of my role with the Hot Jazz Festival. I sort of came on board to make sure the artists are taken care of,” she explains. She chuckles when she remembers “it was kind of a joke about the gig triangle. You could have good music, good company or good money but you could only have two out of three at a time. When I

worked with my band, I tried to hit all three as much as possible.”

Working out of Vancouver after graduation, she decided to move to New York City in the fall of 2010. “I had already been touring regularly for five years, so Vancouver was more of a hub. I realized I needed to be challenged and wanted to be more uncomfortable,” she recounts. “New York City has the reputation of being the most challenging, so I went to the mecca. I had come East several times before to play and knew quite a few musicians. Thanks to some incredible friends I already had here, the setup was easier than most and I was able to hit the ground running.” And Skonberg has been running and busy ever since. Successful at doing her own booking, Skonberg has seen a change this year. “This is the first year I’ve had an agent,” she states. “JWP Agency is booking me and it’s awesome. Booking is all about the personal connections and the agent already has them. I’ve found someone I can trust, so it’s been fantastic so far.”

The next item on Skonberg’s plate is her work at the third annual New York Hot Jazz Festival. The Festival runs from 12 noon to 2 am at The Players and features music on three different stages. The lineup on the Ballroom and Library Stages includes Andy Farber, Wycliffe Gordon, Skonberg, Evan Christopher, Nicki Parrott and the ‘usual’ cast of many others. The Piano Room is dedicated to ragtime, stride and jazz age songbook pianists with Bill Charlap, Jon Weber, Terry Waldo, Conal Fowkes, Chris Pattishall and Pete Sokolow. There will also be a Festival jam session and after party. “The festival is going to be awesome,” Skonberg enthuses. “Over three short years, it has grown exponentially in its interest. And it always was meant to be a celebration of the hot jazz community. Traditional jazz has come back into the forefront because of its likeability. It’s the way it’s fun to play. It’s happy music and very accessible to a general audience. And maybe with everything that’s been going on in the world, people are ready to have some fun. The festival is basically a party. It’s a celebration of the community that plays this kind of music and it also draws in people that haven’t heard this kind of music. This year it’s branching out to be more of a hot jazz plus Swing—the Swing that was going on in the ‘30s and the ‘40s.”

What comes after this on Skonberg’s agenda? “The next thing I am going to announce this month,” she reveals, “is that we’re starting a jazz camp in May of 2016. It will be for adults first [16 and 17 and up for liability reasons] and it will cover such things like ensemble polyphony between the horns and the way the rhythm section swings together, how to play things together and how to lead in a combo setting. Vocalist Molly Ryan and I have gotten our heads together and this year we will do a Kickstarter campaign to raise some initial capital.” And there’s always more playing and singing and making happy music for this energetic and talented lady. ❖

For more information, visit briaskonberg.com. Skonberg curates and performs at the New York Hot Jazz Fest at The Players May 3rd and is also at Birdland May 6th and 27th with David Ostwald and Drom May 23rd with Colleen Clark. See Calendar and Regular Engagements.

Recommended Listening:

- Bria Skonberg—*Fresh* (Lighter Than Air, 2008)
- Wycliffe Gordon—*Hello Pops* (Blues Back, 2011)
- Bria Skonberg—*So Is The Day* (Random Act, 2012)
- Morganville Four—*Alone With My Dream* (Jazz Rules, 2012)
- Colleen Clark—*Introducing* (s/r, 2013)
- Bria Skonberg—*Into Your Own* (Random Act, 2014)



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<p>TUE MAY 26</p> <p>MATT STEVENS GROUP</p> <p>GERALD CLAYTON – VICENTE ARCHER – ERIC DOOB</p>	
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DAVE DOUGLAS

THE LEAF IS ALWAYS GREENER

BY TERRELL HOLMES



PHOTO BY AUSTIN NELSON

Whether it's jazz, funk, electronica, Jewish folk music, hip-hop or classical, there isn't a point on the musical compass that hasn't been explored by Dave Douglas. This acclaimed trumpeter, composer, producer and innovator has recorded over 40 albums as a leader on recordings that accentuate originality and foster his artistic growth. He is a virtual force of nature and one can become winded just reading about all of his projects.

"I feel really fortunate that there was a lot of different music in the house when I was growing up," Douglas recalled during a recent phone interview. "The first musician I remember ever trying to imitate was Billie Holiday, believe it or not. Hearing her sing standards, you know, I was like 'Okay, the way she's doing a melody is different every time and it's really personal.' I always try to stay connected to the melody in any situation, no matter how abstract. Keep the music first in any endeavor and don't lose the melody."

When Douglas finally settled on the trumpet he found that his listening tastes, too, were quite diverse. "Early on I didn't listen only to jazz. My father had classical records, my brothers and sisters had pop records [like] Stevie Wonder, The Jackson Five and The Beatles and there was Appalachian folk music around the house. And then, in my mid 20s, I started to focus in on trumpet players. In college Miles Davis and Woody Shaw were the two main people that I tried to think about in the context of what I was doing. I had listened to [Art Ensemble of Chicago trumpeter] Lester Bowie when I was in high school and kind of didn't get it and then later on I really got it. And I think that putting all those sounds together became a big part of my compositional outlook."

In 2012 Douglas co-founded Sound Prints with saxophonist Joe Lovano, a Wayne Shorter tribute band with a rhythm section of pianist Lawrence Fields, bassist Linda Oh and drummer Joey Baron. "The band came about because Joe and I were talking about putting something together and came up with this idea of honoring the vision and the life and the spirit of Wayne Shorter," Douglas explained. "We both have a long history with Joey and I suggested bringing in Linda and Joe had met Lawrence at Berklee and that's kind of how the band came together." Sound Prints got an extra boost when Shorter was commissioned by the Monterey Jazz Festival to write a couple of pieces, "Destination Unknown" and "To Sail Beyond the Sunset". The quintet premiered the pieces at Monterey in 2013 and the concert recording was released last month by Blue Note. "Wayne's one of the giants of the music and to receive these new pieces from him and work out how to play them, it was such a supreme honor and a joy. Wayne is such a positive person and incredibly inspiring to be around."

Douglas has undertaken myriad projects but he's far from indiscriminate. "When I take on a new project, a lot of it has to do with the players. But also I try to think of areas that might be unique, that haven't been covered. You know, sort of set the parameters of what the project is so it's not the same as something that I've

done before or that somebody else is doing, you know? Something creative that goes to a new place and takes the band to a new place."

As a result, Douglas refuses to let categories define or dictate what he writes or plays. "I would rather talk about the music of Charlie Parker than talk about bebop as a genre, you know what I mean? I think that when I'm conceiving a piece of music, the idea of style or genre doesn't really enter into it for me. I just don't accept those boundaries. And I also think that I find it a lot more artistically enriching to think in terms of tradition and legacy than genre. I made a record called *Soul on Soul* [RCA, 1999] some years ago and it was about why I think [pianist] Mary Lou Williams is really important. I wouldn't put her into any one stylistic bag. Or when you listen to Miles Davis and you could get an early record and a late record and, as different as it sounds, it's still the same person and it's still the same artistic vision."

One place where many artistic visions have been realized is Greenleaf Music, founded by Douglas, which celebrates its tenth anniversary this year. In an era where independent jazz labels frequently have the shelf lives of floating crap games, Greenleaf has endured by embracing the complete creative process and Douglas has worked hard to keep it vibrant, growing and relevant.

"I guess it is a record label but I sort of feel like it's more of an umbrella for everything that an artist does," Douglas said proudly. "I think that with Greenleaf it's keeping the focus on the music. So at Greenleaf we're doing sheet music. We do podcasts. In January I did a recording session with Greenleaf-affiliated artists and we recorded 12 tracks and they're coming out once a month—I'm calling it the *Serial Session*—and this is available to subscribers."

A forthcoming project is High Risk, a collaboration with electronic musician Shigeto (né Zachary Shigeto Saginaw), electric bassist Jonathan Maron and drummer Mark Guiliana. "This new band is sort of a new look at what an improvising band with extreme use of electronics can sound like with composition, harmony, rhythm and melody and it's very, very exciting. It's really about keeping the music going, sustaining the creative impulse. We're presenting a fair deal to the artists and everything that comes in goes back into creative projects. So it's not like it's a big cash cow and I'm living high on the hog pulling all this money out of Greenleaf. And when I see musicians who are really committed and standing behind their vision it's inspiring and I want to support it."

That commitment to his fellow artists was a factor in the creation of the Festival of New Trumpet Music (FONT), which he co-founded in 2002 with the late trumpeter Roy Campbell, Jr. Douglas believes that FONT has provided a suitable forum for the community of trumpeters, from living legends to aspiring beginners, and has conformed to the vision its founders had from the start. "Our mission has always been to support a diversity of trumpeters and trumpet work in every possible sense, whether it's stylistically,

gender, race, background or geographical location and also to honor great pioneers of the form who, for one reason or another, may not have been recognized as they should be. Last year we had something like 120 trumpet players and I always see the names that are missing, like "Oh, damn, we didn't have so-and-so." I've heard from people that there might be a perception that we're trying to make some sort of exclusive guild or category and that couldn't be further from the truth. Everybody's dedicated to supporting each other, supporting fellow trumpeters and supporting the curiosity of wanting to hear music that's never been heard before."

Douglas' prominence on the music scene in so many different styles has made him a popular choice as an educator. He teaches infrequently but when he does he encourages his students to focus on the essentials, emphasizing a few main tenets. "Sometimes I'll talk to groups of trumpeters and people want to know what my routine is. I feel that the trumpet is such a personal instrument that what my routine is doesn't apply so much to other players and every trumpet player I talk to seems to have a slightly different way of doing it and you figure out what works for you over a number of years. So when I teach I like to talk about creating music from the ground up, coming up with the idea of what you'd like to write, defining the terms of your own creative vision. That's what this is all about, having an idea, turning it into a reality and communicating it to an audience. That's what I mean when I say keeping it about the music."

Now in his sixth decade, Douglas accepts his status as a musical elder statesman uneasily, with bemusement and hopeful anticipation. "Recently I got a chance to play [at Jazz Standard] with [saxophonist] Lee Konitz, who's 87, so he's got me by 35 years. And people are looking at me like I'm an elder statesman and I'm just sort of scratching my head like, "What? Look at this guy!" And he's playing and he's vibrant and he's super-exciting and having a great time. I feel, as I look at what I have done and what I plan to do, that I have a long way to go. And I hope that I have a chance to be here to do it." ❖

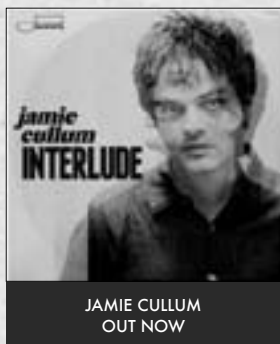
For more information, visit davedouglas.com. Douglas is at The Appel Room May 15th-16th with Sound Prints and celebrates Greenleaf Music's 10th Anniversary at SubCulture May 27th. See Calendar.

Recommended Listening:

- Dave Douglas — *The Complete Remastered Recordings on Black Saint & Soul Note* (CAM Jazz, 1993-98)
- (John Zorn) Masada Quartet — *Masada 1-10* (Tzadik, 1994-97)
- Dave Douglas — *Witness* (Bluebird-BMG, 2000)
- Dave Douglas — *Mountain Passages* (Greenleaf Music, 2004)
- Dave Douglas Brass Ecstasy — *United Front: Brass Ecstasy at Newport* (Greenleaf Music, 2010)
- Joe Lovano/Dave Douglas — *Sound Prints: Live at Monterey Jazz Festival* (Blue Note, 2013)



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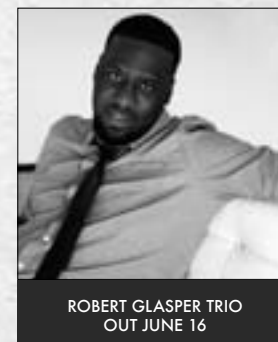
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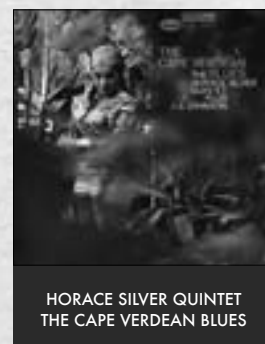
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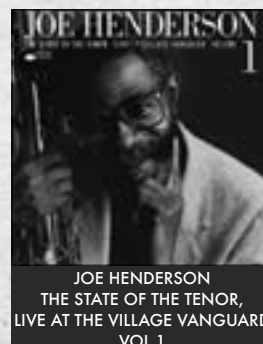
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HUGH RAGIN

BY KEN WAXMAN

For trumpeter Hugh Ragin, 64, the touchstones of a long career have been performing, teaching and pivoting. As part of what he describes as his “360 degree musicianship”, he has been a member of bands led by the likes of Roscoe Mitchell and Maynard Ferguson and has taught at locations ranging from Colorado secondary schools, Ohio’s Oberlin Conservatory and the University of California-San Diego jazz camp. Swiftly moving or “pivoting” from one part of the country to the other and from one genre to the other is how he has kept his career lively. And he’s done this all while based in Aurora, Colorado, a Denver suburb, where he moved in the mid ’70s while studying for his Masters in trumpet performance.

The idea of “pivoting” initially came from Mitchell, Ragin’s longtime friend and inspiration, with whom he studied in 1978 at the Creative Music Studio in Woodstock, N.Y. At that point Mitchell was living on a farm in Wisconsin, but that didn’t stop him from gigging all over the world. A few weeks after Woodstock, trumpeter Wadada Leo Smith phoned Ragin and asked him to join his Creative Orchestra for an extended European tour.

Ragin was already an experienced player at the time, having started out as a key member of the Houston All-City High School Orchestra in his hometown. Long before he received his undergraduate degree in music education at the University of Houston while playing with a variety of bands, his lifelong interest in musical education and originality was sparked when, at 15, following one of Duke Ellington’s concerts, he and other aspiring trumpeters got to meet the band’s high-note trumpet specialist Cat Anderson. One student asked Anderson the highest note he could play. On being told, the student said he wished he had Anderson’s lips. “Cat said, ‘I could give you my lip but it wouldn’t do any good,’” recalls Ragin. “He then pointed to his temple and said, ‘I get all my high notes

from here’.” Combining that insight into originality with consistent dogged practice (“There’s an exercise that Cat taught me that I still do every day,” he adds) has been the bedrock of Ragin’s adaptability. So was familiarity with the fundamentals. “One thing you learn, especially in classical study, is to be a good ensemble player and that helps in big bands.”

Ragin’s adaptability has long made him an in-demand group player, starting in the ’70s and ’80s when he logged considerable time in the large bands of Smith, Anthony Braxton and David Murray. “With David it was sometimes friendly competition,” he recalls. He’d say: ‘You got me the last set, but I’ll get you the next one’.”

Somewhat surprisingly, this adaptability also led to an extended mid ’80s gig with Maynard Ferguson’s big band, preserved on *Live from San Francisco* (Palo Alto, 1983). “We worked on average six nights a week and also did clinics. When we finished, the spiritual level of the playing in the band was four times higher than at the start and so it was with Maynard,” Ragin remembers. “He was also all about the fundamentals and practicing yoga. He used to spend 20 minutes before the show just breathing. Later when people asked if he used circular breathing to hold those high notes at the end of songs, he’d quietly tell them about yoga.”

The musician though with whom Ragin has had the closest association with over the decades is Mitchell and he has been featured on the latter’s discs, ranging from *Snurdy McGurdy and Her Dancin’ Shoes* (Nessa, 1980) to 2013’s *Duets* (Wide Hive). Ragin will be part of Mitchell’s ensemble at New York’s Vision Festival in July and, because of his association with so many members of the organization, will be a part of the AACM big band at the Chicago Jazz Festival in September. The trumpeter will also be in New York at Mannes College music school in June with the Pittsburgh Collective big band led by David Sanford, which will perform his composition “Prayer for Lester Bowie”.

The Sanford affiliation relates to Ragin’s other main concern: teaching. He met Sanford, another academic, at an educational conference, where the idea

of collaboration came about. Teaching also led to his participation in another recent CD, *The Sky His Own* by the California-based Slumgum quartet. One band member, drummer Trevor Anderies, had studied with Ragin in Colorado. Still insisting on the fundamentals, Ragin will be leading a band of gifted high school students through a program of Ellington compositions at a local jazz festival in Denver this month. (“There will be some Butch Morris-like conduction though,” he adds). And in late June he’ll be part of the faculty-instructors at the University of California-San Diego’s one-week jazz camp.

Because of these many activities, Ragin has recorded sporadically under his own name. One anomaly and a stand-out is 2001’s *Sound Pictures for Solo Trumpet*, put together while Ragin was playing regularly with Israeli saxophonist Assif Tsahar. Although it was the saxophonist’s idea (and released on his Hopscotch label), the trumpeter says it wasn’t a strange concept, given solo discs by Braxton, Smith and Mitchell. On it Ragin salutes figures as disparate as Miles Davis, Braxton and even plays “Variations on a Theme by Paganini” while still maintaining his originality.

“When I had a lesson with Dizzy Gillespie in the ’70s he showed me one of his famous licks and I said ‘wait, I’ll get paper and write it down.’ But he said: ‘don’t do that, you have to put your own thing in it’.”

That originality mixed with knowledge of the fundamentals is what Ragin has maintained during his over-four-decade professional career, performing, teaching...and pivoting. ❖

Recommended Listening:

- Roscoe Mitchell and The Sound Ensemble – *Snurdy McGurdy and Her Dancin’ Shoes* (Nessa, 1980)
- Hugh Ragin Trio – *Metaphysical Question* (CECMA, 1984)
- David Murray – *Remembrances* (DIW, 1990)
- Hugh Ragin – *An Afternoon in Harlem* (Justin Time, 1998)
- Hugh Ragin – *Sound Pictures for Solo Trumpet* (Hopscotch, 2001)
- Hugh Ragin – *Revelation* (Justin Time, 2003)

LEST WE FORGET

HUMPHREY LYTTTELTON

BY MICHAEL STEINMAN

The first introduction one would need to British trumpeter Humphrey “Humph” Lyttelton (1921-2008) would be that in 1943, as a young British officer, he landed on the beach at Salerno, Italy, a pistol in one hand, his trumpet in the other.

Lyttelton’s first recordings show a forceful player celebrating Louis Armstrong, King Oliver, George Mitchell and playing ’20s Hot repertoire. That might have categorized him as a hero of British “trad”, music that enjoyed more popularity in the U.K. than in the U.S., but Lyttelton was always in motion. A passionate blues player, he created convincing blues and stomps, but like his heroes Armstrong, Henry “Red” Allen, Coleman Hawkins and Duke Ellington, he continually reinvented himself within the idioms he loved. Had Lyttelton been less adventurous and marketed one style alone, he might have had greater fame.

His willingness to experiment was not always well-received by a public intent on having ‘their’ music reliably unchanging. When he added alto saxophonist Bruce Turner to his band in 1953, fans in Birmingham held up a huge banner reading GO HOME DIRTY BOPPER. But as Lyttelton aged, his audiences accepted

that he might play “Panama” early in a set and later an original that reflected both late Ellington and early cool jazz, however subversively.

Lyttelton experimented with Latin and AfroCuban rhythms and the occasional calypso, playing duets and leading medium and large ensembles. He was a versatile composer and arranger; his bands shifted their tone colors according to changing personnel, but he always offered new melodies that swung as well as surprising ensemble textures. Remarkably, he played clarinet more than competently.

He even had a popular hit record in 1956, “Bad Penny Blues”, which stands up well as an engaging crossover mixture of boogie-woogie, skiffle and deep blues. A random sampling of his recordings would turn up satisfying evocations of early New Orleans and Chicago, blues and ballads and a preponderance of original compositions. He recorded “In the Gloaming” in tribute to Buddy Bolden, “The Lady in Red” as homage to ’30s Hot music and many songs associated with Armstrong; other performances suggest Ellington small units of the ’30s, Count Basie early and late and hints of Eddie Condon, Buck Clayton and Johnny Hodges small groups. His recordings do not sound like anyone else’s, his trumpet playing always melodic, emotive and swinging.

The American originators of this music cherished Lyttelton’s heartfelt authenticity early. In 1949 he recorded with Sidney Bechet; in 1956 he played

alongside Louis Armstrong; in 1958 he featured Jimmy Rushing and played with Big Joe Turner and Vic Dickenson. He recorded alongside Buck Clayton, Al Casey, Kenny Davern and Buddy Tate. Lyttelton’s loyalty to British musical friends was strong: he had long working relationships with reedplayers Wally Fawkes, Bruce Turner, Kathy Stobart, Tony Coe and Joe Temperley. As an eminence grise in 2000, he appeared on Radiohead’s “Living in a Glass House”.

A splendid writer and historian, he was also a calligrapher, food critic, illustrator and “Captain” of the quiz program *I’m Sorry I Haven’t a Clue* from 1972 until his death, where he uttered outrageously lewd witticisms. Ultimately “Humph” kept jazz before the public without compromising it or himself. ❖

Recommended Listening:

- Humphrey Lyttelton – *The Parlophones, Vol. 1-4* (Calligraph, 1949-59)
- Humphrey Lyttelton – *Humph Dedicates* (Vocalion, 1959)
- Buddy Tate/Humphrey Lyttelton – *Swinging Scorpio* (*Kansas City Woman*) (Black Lion, 1974)
- Humphrey Lyttelton – *In Canada* (Sackville-Delmark, 1983)
- Kenny Davern/Humphrey Lyttelton – *This Old Gang of Ours* (Calligraph-Upbeat Jazz, 1985)
- Humphrey Lyttelton/Acker Bilk – *Three In The Morning* (Calligraph, 1993)

ROYAL POTATO FAMILY

BY KEN WAXMAN

“Unintentionally, the family part of our name has become really important,” muses Kevin Calabro when discussing the Brooklyn-based Royal Potato Family (RPF) label he co-owns with keyboard player Marco Benevento. Calabro, who handles day-to-day activities of the six-year-old imprint adds: “We see ourselves as a big extended family of artists. There’s an aesthetic thread running through all of the musicians on our label even if it’s not overly apparent when glancing at the catalog... We love rock, we love jazz, we love experimental stuff, we love old-school country, blues and folk, we love New Orleans music, we love psych rock, so nothing is off limits musically if it resonates with us on a gut level,” Calabro exults. The imprint’s unusual name came when Benevento heard the expression as part of a joke Bob Dylan told drummer Matt Chamberlain. When the label was launched and needed a name, it fit the bill. “Thankfully, it’s become enough of an institution at this point that people often just refer to it as RPF,” admits Calabro.

Calabro spent 10 years working as publicist for legendary producer Joel Dorn. Following Dorn’s death in 2007, “it felt like it was my responsibility to take that energy we shared and continue to push it forward,” he recalls. “I’ve never been good at working with music that I don’t care about on a really deep gut and spiritual level, so in many ways I had no choice, especially being that there was nobody else filling the label void for the

artists and music I love.” Benevento’s *Me Not Me* was RPF’s first release while *One Day in Brooklyn* by Jacob Fred Jazz Odyssey (JFJO) was its first “jazz” disc. Calabro, who also does music publicity and management, stresses that RPF has no full-time employees and no outside investors. “It’s scary to think that I’ve invested all of this money and may not ever make it back. But if you believe in what you’re doing, what other choice do you have?” He adds: “It’s an incredibly ridiculous endeavor from a business standpoint, especially in this day and age when people steal music or get the entire history of recorded music for \$9 a month on Spotify. But we have lots of incredible artists we call friends and if they have a record we love and can help expose to a potentially bigger audience, we’ll usually dive in.”

RPF doesn’t organize sessions. “To date, we haven’t put artists in the studio. The artists pay for making their own records and we’ve handed the finished master,” elaborates Calabro. “But our artist deals are structured to reflect that concept. It isn’t an old-school model where the artist recoups 13% or whatever. In fact, once recouped, the artist collects a higher percentage than the label. We’re also not A&R-ing records in the traditional sense. We’ll make suggestions if we feel strongly about something, but our artists have 100% creative control.” Additionally every deal is a one-off, although there are musicians such as JFJO, featuring pianist Brian Haas, which have released several discs via RPF.

“RPF and its stable of artists have become our family within the business,” declares Haas. “Music industry types are always shucking and jiving, lying and trying to get artists to fit into some mold in order to ‘monetize the music’. Calabro puts the music first

and then figures out creative ways to fit the music into the capitalism, not the other way around.” Although JFJO had recorded for RPF, when Haas and Chamberlain recorded *Frames*, they shopped it to other labels that “expressed interest”. “What a joke, I don’t even think they listened to more than the first track,” Haas recalls. “People who are making something new are scary to industry types. Kevin was cool about us reaching out to other labels because he wants what’s best for his artists. We put *Frames* out with RPF and it sold well.”

RPF releases in all formats. “In our first two or three years we didn’t do as much vinyl, but as that market has grown, we’re putting everything out in that medium,” Calabro notes. “But pressing vinyl is extremely expensive and being that we’re working with artists who, by and large, have niche audiences, we’ve had to accept that it’s usually a loss leader. As for what sells better, it depends on the artist. Artists who have older audiences still sell more CDs. But an artist like DRKWAV with John Medeski, Skerik and Adam Deitch will sell just as many if not more LPs than CDs.”

“I love that RPF does vinyl and CDs. I don’t know many labels that release stuff in both media at once, but people still want both,” says cornet player Kirk Knuffke, whose *Arms & Hands* session has just been released. “I think RPF is an outstanding label with a wide scope. The art and aesthetic of the label is really strong as well... I was very happy Kevin wanted to work with me on *Arms & Hands*. Sometimes label people are very hard to get a hold of and things are late with no explanation. But Kevin is always available to talk about what’s happening with the record and it comes out when he says it’s going to.”

(CONTINUED ON PAGE 42)



Cinema, Circus & Spaghetti
Sexmob



No Morphine, No Lilies
Allison Miller's Boom Tic Boom



Orphic Machine
Ben Goldberg



The Purge
DRKWAV



Arms & Hands
Kirk Knuffke

VOXNEWS

SHUFFLE-OFF TO “ECLECTIC MIX”

BY KATIE BULL

An ear-opening month of jazz vocal listening is ahead as we shuffle-up the deck of jazz tradition, experimentation, blues, world and fusion sounds. Some singers are hearts, some are spades—contrasts are the thematic draw.

The genre-bending joker is wild as Norwegian Grammy-winner **Sidsel Endresen** vocalizes in guttural whispers and sudden wails. Frenetic, animalistic and, at times, electronically funneled sounds explode in every part of her range on *Bonita* (Rune Grammofon), an entirely improvised experimental duo album with the brilliant Norwegian electric guitarist Stian Westerhus. The pair dives with entrained and fearless abandon, casting a blinding light outside Plato’s Cave; the album is way outside the box.

In a smoother ‘suit’, Cameroon-born jazz veteran **Gino Sitson** sings with jubilant and life-affirming fluidity on *VoiStrings* (Universal). Using flowing melodic lines invoking classical vocalese, his crystal voice merges with cellist Jody Redhage and violist Lev ‘Ljova’ Zhurbin in sympathetic oscillation. With Helio Alves (piano), Lonnie Plaxico (bass) and Willard Dyson (drums), Sitson uses masterful body-percussion. And he’s his own backup singer, joined by the exquisitely

resonant Charenee Wade on one track. The album is layered in waves of polyrhythm, creating a cosmic swelling effect that takes the listener on a peaceful yet ebullient journey.

The queen of hearts lives this May. Billie Holiday’s centennial celebration continues in the deeply authentic **Jose James’** body and soul as he offers the release of *Yesterday I Had the Blues: The Music of Billie Holiday* (Blue Note) at Harlem Stage Gatehouse (May 7th-8th). In James’ gentle and unforced voice one hears powerfully honest warmth. Citing Holiday as primary inspiration, James has accepted his “jazz mother”’s invitation to be fully human, communing with her spirit while keeping her memory tenderly alive.

Hearts is the dominant suit for many singers this month. Vocalist **Deborah Latz** is keeping the jazz standard torches lit with ease and striking simplicity. Latz will celebrate a relaxed and spontaneous Paris recording she did with French pianist Alain Jean-Marie and his bassist Gilles Naturel—*sur l’instant* (June Moon)—with her American quartet. They will be featured on the late-late set at Blue Note (May 8th). And at Birdland, hear the exquisitely seasoned crooner **Freddy Cole** whose slamming straightahead band will feature guest Houston Person on tenor saxophone (May 12th-16th).

Argentinean **Sofía Rei**—a gutsy vocalist who sings with remarkable range and passion—will feature a sextet, a collective, her collaboration with John Zorn

and her trio in a residency at Subrosa (May 2nd, 9th, 16th and 23rd), the new club owned by Blue Note, featuring eclectic sounds with an emphasis on Latin and world music. Don’t miss this rising star; she is overflowing with vibrancy.

A well-established sphere of light shines brightly in the sensual diva **Tessa Souter**, who will offer a variety of original compositions, and also draw from a repertoire of songs by singers you may not have known were also composers, at Café Noctambulo at Pangea (May 29th).

The Sinatra-sound meets a Dave-Matthews-timbre in contemporary fusion singer, pianist and composer **Jon Regen**. His new album of originals, *Stop Time* (Motéma), digs in with what he calls the “economy” of the pop song. Using Elvis Costello’s rhythm section, Regen will get down at SubCulture (May 5th).

At experimental haven The Stone, guitarist Aram Bajakian’s week-long residency includes a fantastic vocal collaboration: Bajakian’s duo with wife **Julia Ulehla**, a versatile vocalist-actor, draws from the songs on their self-released CD *Dálava* (May 22nd). Ulehla is the great grand-daughter of biologist-ethnomusicologist Vladamir Ulehla, who transcribed old Moravian folk songs the duo interpret with genre-defying freedom.

The city is ‘flush’ with blooms and possibility; pick your own. The luck of the draw is on your listening side in this eclectic mix of May highlights. ❖

jazz

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douglas

wayne shorter

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LEW SOLOFF

BY ANDREY HENKIN

PHOTO BY JOHN ABBOTT



Lew Soloff—the trumpeter who was a mainstay in numerous big bands starting in the late '60s, had voluminous credits in the pop world, particularly Blood, Sweat & Tears (BS&T), and a handful of albums as a leader since the mid '80s—died suddenly from a heart attack Mar. 8th at age 71.

Soloff's discography finds him in a wide variety of ensembles, from big bands like Maynard Ferguson, Eddie Palmieri, Clark Terry, Buddy Rich, George Russell, Carla Bley, Bill Warfield, Lincoln Center Jazz Orchestra, George Gruntz, Mike Gibbs and particularly Gil Evans to small group recordings with Barry Miles, George Benson, Mongo Santamaria, Bob James, Chuck Mangione, Stanley Clarke, Gato Barbieri, Carmen McRae, Steve Gadd and Joe Henderson. He was the longest-tenured member of the Manhattan Jazz Quintet and co-led the cooperative Trumpet Legacy with Tom Harrell, Eddie Henderson and Nicholas Payton.

Soloff, born Feb. 20th, 1944 in Brooklyn, was raised in Lakewood, NJ and attended the Eastman and Juilliard Schools of Music. After debuting on record in 1966 with Barry Miles, Soloff balanced jazz sessions with work in the horn section of jazz-rock band BS&T for a couple of years. In a 2000 interview with Monk Rowe for the Hamilton College Jazz Archive, Soloff explained that he took the BS&T gig "...to meet girls and I'd never played rock 'n roll. I wanted to add that to my repertoire of things that I could do." In 1975 he began a long partnership with composer/bandleader Gil Evans, with whom he would perform and record until the latter's death in 1988. In 1984 Soloff was part of a project done in collaboration with the Japanese jazz magazine *Swing Journal* and Japanese record label King. Dubbed the Manhattan Jazz Quintet, Soloff was the only original member for the group's existence and recorded over 25 albums with it (not counting several done with larger iterations) for a variety of Japanese labels. As told to Rowe: "The [first] record was projected to sell about 8,000 copies. Within several months it had sold well over 80,000 copies, and shortly after that it went up to about 160,000 copies. And when you're talking about a country the size of Japan you multiply it by ten to imagine what it would be like in sales here."

Soloff's own albums as a leader have been relatively few, no surprise for someone as busy, beginning in 1985 with *Hanalei Bay* (King Records), an octet featuring Gil Evans on electric piano, to the most recent *Sketches Of Spain* (Sheffield Labs, 2008), a collaboration with the New York-based Harmonie Ensemble on the iconic Miles Davis/Gil Evans suite.

When asked by Rowe to give his advice for young trumpet players, Soloff could have been summarizing his musical biography: "If you want to be an in-demand cat...the key is versatility."



DAEVID ALLEN (Jan. 13th, 1938–Mar. 13th, 2015) The Australian guitarist/composer co-founded jazz/progressive rock band The Soft Machine but left the band and the UK shortly thereafter for France, where he founded the prog band Gong, which performed, in various incarnations, for five decades. Allen died Mar. 13th at 77.



RICK CHAMBERLAIN (Mar. 17th, 1952–Mar. 27th, 2015) The trombonist was a regular house musician in the Poconos for visiting acts, co-founded the annual jazz festival Delaware Water Gap Celebration of the Arts and worked and/or recorded with Bill Watrous, Chuck Mangione, Louis Bellson, Gerry Mulligan, Mel Tormé, George Shearing and Phil Woods. Chamberlain died Mar. 27th at 63.



DALE FITZGERALD (Dec. 23rd, 1942–Mar. 20th, 2015) The jazz impresario co-founded The Jazz Gallery in 1995 (originally in SoHo, since relocated to Midtown South), was its Executive Director until 2009 and introduced each concert with a distinctive smooth baritone voice, which oozed an unmistakable veneration for the genre. Fitzgerald died Mar. 20th at 72.



PAUL JEFFREY (Apr. 8th, 1933–Mar. 20th, 2015) The saxophonist had the bulk of his career as a leader in the late '60s–early '70s for Savoy and Mainstream, had sideman credits with Charles Mingus (working with the bassist until his 1979 death), Sam Rivers, Thelonious Monk, Lionel Hampton and Dizzy Gillespie and was an educator at Columbia, Jersey City State College, Rutgers and Duke. Jeffrey died Mar. 20th at 81.



ORRIN KEEPNEWS (Mar. 2nd, 1923–Mar. 1st, 2015) The producer, multiple Grammy-award winner and NEA Jazz Master, after working briefly as a jazz critic, co-founded Riverside Records (the early roster of which included such future legends as Thelonious Monk, Bill Evans and Sonny Rollins) and then co-founded Milestone Records with pianist Dick Katz (releasing albums by Joe Henderson, Lee Konitz, Jack DeJohnette, Gary Bartz and McCoy Tyner, among many others), eventually working on the catalogues for both under then-owners Fantasy and, later, Concord Music Group, which briefly had a *Keepnews Collection* series featuring new liner notes written by him. Keepnews died Mar. 1st at 91.



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Arms & Hands
Kirk Knuffke (Royal Potato Family)
by George Kanzler

Kirk Knuffke has a distinctive approach to the cornet (the trumpet's mellower cousin), combining a human tone with a variety of smears and bleated and pinched notes while retaining a rich sound, especially in the middle register. He has assembled an unlikely trio for 14 originals and one Country-Western song from the '60s, two vets who had never played together before: bassist Mark Helias and drummer Bill Goodwin. Joining them on seven tracks are one of three guests: trombonist Brian Drye and saxophonists Daniel Carter and Jeff Lederer.

The originals encompass open-ended sketches dependent on free interaction to tightly coiled tunes with tricky melodic and harmonic twists. Both Helias and Goodwin are afforded remarkable creative leeway, enabling them to explore techniques across a wide swathe of timbral, tonal and rhythmic territory. So on "Pepper", Goodwin begins with a semi-martial shuffle under walking bass and a catchy cornet theme morphing into a solo of rising pinched notes. Cymbals tinkle as Helias creates plummy, billowing lines that shift to emphatically slapped strings to match the rising fury of Goodwin's kit before cornet returns and slows it down for a snap ending. And that, as on all but one of the trio tracks, in under four minutes. Besides varying beats and tempos from postbop and free-form to straightahead swing and odd shuffles and paradiddles, the trio tracks also mix up arco and pizzicato bass as well as Goodwin shifting from sticks to brushes and employing an arsenal of cymbals, gongs, tinny sheet metal and tinkly bells. Knuffke pairs closely with Drye on three tracks, the most startling being "Bonderizer", which finds the horns in swirling tandem solos after a zippy unison line. The pieces with Carter are moody, especially "Atessa", a haunting slow ballad. Lederer's soprano sax mimics the title of "Chirp", a swinger where rhythms occasionally swirl off from the dominant fast 4/4. And his tenor joins in on the improbable closer, a jaunty cover of Ernest Tubb's C&W hit, the ironically titled "Thanks A Lot".

For more information, visit royalpotatofamily.com. Knuffke is at BAMCafé May 2nd with Todd Sickafosse, The Stone May 3rd and Cornelia Street Café May 21st with Matt Pavolka. See Calendar.



Battle Pieces
Nate Wooley (Relative Pitch)
by John Sharpe

While tunes are few and far between on trumpeter Nate Wooley's *Battle Pieces*, so too are battles. Wooley exerts control through more oblique means. To realize his vision, he chose three of the most talented musicians of their generation in pianist Sylvie Courvoisier, saxophonist Ingrid Laubrock and vibraphonist Matt Moran. The charts, which Wooley composed for Anthony Braxton's Tri-Centric Foundation Festival in

2014, allow his collaborators great freedom. Sudden entrances and departures and insistent patterns that recur at scattered points through this 51-minute set provide only the most obvious manifestations of a wider conceptual framework.

The program consists of four of the titular "Battle Pieces" separated by three "Tape Deconstructions". All are drawn from the concert. Each of the former begins with an unaccompanied section by one of the principals before the ensemble joins in a mélange of interweaving threads. However, the tape pieces sound less manipulated than one might imagine, generally comprising the basic live performance with sparse overdubbing of one or two additional instrumental voices. Wooley generates a cerebral contemporary classical feel, but with that vitality and invention that only comes from players steeped in the jazz milieu.

Wooley's uncategorizable blend of lyrical abstraction and extended techniques opens "Battle Pieces I" amid a welter of multiphonics, extreme breath sounds, plosives and whispers. At first piano and vibraphone join in gentle accompaniment before shifting into a driving vamp. While Moran revels in percussive sorties, Courvoisier often imparts what episodes of momentum occur through dense chording. Brief flashes of synchronicity emerge as Wooley echoes Laubrock's soprano saxophone cry with a startling trumpet attack. Reiterated motifs give a sense of unity to the individual pieces. One is the rolling piano line that follows Laubrock's explosive scene setting on "Battle Pieces II", reprised in unison with Wooley later in the piece, but then repeated by the trumpet in the choppy "Tape Deconstruction III", perhaps the most spirited passage of this enigmatic yet compelling recital.

For more information, visit relativepitchrecords.com. Wooley is at Downtown Music Gallery May 4th, Abrons Arts Center May 9th and The Stone May 11th. See Calendar.



Reverse Angle
Josh Deutsch/Nico Soffiato (s/r)
by Terrell Holmes

Trumpeter Josh Deutsch and guitarist Nico Soffiato take an invigorating approach to melody and harmony on their second outing, *Reverse Angle*, displaying an impressive command of diverse styles and textures.

It seems that no collaboration is complete without a variation on their signature composition. "Time Gels #3", with its flamenco-flavored percussion backdrop, slick trumpet line and blend of pointillistic single notes with wah-wah funkiness, is in effect the album's mission statement. From there the duo moves through mostly original compositions like the meditative "Alabaster", where Soffiato's hypnotic ostinato supports Deutsch's gentle harmonies. Their slow dance of desolation on "Silica Sand", Deutsch on piano, gives the song a landscape of palpable starkness.

Other tunes underscore the pair's creativity and range. "LVBSP" is a simple, light-hearted variation on a theme by Beethoven and the good times continue with the delightfully out-of-control "Tongue Twister" and bluesy straightahead bop paradigm "Quinine". The arrangement of the standard "Someone to Watch Over Me" is understated but effective because of its instrumental and structural enhancement.

The title track kind of lies in the tall weeds. It starts deliberately with a simple melody, with added rhythmic depth provided by drummer Zach Mangan

and gradually gathers momentum until skyscraping horn riffs and blistering chords ignite the song into full-blown jazz-rock. The eerie electronic effects laid down by J.C Malliard on "Mix Tape" turn what would have been a soothing valedictory track into an eerie and sensual ballad.

If improperly conceived or performed, a duet album can turn out to be a tedious, monochromatic exercise. Through solid arrangements, bold colors and excellent harmonic balance, Deutsch and Soffiato make *Reverse Angle* truly memorable.

For more information, visit joshdeutsch.net. This project is at WhyNot Jazz Room May 9th. See Calendar.

UNEARTHED GEM



West Coast 1945-1947
Howard McGhee (Uptown)
by Duck Baker

Like Dizzy Gillespie and Fats Navarro, Howard McGhee began his career playing in big bands and using Roy Eldridge's brilliant trumpet style as a springboard into bebop. McGhee went West with Coleman Hawkins in 1945 and was a frequent frontline partner of Charlie Parker during the latter's 1945-47 California sojourn. He was not quite as original as Gillespie or Navarro, but gave no quarter when it came to a bright tone, upper register fireworks or breakneck tempos. He was also a dependable soloist and leader, making significant contributions in both capacities. Substance abuse hurt McGhee's career after the early '50s, though he did make many great records in that decade and the early '60s.

The primary raison d'être for this release is the rediscovery of a 1945 radio broadcast from the Hollywood club Streets of Paris. These tracks have considerable historical interest for the chance to hear what McGhee and other California proto-boppers like saxophonist Teddy Edwards and drummer Roy Porter were doing at the time, but the vocals don't date well and the arrangements are on the gimmicky side. McGhee's brilliant tone is captured well, but he only solos on half these tracks. Still, his playing on "The Man I Love", which surprisingly evokes his erstwhile boss Hawkins' classic 1943 recording, makes up for many shortcomings.

The slightly disappointing broadcast is balanced by the superior sound transfers on the four tracks recorded in 1945 for Philo, inclusion of the rare Melodisc 1946 session (another four) and three 1947 Jubilee transcriptions. On the last, a young Hampton Hawes replaces the less convincing Vernon Biddle on piano to join McGhee, Edwards and saxophonist Sonny Criss for some pretty hot jamming. Nothing here rises to the level of McGhee's tremendous Dial sessions from the same period and those just discovering this seminal figure should start there and continue with his '50s sessions for Blue Note and Bethlehem. But *West Coast 1945-1947* will definitely appeal to specialists. The previously unheard material has historical interest, the remaining tracks will have eluded all but the most diligent collectors, the liner notes are excellent and the sonics exceptional.

For more information, visit uptownrecords.net



Kiss the Brain

Lina Allemano's Titanium Riot (Lumo)

by Stuart Broomer

Lina Allemano is a Toronto-based trumpeter possessed of an intense musicality, subtle lyricism marked by understatement and ability to make connections between sounds and ideas in a way at once casual and startling. To date, her broader reputation has been based around the Lina Allemano Four, a pianoless forum for her compositions, which matches inspirations from Dave Douglas with some of the conversational surrealism of the Amsterdam school.

With Titanium Riot, Allemano launches another quartet, this one devoted to her expanding interests in free improvisation. In recent years Allemano has studied extended techniques with trumpeter Axel Dörner and developed strong ties to the European community, performing regularly with improvisers like bassist Christian Weber and reedplayer Frank Gratkowski. Titanium Riot draws on a coterie of Toronto musicians with whom Allemano has worked for more than a decade in different contexts and who similarly blur lines between jazz, free jazz and improvised music: bassist Rob Clutton, drummer Nick Fraser and Ryan Driver on analogue synthesizer.

It's a fine combination of talents, each with an

attentiveness to sound and a predilection for new directions. Allemano possesses both a keen sense of line and a fondness for mutating sounds, first appearing in a timbre and range that suggest the presence of a trombone in the band. Elsewhere her trumpet will mumble asides or leap forth with declarative blasts, sometimes paralleling Franz Hautzinger's transformations of fusion-era Miles Davis. The pairing with Driver's synthesizer is particularly effective, each pressing the possibilities of sound, one acoustic, the other electronic. For their part, Clutton and Fraser continuously explore movement in time, whether pressing it forward with multiple metrics, finding ways to tether its insistent progress or tricking it into repeating itself.

For more information, visit linaallemano.com. This project is at Ibeam Brooklyn May 16th. See Calendar.



Kind of New

Jason Miles/Ingrid Jensen (Whaling City Sound)

Courage Music (featuring Ingrid Jensen)

Ellen Rowe Quintet (PKO)

by Fred Bouchard



Ingrid Jensen emerged as a frontline player in the jazz women's brigade of the '90s. The rangy blonde from Nanaimo (on Vancouver Island in British Columbia—also home of Diana Krall) has proved a wily, versatile trumpeter after studies at Berklee, early European stints and deep dues with top big bands (Mingus Big Band, DIVA, Maria Schneider, Bill Mobley). Here Jensen is star soloist and full partner on one album, a modest team player on the other.

Jason Miles devised synth programming for Miles Davis' last albums (*Tutu*, *Amandla*), collaborated with Marcus Miller and Luther Vandross and formed the sonic blast Global Noize with DJ Logic. On *Kind of New*, he gathers a small group around Jensen's curt, moody trumpet as they dive into a time-warp of *Bitches Brew* groove with gumption if not much grit.

Jensen shows dark swagger and world-weary duende throughout, with melancholic turns on the Wayne Shorter anthem "Sanctuary", saltiness on "Ferrari" and muted mewing atop "Kats Eye"'s clatter, a sharp-eyed cameo for guitarist Nir Felder. She livens up while sharing brisk turns with Jay Rodriguez' reeds, as Miles' bell-clear comping on Fender Rhodes and primary drummer Jon Wikan's dry pots shore and laser-light their every twist. Jensen's horn runs the role gamut as Miles' electric backdrops and the tidy band gamely shift gears and switch colors like dressers: she jaunts a self-conscious, careful runway strut on "Faction of Cool"; nails carefully scripted hits on "Super City"; and gets comfy in the blues-drenched vernacular of "Shirley" (for singer Horn). "Seeing Thru The Rain", a Ferguson, Missouri dirge, finds her crying over Jeff Coffin's subtle reed-bed and Cyro Baptista's percussion. A nine-minute bonus romp on Davis' crowd-catcher "Jean Pierre" wraps up the session with a ribbon.

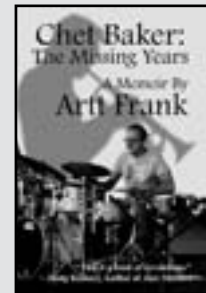
Retreating to the dutiful role of side person, Jensen and saxophonist Andrew Bishop share frontline duties—sometimes companionably, sometimes warily—in pianist Ellen Rowe's quintet on *Courage Music*, a placid, buttoned-up date of corn-fed wholesomeness.

The trumpeter duly contributes a willy-nilly 3/4 reharmonizing of "Autumn Leaves" and several fittingly modest solos. She dovetails neatly with Bishop's reeds on Rowe's four-square, sometimes

blockish arrangements and an awkward chart of Cole Porter's "All Of You", warmly leads a pretty band chart for Rowe's University of Michigan Chamber Jazz Ensemble (good student reed cameos for Alekos Syropoulos and Yuma Uesaka) and lays low on a tribute ballad featuring guest trombonist Paul Ferguson. She rips one sassy stop-time solo on "Summit Dog" and wrangles with Bishop on "Calico Roses", but might have sparked Rowe's show with a tad more blowing room.

For more information, visit whalingcitysound.com and pkorecords.com. Jensen is at Dizzy's Club May 18th. See Calendar.

IN PRINT



Chet Baker: The Missing Years
Artt Frank (Books Endependent)

by Marcia Hillman

Noted bebop drummer and Oklahoma Jazz Hall of Fame inductee Artt Frank has taken a turn as author to write a memoir recounting his relationship with legendary jazz trumpeter and vocalist Chet Baker, with whom he worked on and off for over 14 years and calls his "closest friend". The book is done in chronological terms and is not a true biography but rather a collection of chapters, each one describing an incident and/or a time that Frank spent with Baker over the course of 1968-71.

Frank was already a fan of Baker's when they first met in 1954. Frank introduced himself and at the time told Baker that it was his dream to play drums with him one day. Baker replied, "One never knows, man....one never knows." But it was another 14 years until their paths crossed again. By this time, Baker had fallen on hard times. He had been badly beaten in a robbery and the attack left him with missing teeth, facial nerve damage and a prognosis of probably never being able to play trumpet again. He hardly played but mostly sang on whatever gigs he was able to get and was not recording at all. It tells of the industry that forgot about Baker except for Herb Alpert (then co-owner of A&M Records), the only one who gave Baker the opportunity to record when no one else did. The book covers these low points in Baker's life until he was able to achieve a new beginning to his career and the help and emotional support Frank gave him.

By way of his remarkable memory, Frank is able to recreate incidents of his relationship with Baker, which include descriptions of car rides and errands they went on; dinners with Baker and his wife; Baker going on Methadone for his drug addiction; practice sessions where Baker (in pain) was working on getting his playing chops back; and entire conversations in Baker's own words. This detailed recreation provides an insight into a side of Baker that most people never knew (except by way of what came out of his horn): a sensitive, private person whose loves were his music and his family (wife Carol and their three children plus his two sons from a previous marriage). And this book is just as much an insight into the author's heart as well.

For more information, visit booksendependent.com



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Book of Family Affairs

Patrick Bebelaar/Herbert Joos/Gunter Lenz (HGBS)

Into the Mackerel Sky

Axel Schlosser & hr-Bigband (Double Moon)

Eponymous

The Alliteration (Creative Sources)

by Tom Greenland

Since the mid '20s, Germany, particularly Berlin, has been an important jazz hub, the Vaterland to a host of seminal artists, labels, festivals and experimentation. Three recent releases give a sample of Deutsch jazz and its trumpeters.

Book of Family Affairs is a trio effort by pianist Patrick Bebelaar, trumpeter Herbert Joos and bassist Günter Lenz, showcasing their songwriting talents and spontaneous repartee. Although all thrive in free musical environments, here the emphasis is on melody and form, with strong writing by each. The combination of breathy muted trumpet, which recalls the tender romanticism of Miles Davis, and churchy piano (in the sense of both Bach and Abdullah Ibrahim) gives these melodies emotional intimacy and honesty. Joos' "Song for Thelonius" [sic] has catchy additive phrases like Monk's "Straight, No Chaser"; Bebelaar's "Tango" sounds like a naughty lounge band trying to slip one over on the crowd; and Lenz' "Requiem for W.W." creates a disjointed, existential atmosphere, pierced by cool but poignant trumpet, the cry of a human voice.

Into the Mackerel Sky is a showcase for the considerable talents of trumpeter Axel Schlosser, principal soloist, composer, arranger and conductor on the date, which captures the hr-Bigband live on consecutive gigs. Impeccably recorded and mixed, with clear separation between the 17 musicians and played with precision and finesse, the album has many of the traditional textures and figures one might expect from a big band, but Schlosser reveals his originality on "Seher und Gesehene" in the alternation of instrumental colors, use of jagged cross-rhythms and carnivalistic interlude; or in his Thad Jones-like soli and tutti sections in "Dewayne's Brain". Among the solos, Schlosser's bright flugelhorn on "The Dark Hours" and his growling tone on "Nocturnal Potter Lane", Heinz-Dieter Sauerborn's sweet soprano saxophone on "Seher und Gesehene" and Steffen Weber's ebullient tenor saxophone on "On the Vee Bee" are standouts.

The Alliteration is the eponymous debut from a septet of trumpeter Nikolaus Neuser, soprano saxophonist Manuel Mieth, clarinetist Floros Floridis, trombonist Gerhard Gschöbl, pianist Antonis Anissegos, bassist Akira Ando and drummer Maurice de Martin. The suite of improvisations with alliterative titles sounds like a futuristic vision of traditional New Orleans jazz: an unruly mix of animalian voices raised in harmonious dissonance, or perhaps what it might have sounded like at daybreak on Noah's ark. Each track unravels seemingly spontaneously, but there is order to the chaos, as if the climaxes were cued or the various pairings (trumpet and trombone, soprano and clarinet) were preplanned, creating a blend of cohesive lyricism and anarchical noise. The seven selections are of a piece, with especially compelling moments on "Equal Equals Equal" and "Fertile Fossils".

For more information, visit hgbs.de, challengerecords.com and creativesourcesrec.com



Live in Paris

Miles Davis (Frémeaux & Associés)

by Anders Griffen

The Miles Davis European tours of 1960 have been widely discussed and debated by musicians and fans alike. John Coltrane is the primary subject for most of it as he bursts forth with revolutionary music. Writing for the *France-Observateur*, Charles Estienne likened the performances to the reception of Stravinsky's "Le Sacre du Printemps". Recorded for radio or bootlegged, recordings from these tours have been issued over the years by several imprints, including *Miles Davis in Stockholm 1960 Complete* (Dragon) and *All of You: The Last Tour* (Acrobat). The music on this new release was professionally recorded and has been previously issued on *Miles Davis En Concert Avec Europe1* (Trema) and, in part, on *Miles Davis featuring John Coltrane: Olympia-Mar 20, 1960* (Delta), on which the date is incorrect; the first night of the tour took place on Monday, Mar. 21st, 1960.

Miles was outspoken about continuous development and change and is a great example of an artist realizing this mission. In this moment, captured on these recordings, he met his match. One year after *Kind of Blue* was recorded and ten months after the recording of Coltrane's *Giant Steps*, Coltrane had tendered his resignation, as reported by the *Philadelphia Tribune* on Mar. 15th and *DownBeat* on the 17th and was already moving on. Somehow Miles compelled the reluctant saxophonist to make the tour. "He decided to go with us," Miles states in his autobiography, "but he grumped and complained and sat by himself all the time we were over there." It was his first trip to Europe and Coltrane's performance is legendary on these dates. He was undergoing a rapid process of discovery, characterized by an obsession with harmony. While the jazz world was still beginning to deal with *Giant Steps*, it was already behind him. Trane was now free to explore harmonic relationships on any tune in the band's set. This new vocabulary, including multiphonics, rapid-fire arpeggios and diminished sequences, is heard throughout. He embarks on his solos with simple enough themes and develops them until torrential "sheets of sound" fly with conviction. The open form of "So What" is the best vehicle for his flights, but he has his way with the blues on "Walkin'" and, around the 2:10 mark on "Oleo", one can hear the opening theme of "A Love Supreme". Many concertgoers did not like what they heard and boos are mixed with cheers during his solos, particularly on "Walkin'" and "Bye Bye Blackbird". It was shocking then and listeners today can still hear it given the stark contrast between his solos and the rhythm section of Wynton Kelly (piano), Paul Chambers (bass) and Jimmy Cobb (drums).

The latter trio sounds fantastic throughout and the audience cheers loudly for them, but they may be slightly more in their element when the band returned to Europe in October and Sonny Stitt took the saxophone chair. They reach back and play in a bop mode that pre-dates *Kind of Blue* and add tunes like "Autumn Leaves", "If I Were A Bell" and "Two Bass Hit". An "unidentified" tune credited to Stitt is a 12-bar blues in the odd key of Db; perhaps that's why the saxophonist is the only soloist. This is a great performance in well-known territory and the crowd goes wild.

Miles Davis Live in Paris makes these legendary

concerts available again and is enjoyable to a crowd of fans. It's exciting to witness how challenging the Coltrane performances were for the audience in attendance. Folks that prefer pre-Impulse Coltrane can best appreciate his break from the familiar vocabulary while hearing him backed by this straightahead rhythm section. Meanwhile, for the listeners who insist on a soloist with more of a straightahead rapport with the rhythm section, the sets with Stitt are burning! Miles sounds every bit as genuine in these very different settings, pushing the envelope behind Trane and swinging hard alongside Stitt.

For more information, visit fremeaux.com. A Miles Davis tribute is at Smoke May 22nd-24th. See Calendar.



#imsoneworleans

Kermit Ruffins & The Barbecue Swingers
(Basin Street)

by Alex Henderson

Kermit Ruffins has never been a purist when it comes to New Orleans jazz. Although Dixieland and New Orleans swing have been an important part of his output, the trumpeter/singer has also been mindful of the Crescent City's sizeable contributions to everything from soul, funk, rock 'n' roll and the blues to brass bands. And that broad-minded outlook is very much at work on #imsoneworleans. The album is fairly unpredictable but, whether leaning in the direction of jazz, funk, soul or the blues, Ruffins always maintains a strong New Orleans flavor.

Ruffins, now 50, fondly recalls Louis Armstrong's classic performances of Tin Pan Alley standards on Jimmy McHugh-Dorothy Fields' "I Can't Give You Anything But Love", Harry Warren's "At Last" (featuring singer Nayo Jones) and Harold Arlen's "Somewhere Over the Rainbow". Ruffins moves into R&B and rock 'n' roll territory on Professor Longhair's "Tipitina" and the James "Sugar Boy" Crawford standard "Iko Iko" while the funky "Put Your Right Foot Forward" (which Ruffins co-wrote) is not unlike something The Meters (one of New Orleans' great funk/soul bands) recorded in the '70s.

New Orleans—with its mixture of African, Latin and French influences—has long been famous for its multiculturalism. And on "Mexican Special" (a tune Ruffins co-wrote and previously recorded when he was with the Rebirth Brass Band), one hears a strong AfroCaribbean flavor enhanced by guest Dexter Daily's steel drums. All of the sidemen on this CD do their part to help Ruffins maintain a Crescent City sound, including members of his working band The Barbecue Swingers (bassist Kevin Morris, pianist/keyboard player Yoshitaka "Z2" Tsuji and drummer Jerry Barbarin Anderson) and guests like trombonist Haruka Kikuchi, guitarist June Yamagishi and percussionist Percy Williams.

Ruffins' playful title track is a celebration of New Orleans music in general. Mentioning everyone from Armstrong to Longhair to Fats Domino during the course of the song, Ruffins reminds listeners how many influential musicians have come from his hometown over the years. Some jazz purists may prefer that Ruffins stick to straightahead New Orleans jazz, but creatively he would be selling himself short.

For more information, visit basinstreetrecords.com. This band is at Brooklyn Bowl May 29th. See Calendar.



Circuit Rider
Ron Miles (Enja/Yellowbird)
by Tom Greenland

Circuit Rider is Denver-based cornet player Ron Miles' second trio album with guitarist Bill Frisell and drummer Brian Blade. Named for the horseback clergymen who brought the Methodist gospel to early America's sparsely settled frontier, it reflects Miles' mission to bring the jazz gospel to modern-day homesteaders seeking to settle themselves in a different kind of wilderness, soothing their souls with updated hymns. Like a good sermon, his melodies are spoken in the musical vernacular, but underlying their easy flow are rhythmic convolutions and subtle turns of phrase, symbolic perhaps of their deeper meanings.

Contrary to the more common practice of composing tunes to pre-established and/or symmetrical chord changes and beat structures, Miles' melodies seem to follow their own intuitions, forcing the chords and rhythms to conform to these changes by dropping a beat here and there when necessary. Frisell and Blade are the perfect traveling partners along these winding roads, the former a master accompanist melding basslines, broken chords and melodic fills and counter-lines into a rich sonic canvas all his own, the latter a supporter so seamless and simpatico as to be almost unnoticeable.

The mostly original setlist contains two covers by Charles Mingus ("Jive Five Floor Four" and "Reincarnation of a Lovebird") and Jimmy Giuffrè's "Two Kinds of Blues", toggling between D minor and D Major tonalities. The trio's sound recalls Frisell's work with the late drummer Paul Motian and saxophonist Joe Lovano, especially on "Reincarnation of a Lovebird", where Miles and Frisell shadow each other like opposing mirrors. Behind the modest demeanor of Miles' playing and writing is a powerful voice, one that speaks loudly without raising its volume.

For more information, visit jazzrecords.com/enja. Miles is at The Appel Room May 29th-30th with Bill Frisell. See Calendar.



Remembers Benny Carter
Warren Vaché Quintet (Arbors)
Nevertheless...The Kalmar and Ruby Songbook
Ronny Whyte (feat. Warren Vaché) (Audiophile)
by George Kanzler

A baby boomer who was a teen in the late '60s, but who grew up in a family steeped in early jazz, Warren Vaché was playing with trad jazz legends before he went to college. But unlike his younger brother, clarinetist Allan Vaché, Warren did not pursue an exclusive career in trad jazz, developing his interests to become a neo-swing musician with certain modernist tendencies, reflected in the influence of Clifford Brown and '50s-era Miles Davis. The result has been one of the most distinctive trumpet voices on today's jazz scene. But one trad jazz element he has retained throughout the years is a preference for the conical cornet over the cylindrical trumpet, the former producing a warmer,

more personal tone. Vaché is featured on two new albums that not only display his wide command of jazz styles, but also his remarkable melodicism, as both focus on composers with prodigious melodic gifts.

Remembers Benny Carter is a bit of a misnomer, as Vaché's full quintet only appears on 4 of the 13 tracks. Nonetheless, it is a splendid celebration of music by one of jazz' seminal composer-arrangers and instrumentalists, as well as a pioneering black film and TV music writer. Carter was active in seven decades, starting in the '20s, and Vaché was one of the last musicians to record and tour with him in the mid '90s. For this project, Vaché assembled a versatile mainstream band: tenor saxophonist Houston Person, pianist Tardo Hammer, bassist/vocalist Nicki Parrott and drummer Leroy Williams. After the quintet opens with the 1957 blues-fee 32-bar "A Walkin' Thing", firmly establishing the CD's swinging bona fides, Person drops out as the quartet essays Carter's most famous tune, 1936's "When Lights Are Low", Parrott singing the lyrics, Vaché commenting and then soloing with tight Harmon-mute (showing the influence of not only '50s Miles but also Harry "Sweets" Edison). Vaché employs a tight mute, as well as a more open one, on several other tracks, most notably on the rare "Boulevard Bounce", recorded by Carter at a Lucky Thompson bebop date in 1947. After Hammer, a Bud Powell expert, evokes the bop mood, Vaché follows with a solo briefly echoing Dizzy Gillespie, including a bop tune quote also picked up in Parrott's solo. Vaché's impressive lyricism comes to the fore on two supremely melodic ballads featuring his open horn: ""Souvenir" and "I'm Sorry". Person's own romanticism shines on his quartet features, "Evening Star" and the bossa "Only Trust Your Heart", Parrott voicing its lyric. Vaché and Parrott trade vocals on "All That Jazz", a song that gives the former a chance to pay homage to Satchmo.

The early spirit of Louis "Satchmo" Armstrong also pervades some of the New Orleans/Dixieland-inspired renditions of *Nonetheless...The Kalmar and Ruby Songbook* from veteran Big Apple cabaret/jazz singer/pianist Ronny Whyte, who features Vaché on half of the album's 14 tracks. His cornet joins Lou Caputo's clarinet and Ben Sher's guitar in a spirited polyphony on the two-beat "Who's Sorry Now", one of a number of songs wholly or partly written by Bert Kalmar and Harry Ruby before the Swing Era included on this airily delightful compilation. Whyte's singing takes center stage, never straying far from the tunes, articulating every word and delivering it all with a lilting insouciance. Vaché contributes obligati—both muted and open—as well as deft, concise solos, reflecting the expertise he honed accompanying singers during his years with Rosemary Clooney.

For more information, visit arborsrecords.com and jazzology.com. Vaché is at The Players May 3rd with Nicki Parrott as part of the New York Hot Jazz Fest and Riverdale Y May 20th. See Calendar.



Foreign Territory
John Raymond (Fresh Sound-New Talent)
by Terrell Holmes

Trumpeter John Raymond was being ironic when he chose the title *Foreign Territory* for an album capturing the feeling of the classic jazz tradition perfectly.

What makes this such a fine album is the fantastic interplay among Raymond, pianist Dan Tepfer, bassist Joe Martin and drummer Billy Hart. These excellent

players are also adept listeners, which is essential to building a strong improvisational and harmonic foundation. There is no simple lock-step comping here. The way they play off of each other's thoughts and open spaces for their ideas while maintaining the songs' coherence is a balancing act that they pull off seamlessly. This is evident from the silky title cut and hard-swinging tracks "What Do You Hear?" and "Adventurous-Lee".

Hardbop is Raymond's home-base but "Deeper" is an intriguing and energetic variation, what might be described as chamber bop. Raymond also takes compositional cues from the masters. The dancing-through-raindrops head of "New Blues" exemplifies admiration for the freedom and challenges of Monk-like melodic and harmonic structures while haunting and majestic "Chant" recalls one of John Coltrane's emboldening classic quartet anthems. The improvised "Rest/Peace" begins tentatively but when the band finally lands on common ground, it sounds composed, which underscores the importance of listening. A second improvisation, "Hart of the Matter", misses the mark because it short-changes its subject—a master of his craft like Hart should have center stage floodlit for him to let him air it out. What's here instead is an afterthought that sounds like a tepid effort to fill in leftover studio time. Thankfully, the great drummer gets his moment in the sun on the stunning "Mark Time".

Back to the album's title. The territory is familiar, yes, but explored with a refreshing contemporary perspective. Raymond leads the way with sure-handed tonality and this quartet can easily become one of the hallmark bands in the business.

For more information, visit freshsoundrecords.com. This project is at SubCulture May 10th. See Calendar.



LINA ALLEMANO'S TITANIUM RIOT
Lina Allemano (trumpet)
Ryan Driver (analog synth)
Rob Clutton (electric bass)
Nick Fraser (drums)

May 2015 USA "Kiss The Brain"
CD Release Tour

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May 21 Detroit

Sat, May 16, 2015 at Ibeam Brooklyn
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168 7th St., Brooklyn, NY 11215

Lina Allemano's Titanium Riot is "imaginative... surreal... oddly compelling". [Wholenote Magazine]

Trumpeter Lina Allemano (Toronto/Berlin) was named one of DownBeat Magazine's top innovative trumpeters for the future and was recently called "one of the most exciting new voices of the last few years" [Point of Departure]

LINAALLEMANO.COM





**The Centennial Collection
Billie Holiday (Legacy)**
by Andrew Véléz

From the earliest days of her recording career, which began in 1933 with Benny Goodman, Billie Holiday attracted and sought out the very best of jazz musicians. Among the names here are Charlie Parker, Buck Clayton, Roy Eldridge, Harry Carney, Johnny Hodges and, of course, her soulmate and musical partner “Pres”, tenor saxophone giant Lester Young. Born Eleanora Fagan on Apr. 7th, 1915 and coming out of a background of abuse and drugs, in her short lifetime Holiday managed to transform American pop, jazz and blues music. Through her highly personal hornlike vocal style, she communicated an emotional depth often far beyond the lyrics of a song, and differently than any singer before or after her for that matter.

These 1933-45 sessions from the height of her career often found Teddy Wilson keeping her company with swinging, empathetic piano. On the opener “What a Little Moonlight Can Do”, Wilson and Goodman on clarinet deliver some fireworks as a prelude to her spirited vocalizing. On “These Foolish Things”, Holiday’s mastery of time is evident as she characteristically stays close to the melody, for scatting was not her thing. Again and again she sings with a singular blend of ebullience and blues, never more so than on her own “Billie’s Blues”, which was to become one of her signature tunes. Backed by Bunny Berigan’s golden trumpet, there is a defiant joyfulness as she wails, “it makes me everything a good man needs.”

There are so many historic performances and songs here: “Strange Fruit”, Abel Meerepol’s haunting poem about lynching; deeply dark “Gloomy Sunday”; and emotion-filled “God Bless the Child”. But for this listener it’s “Lover Man (Oh, Where Can You Be)”, a 1944 side. The string background contrasts with her singular depth of weariness and, in the same moment, an inescapably naked yearning.

By the time she died in 1959 at a mere 44, wasted by drink, narcotics and abusive men, her voice had declined to hardly more than a croak. Yet even in her final recordings, her musicianship remained stirringly intact. Now more than half a century after her death and in the centennial year of her birth, the art of Lady Day is triumphant. She is still the best we’ve ever had.

For more information, visit legacyrecordings.com. Holiday Centennial Celebrations are at Harlem Stage Gatehouse May 1st and 7th-8th and Joe’s Pub May 15th. See Calendar.



**Intents and Purposes
Rez Abbasi (Enja)**
by Elliott Simon

For someone who was a musically curious adolescent in the late ‘60s, like this reviewer, fusion played a big part in the development of musical sensitivities. Jazz fusion has been traced back, as many things have, to

Miles Davis. His *In a Silent Way* (Columbia, 1969), although not a favorite among the day’s jazz establishment, expanded the musical horizons of a younger generation by engaging us on our newly birthed “cool” psychedelic turf before *Bitches Brew* (Columbia, 1969) redefined it. This was before over-commercialization parodied the approach, sacrificing spirituality for flashiness. Guitarist Rez Abbasi missed out on all this excitement as he was born about 15 years too late and until *Intents and Purposes* spurned it for Trane and Bird (if you believe his presskit).

Abbasi, however, is a brilliant electric jazz guitarist whose great sense of line and spiritual playing is custom-made for a traditional electric fusion session. But that is not how *Intents and Purposes* is structured. Instead, Abbasi has turned the tables on both fusion and himself by unplugging his guitar and the genre along with it. Vibraphonist Bill Ware captures the ambient feel of early fusion (à la Gary Burton’s late ‘60s efforts); his touch and ghostly unification with Abbasi’s tender fingered acoustic guitars beautifully permeate the session. Acoustic fusion may be a contradiction in terms but that is what Abbasi, Ware and the superb rhythm section of bassist Stephan Crump and drummer Eric McPherson have produced.

Five of the eight tunes on *Intents and Purposes* were written by five of the eight members of that original Miles Davis session (three of whom would also appear on *Bitches Brew*): Abbasi and Ware transport Joe Zawinul’s “Black Market” to a breezy setting; Herbie Hancock’s “Butterfly” is in pensive flight against McPherson’s unhurried tempo; and Crump takes charge in broadening the soundstage of Chick Corea’s “Medieval Overture”. John McLaughlin’s “Resolution” and Tony Williams’ “There Comes a Time” are poster children for Abbasi’s approach. The band escalates the former tune through elegance instead of amplification while guitarist Ted Dunbar’s bluesy riffs are replaced by Abbasi’s more sophisticated worldly explorations on the latter to close out the album. Tunes from drummer Billy Cobham and guitarists Pat Martino and Larry Coryell receive similar treatment to round out the session but, taken as a whole, *Intents and Purposes* exposes fusion’s previously hidden sensitive side as seen through a Miles Davis-type of sensibility.

For more information, visit jazzrecords.com/enja. This project is at Cornelia Street Café May 1st-2nd. See Calendar.



**The Undying Spirit
E.J. Strickland (Strickmuzik)**
by George Kanzler

There’s no doubt who’s in charge on this album, E.J. Strickland kicking off the proceedings on “Ride” with a drum solo that morphs into the percolating beats supporting the ensemble and solos that follow. Matching the springy rhythms is a perky, playful melody delivered by saxophonists Jaleel Shaw (alto) and Marcus Strickland (tenor), who then trade fours before Luis Perdomo spells them with a brief piano solo, continuing to comp as the leader contributes a second drum turn. Holding it all together is the steady ostinato figures of bassist Linda Oh. It’s a template for this highly focused group’s approach. Strickland creates the often surprisingly off-kilter or original time feels, freely improvising around the beat, which is held on a tight rein by Oh and Perdomo’s patterned comping. As pieces are performed, the two saxophones

alternately share and divide themes, as Strickland’s originals (nine of the ten tracks) unfurl multi-faceted features like counterpoint, contrasting melodies and recurring themes and motifs. Another unifying factor is Perdomo continuing to comp or comment on proceedings as the leader solos, heightening the impression that even the drum solos are part and parcel of the overall ensemble concept.

Ensemble shape and delivery is important to Strickland and distinguishes this music from less formally organized, on-the-fly sessions. “For My Home Folks”, a resonant melody, begins and ends with just alto and piano, building the theme toward the two-saxophone-led ensemble, a drum solo climaxing it. A march beat introduces “Ballad For All Mankind”, Marcus Strickland’s soprano sax lead shadowed by Shaw’s alto, Oh contributing a lyrical solo before the saxophones trade fours and the leader fashions a compelling solo at ballad tempo. Oh, the only replacement since this quintet’s debut album, is an invaluable contributor to the sound, her clean, plummy, perfectly articulated notes anchoring the ensemble and her solos, as on “Midnight’s Clearing”, a haunting tune with tom-toms, as memorable as those of the horns. The leader’s freewheeling approach on tracks like the postbop “Dance for Mojo’s Return” or AfroLatin groove of “Bomba for Leel and Max” adds to their exhilaration, but he also settles into a hardbop mode with admirable commitment on the one non-original, Cedar Walton’s “Hindsight”, also notable for Marcus Strickland’s lively extended tenor solo.

For more information, visit strickmuzik.com. E.J. Strickland is at Smalls May 1st-2nd, Minton’s May 17th with Brandee Younger, Blue Note May 22nd with Ricardo Grilli and Cornelia Street Café May 24th with Jeremy Powell. See Calendar.

RECOMMENDED

- Howard Alden – *Guitar (Solo)* (K2B2)
- Tim Berne’s Snakeoil – *You’ve Been Watching Me* (ECM)
- Samuel Blaser Quartet – *Spring Rain* (Whirlwind)
- David Chesky Jazz in the New Harmonic – *Primal Scream* (Chesky)
- Charles Evans – *On Beauty* (More is More)
- Kirk Knuffke – *Arms & Hands* (Royal Potato Family)
- Charles Lloyd – *Wild Man Dance* (Blue Note)
- Joe Lovano/Dave Douglas Sound Prints – *Live at Monterey Jazz Festival* (Blue Note)
- Sal Mosca – *The Talk of the Town* (Live at the Bimhuis) (Sunnyside)
- Bengt Nordström, Sven-Ake Johansson, Alexander von Schlippenbach – *Stockholm Connection* (Umlaut)

Laurence Donohue-Greene, Managing Editor

NEW RELEASES

- The Alliteration – *Eponymous* (Creative Sources)
- Samuel Blaser Quartet – *Spring Rain* (Whirlwind)
- Larry Coryell – *Heavy Feel* (Wide Hive)
- Mats Gustafsson & Nu Ensemble – *Hidros 6 - Knockin’* (Not Two)
- Rich Halley – *Creating Structure* (Pine Eagle)
- Emanuele Maniscalco/Francesco Bigoni/Mark Solborg – *Eponymous* (ILK Music)
- Pascal Niggenkemper – *‘look with thine ears’* (Clean Feed)
- Bengt Nordström, Sven-Ake Johansson, Alexander von Schlippenbach – *Stockholm Connection* (Umlaut)
- David Torn – *only sky* (ECM)
- The Uppercut: Matthew Shipp/Mat Walerian Duo – *Live at Okuden* (ESP-Disk’)

Andrey Henkin, Editorial Director



Save Your Breath
Kris Davis Infrasound (Clean Feed)
 by Kurt Gottschalk

There are plenty of factors on Kris Davis' exceptional new record from which undue emphasis might be hung—low-end instrumentation; dual keyboard lineup; famous, heavy rock producer—all interesting enough, but none of those qualities really describe the adventurously gentle music. The name she gave the octet refers to the emphasis on lower-register instruments. The band is dominated by four bass clarinets. The other half of the ensemble—piano, organ, guitar and drums—is certainly capable of reaching down into the depths as well.

Save Your Breath is, first and foremost, is a testament to Davis as an arranger. Hints were made at her prowess on Tony Malaby's nonet recording *Novela* but here the thinking cap is on and the muscles fully flexed. She gets an endless variety of textures over the course of six tracks, all her compositions. The clarinet section (Ben Goldberg, Oscar Noriega, Joachim Badenhorst and Andrew Bishop) delivers nicely scored parts, sometimes melting wonderfully into Gary Versace's organ. At other times the organ leaps forward with the bright tonality of a '60s pop record or engages in subtle, background interplay with piano. The strength of the arrangements make the passages without soloists the best parts of record but Davis has assembled such a strong group of players that when they do (like guitarist Nate Radley in the enthralling "Whirly Swirly") they're able to give new shape to her appealingly complex charts. All of this is perpetrated with the drive of drummer Jim Black, one of the best there is at holding steady through constant shifts. Producer Ron Saint Germain (Bad Brains, Living Colour, Sonic Youth) doesn't try to overblow the music but keeps it warm and clear while ensuring it's able to pack a punch when needed.

Even this commentary seems like its misplacing emphasis, however, because the real strength of *Save Your Breath* is the emotional import. This isn't music in the throws of passion, nor is it a virulent fury. It's pensive, it's pleasant, it's reflective and it's speculative.

For more information, visit cleanfeed-records.com. Davis is at The Stone May 1st, Cornelia Street Café May 9th and Ibeam Brooklyn May 15th with Sam Bardfeld. See Calendar.



Short-Sighted Dream Colossus
John Dieterich/Ben Goldberg/Scott Amendola
(SAZi / BAG Production)
 by Mark Keresman

Clarinetist Ben Goldberg, drummer Scott Amendola and guitarist John Dieterich are among the Bay Area's most creative—and least predictable—musicians. Dieterich is a member of Deerhoof, a maddeningly eclectic rock band; Goldberg was one-third of the New Klezmer Trio, an early member of John Zorn's Masada Quartet (preceding Dave Douglas), part of the bop

quartet Junk Genius and leader of his own groups; and Amendola plays with a gamut of six-strings including Charlie Hunter, Nels Cline and Pat Martino.

What these fellows do is not easy to categorize. There's the oddly-titled "Sorrow", which bears a slight stylistic resemblance to the '50s West Coast cool of Jimmy Giuffre and Paul Desmond. Despite the title, this is a laconic midtempo tune with Goldberg soulfully and leisurely plumbing the lower registers of his horn, as dry as one of Mr. Desmond's driest martinis, Dieterich dreamily picking away while adding some pliant bass-like notes and Amendola laying down some easy-but-certain swing. (This could even see radio play, by gum!)

Conversely, there is the brief Thelonious Monk-meets-metal "Time For Helmets"—Goldberg and Dieterich essay the loping, angular melody amid crashing drums. Then the lads go to town with some free playing wherein Dieterich gleefully wrecks the joint with authoritative rock-edged chords and furious free-form squall. To some, it'll be noisy; for others, droll and exhilarating. "Phony False Alarm" is driven by Goldberg's wry, repetitive riff (à la Steve Lacy) and some roiling Amendola. Dieterich wails and sizzles here, his s(t)inging tone evocative of Carlos Santana in a rude, churlish frame of mind.

This *Colossus* consists of tantalizingly short vignettes, each with its own character and hue, contrasting the lyrical with the confrontational. Yet the former is often bittersweet and the provocative aspects come off as ecstatic rather than hostile. In an era where freedom can be a license to overplay, this trio has a refreshing sense of concision while not skimping on creativity. This is a relatively short album, set-up as palindrome, where there are but seven tracks and then these tracks repeat last song to first, except for "Charming Teeth" in the middle (a bonus track?). Some listeners might find this platter to be an appetizer rather than a full meal, but sometimes a particularly flavorsome appetizer can be more than enough.

For more information, visit bengoldberg.net. Goldberg is at The Stone May 1st-3rd. See Calendar.



Brand New Day
Donna Lewis (Palmetto)
 by Tom Greenland

Welsh pianist/vocalist Donna Lewis was in her early 20s when her self-penned "I Love You Always Forever" went platinum. Four albums and almost two decades later, she's in a similar but significantly different musical frame of mind for *Brand New Day*, eschewing pop music production values for a pared-down, jazz-friendly makeover with the able assistance of producer/arranger/guitarist David Torn and The Bad Plus (pianist Ethan Iverson, bassist Reid Anderson and drummer David King), with a cameo by guitarist Ron Affif.

In her interpretations of songs by David Bowie, neo-soul duo Gnarles Barkley, Burt Bacharach-Hal David, Neil Young, Tom Jobim, Fred Neil, Damien Rice and Marc Anthony Thompson (aka Chocolate Genius), along with three of her own songs (including a reversioning of her hit), Lewis treads a Kate Bush-meets-Rickie Lee Jones middle ground, singing in the whispery voice of a teenage hipster wise beyond her years. At times the waif persona is highly effective—during the accelerating phrases of Jobim's "Waters of March" or her crackly gasps on the title track—but

elsewhere it sounds affected, as on Neil's "Everybody's Talkin' at Me" or Young's "Helpless", where she often swallows her lines or lets them evaporate.

Only on her readings of Rice's "Amie" and Bacharach-David's "Walk on By" (sung out-of-time) does she dig into her chest register, but even here seems hesitant to embrace a richer tone, and on tracks like Thompson's "My Mom" the song lyrics are the chief weightbearers. Iverson's playing is sparse but highly suggestive, King is bubbly but restrained while Anderson adds interesting touches throughout.

For more information, visit palmetto-records.com. The Bad Plus is at Blue Note May 1st-3rd. See Calendar.

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Emerge
Secret Keeper (Intakt)
by Marc Medwin

Secret Keeper has built its aesthetic on what might be viewed as a contradiction. Stylistically, guitarist Mary Halvorson and bassist Stephan Crump have perfected the art of inhabiting different worlds simultaneously. The former's allegiance to the various forms of creative improvisation remain visible but blurred as her sound has morphed over time. The latter works along similar lines and both have been involved in more musical diversity than can be documented here. Consequently, when they present Irving Berlin's "What'll I Do" as the opening track on their sophomore disc, it is neither wholly unexpected nor predictable. As what sounds like rain in the background, adding a layer of homespun ambiance, the music emerges with a sense of quiet whimsy as it's almost plunderphonically dismembered. Halvorson's trademark pedal work and Crump's frenetic high-register bowing fracture the melody but sometimes present it as a warped mirror image, which almost slides into plain focus before shattering again.

The duo shares compositional credits throughout the rest of the disc, but they also bandy melody and harmonic implication back and forth with humorous dignity. Listen to them trading pointilisms on "In Time You Yell", Halvorson nodding toward bebop for good historical measure even as each tone's double skews the picture. Yet fun and games disappear for the beautifully chamber-like textures of "Disproportionate Endings". The players function as a unit, mirroring the other's subtlest dynamic shifts as the neo-Romantic melody slithers its serpentine way forward.

The recording is close but not claustrophobic, detailed in a way that brings out the harmonies implied by each note. "Nakata" rings with harmonic ramifications as Crump's Scott LaFaro-like sonorities support the intricate chords Halvorson lays down. Crump's overtones on "Erie" are just that and, again, the two instruments merge in the service of triads and unisons that may as well be interchangeable at strategic moments. This blues-inflected track ends an album as diverse as it is enjoyable. Such loose but precise music is difficult to execute well and the fact that the compositions are also uniformly excellent simply adds to the disc's overall effect.

For more information, visit intaktrec.ch. Mary Halvorson is at The Stone May 1st and Roulette May 7th with ICP Orchestra. Stephan Crump is at Cornelia Street Café May 1st-2nd with Rez Abbasi and 14th as a leader and SEEDS May 20th. See Calendar.



Live at Smalls
Wayne Escoffery (smallsLIVE)
by Terrell Holmes

Tenor saxophonist Wayne Escoffery, backed by a powerhouse rhythm section of pianist David Kikoski,

bassist Ugonna Okegwo and drummer Ralph Peterson, underscores his reputation as a go-for-broke player with this smoking live set.

Escoffery takes a cyclonic leap out of the box with his "Concentric Drift", playing with fire, stridency and relentlessness. His tenor bellows like a foghorn and grouses like a curmudgeon. When it seems that Escoffery is about to slow down, he inhales and dives in for more. He seems to be percolating even when he's at rest. The rhythm section follows his lead, particularly Kikoski, who in his own way matches Escoffery's tonality, speed and emotion, buoyed by Okegwo and Peterson's steadfast underpinning.

Escoffery's touch on Keith Jarrett's "So Tender" shows that he's not just all fire and brimstone and can, as Lester Young would have observed, sing a song. The heartfelt extended intro to this breezy samba is a tune unto itself and the rhythm section is splendid behind Escoffery's romantic musings.

The long intro that opens Willard Robison-Larry Conley's "A Cottage for Sale" bobs and weaves, filled with Coltrane-like inflections, down to the harmonics that cap it off. But where the "So Tender" opening is melodic, sequential and thoughtful, "Cottage" sounds like a warm-up. The repeated figures sound forced and uncertain, as if Escoffery is wood-shedding on stage. The body of the song doesn't suffer, though, and Escoffery's dolorous, slightly wavering tones set the perfect mood on this ballad.

Escoffery and the band initially play the Gus Arnheim standard "Sweet and Lovely" according to the blueprint Monk established, taking it at the familiar confident strolling pace. But soon enough it accelerates step by step from stroll to vibrant rumba to breakneck sprint, shifting among these tempos flawlessly. Escoffery unleashes tightly packed, blistering lines like a fire-breathing dragon and Kikoski follows with an equally fierce solo that mirrors Escoffery's, right down to the pauses, showing how they share the same high improvisational I.Q.

The album closes with a relatively simple surprise, Escoffery and Okegwo on a splendid duet of Billy Strayhorn's rarely heard "Snibor". "Relatively" because, even as they capture Strayhorn's signature measured compositional cool perfectly, both men, especially Escoffery, play densely packed flurries that give the song solid tonal muscle.

For more information, visit smallslive.com. Escoffery is at Blue Note May 2nd with Chris Massey. See Calendar.



Basic Basie
Count Basie and His Orchestra (MPS-Edel)
by Russ Musto

This 1969 German MPS production (later reissued in the US as *Evergreens* on Groove Merchant) finds Count Basie and His Orchestra still going strong, swinging in the characteristically straightforward fashion that made it an enduring favorite of big band fans all over the world for a large part of the 20th Century.

Though not the star-studded organization of earlier years, the 16-man group is comprised of talented players, including many of the ensemble's mainstays like trumpeters Sonny Cohn and Waymon Reed, trombonists Bill Hughes and Grover Mitchell and saxophonists Bobby Plater, Eric Dixon and Charlie Fowlkes, along with perennial guitarist Freddie Green. Tenor saxophonist Eddie "Lockjaw" Davis and

trumpeter Oscar Brashear are the stand-out soloists on the program of a dozen classics, all but one arranged by Latin jazz legend Chico O'Farrill. In addition to O'Farrill's presence, the date is further distinguished by the fact that, at the behest of the label, Basie stretches out a bit more than customary, contributing pithy intros and longer-than-usual solos, often in dialogue with the various horn sections.

That the Count rises to the occasion is clearly evident from the opening chords to the hard-swinging "Idaho", a propulsive piece powered by Harold Jones' forceful drumming. An easy grooving "Blues In My Heart" slows things down some without diminishing the swing factor a bit, as rhythmic guitar buttresses the midtempo pace. Dixon spells O'Farrill in the arranger's seat to deliver a beautiful orchestration of "I Don't Stand A Ghost Of A Chance With You", a poignant tenor feature that concludes with a potent soaring cadenza, and alto master Marshall Royal makes a cameo appearance, standing in for Plater on "Don't Worry About Me".

Basie's piano stands out on "Red Roses For A Blue Lady", "Moonglow", "Sweet Lorraine", "Ain't Misbehavin'" and closing "I've Got The World On A String". And O'Farrill's wailing arrangement of the rare Basie original, his theme for the Paul Newman-Lee Marvin television series *M-Squad*, shows that the bandleader could also compose. The band's playing remains exemplary throughout, insightfully described by producer Sonny Lester as "disciplined, clean, with such a feeling for timing and teamwork that you had the feeling that every band member was guided by the same brain." Simply basic Basie of the highest order.

For more information, visit mps-music.com. The Count Basie Orchestra is at Birdland May 5th-9th. See Calendar.



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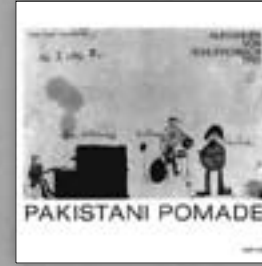
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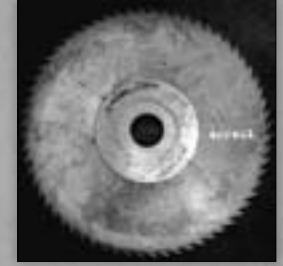
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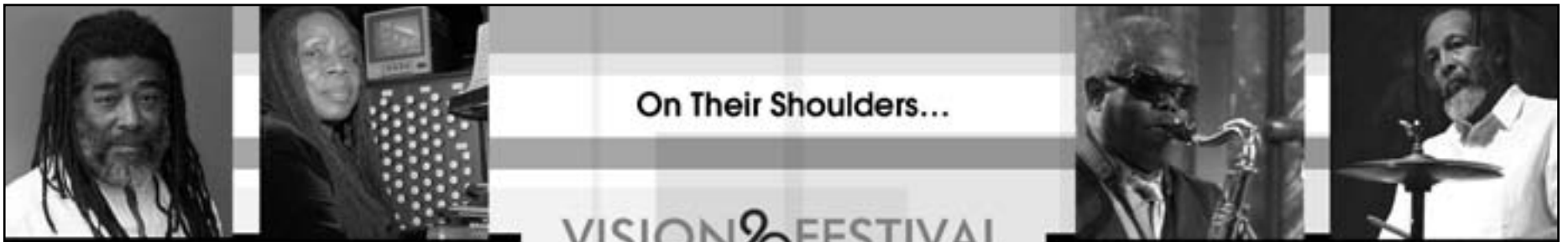
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Revolving Rapidly Around An Axis
Whirl (DEN)
Somersaults

Olie Brice/Tobias Delius/Mark Sanders (Two Rivers)
by Clifford Allen

As one of the most well-respected and longest-running collectives of improvising musicians in contemporary music, Amsterdam's ICP Orchestra would not bear as much interest if it wasn't rooted in the differences between its members. As part of the reed section along with Michael Moore and Ab Baars, English-born tenor saxophonist and clarinetist Tobias Delius joined the ICP around 2002 and is one of the decades-old ensemble's more recent conscripts. Two recent discs showcase Delius in a pair of trios: the drummer-less *Whirl* and *Somersaults* with the London rhythm section of bassist Olie Brice and drummer Mark Sanders.

Whirl's *Revolving Rapidly Around An Axis* also includes Norwegian trombonist Henrik Munkeby Nørstebø and bassist Adrian Fiskum Myhr alongside Delius' reeds on a program of nine improvisations. In terms of instrumental structure, one might look back to an imagined but highly plausible trio of Jimmy Giuffrè, Bob Brookmeyer and Red Mitchell, though, as the evolution of European free music has borne out, combinations and confrontations of personalities are far more important than the axes wielded. Delius' tone is burnished and pillowy, rising to tough cycles on "Circle" before breaking off in staccato harmonic bursts in heated conversation with Nørstebø's bright, poised muttering and elegantly stitched, loquacious chop. Volleying between clarinet and tenor, one can hear the parallels in Delius' voicing, as well as the difference: woody sputter in the chalumeau register amid hopped spirals isn't too far off from the sandblasted purrs that on tenor he gradually shapes into meaty barbs. "Rotasjon" is one of the more aggressive pieces here, saxophone erupting into hoarse, resonant exhortations as bass and trombone goad and pop in a gritty advance. On "Birl", crackling and breathy drones are spiked by dropping metal while "Orbit" gives a fine view of Myhr's limber pizzicato. As far as chamber trios are concerned, *Whirl* has quite an edge.

Issued on the small, nonprofit imprint Two Rivers, *Somersaults* presents Delius in three conversations with British heavyweights Olie Brice and Mark Sanders, both of whom have extensive separate pedigrees in modern free music. Together they've supported Polish reedplayer Mikołaj Trzaska in the cooperative Riverloam Trio, as well as Chicago reedplayer Ken Vandermark. The closing "like a creature let loose in a room" (like each piece, the title comes from a line in Anne Carson's poetry) is the lengthiest at over 30 minutes and asserts itself mightily, the rhythm section playing with time in shimmies and stabs as Delius' slightly-behind-the-beat, bitter keen is doled out with wry, concentrated discussion. Switching to clarinet, Delius places daubs next to Sanders' bells, hand patter and dry roto-tom attack as Brice anchors with meaty pizzicato swipes and booming architecture in a passage of spare listening. While completely improvised, the trio works through clearly demarcated sections—surging ephemeral blues, glinting, terse interaction and staccato lumps, all elegantly captured by a crisp recording. Ultimately the balance among the musicians—both in auditory and musical effect—is interestingly skewed and pits sharp near-constant rhythmic/harmonic activity with Delius' equally



Slate Blue

Ab Baars Trio (Wig)

Invisible Blow

Ab Baars Trio Trio & NY Guests (Wig)

by Robert Iannapolo

tough but rather sideways phraseology for a unique and rewarding listen.

For more information, visit denrecords.eu and tworiversrecords.org. *Delius* is at Roulette May 6th-8th with ICP Orchestra. See Calendar.

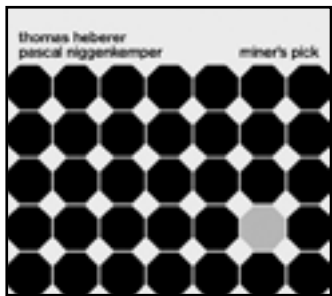


For the past 28 years, Dutch saxophonist/clarinetist Ab Baars has been one-third of the ICP Orchestra's mighty reed section. But, more relevantly, he's also one-third of the 23-years-and-running Ab Baars Trio, with bassist Wilbert de Joode and drummer Martin van Duynhoven. With nearly a quarter century behind them, it's a trio whose vocabulary is unique and adaptable and one can rarely predict in what direction the music will go. But this trio's music is also broad enough to accommodate guests (Steve Lacy, Roswell Rudd and Misha Mengelberg, among others). The pair of albums featured here are good representations of what this trio does best, both alone and with guests.

Taken from a 2014 club date, *Slate Blue* is the first trio set released since 2011's *Gawky Stride* but sounds like they never missed a beat in the interim. The trio has an abstract poise that is uniquely theirs. In Baars' compositions, each instrument is discretely placed and has its role, almost like gears in a clock. But as the music unfolds it dissembles in unexpected ways. Opener "Hout" (with Baars on clarinet...the title translates as "Wood") with its fluttering theme is a perfect distillation of this approach; De Joode sneaks in and out of Baars' lines while van Duynhoven skitters rhythmically on the fringes, holding everything together. Baars also delivers the unexpected in his compositions: "Fanfare" is an almost somber piece whose title is only betrayed by van Duynhoven's military snare figures; "Karmozijn", featuring Baars on shakuhachi, clearly draws its rhythmic and tonal direction from Japanese music. The program plays almost like a suite and *Slate Blue* is among the best in the trio's discography.

Invisible Blow (recorded in 2012 at Amsterdam's Bimhuis) adds two Americans in singer Fay Victor and French horn player Vincent Chancey. Both have performed with Dutch bands (Victor is a favorite of Misha Mengelberg) and blend effortlessly into the group. The title is a boxing term referring to the punch that comes out of nowhere and is a metaphor for life as well. Baars has chosen texts, not always specifically referencing boxing, from Joyce Carol Oates, Weldon Kees, Muhammad Ali and others. The music builds on the trio's base and Victor functions as much as a third horn as a singer. The French horn is not always successful in a jazz context but Chancey is a player who makes it work; he is particularly effective in tandem with Baars. The most accessible track is closer "The Mummy", the nickname Ali gave to fellow boxer George Foreman. Victor delivers the text (taken from Ali dialogues) with gleeful sarcasm as the band accompanies her, horns riffing to a funky backbeat. While *Slate Blue* demonstrates the essence of the trio, *Invisible Blow* shows just how open and adaptable it can be.

For more information, visit stichtingwig.com. Baars is at Roulette May 6th-8th with ICP Orchestra. See Calendar.



Miner's Pick

Thomas Heberer/Pascal Niggenkemper (FMR)
by Brad Cohan

Both German-French bassist Pascal Niggenkemper and German cornet player Thomas Heberer call New York City home and for the last several years the pair have made their inventive presence reverberate on a wealth of notable recordings and in the local jazz underground, particularly as two-thirds of HNH, alongside drummer Joe Hertenstein. In his sideman and leader guises, Niggenkemper has been on quite the roll, from his integral role in Gerald Cleaver's transcendent Black Host quintet to *Lucky Prime* (Clean Feed), the sprawling offering from the bassist's Vision7 collective. Brooklyn's avant-jazz scene has also provided a haven for the community-minded Niggenkemper, as co-organizer behind Zé Couch, a house concert series. Meanwhile, his counterpart Heberer has enjoyed long-term membership in the Instant Composers Pool (ICP).

For *Miner's Pick*, these European virtuosos present ten composed-yet-experimental-leaning sketches, running the gamut from serene introspections to intense fits of piercing dissonance. But unlike the upcoming solo set *Look With Thine Ears* (Clean Feed) and in PascAli, his thunderous contrabass duo with fellow bassist Sean Ali, Niggenkemper opts to roam a mostly subtle path, keeping his stash of usual found objects at a poking-and-stabbing-at-the-strings minimum.

That quietude suits *Miner's Pick's* aesthetic just fine. Sure, the labored breaths and grunts heard throughout the minimalist and conversational explorations exude a primal energy and sinister bow scraping lends horror film-noir-esque touches but for the most of its sound journey, the vibe is akin to a hypnotic classical music-meets-improvisational current. While bass provides the rhythmic backbone—however screeching—cornet conveys the impassioned heartbeat. On haunting vignettes like “79” and “Topaz Mountain”, Heberer expresses both soaring and meditative phraseology; on “47” and “The Lion Cavern”, it's Niggenkemper's squeals and thrusts taking the reins. With album art by Mike Joyce a sublime complement to the trance-inducing ambience of *Miner's Pick*, the tandem of Heberer and Niggenkemper speak an ecstatic language of their own.

For more information, visit fmr-records.com. Heberer is at Roulette May 6th-8th with ICP Orchestra. See Calendar.



East of the Sun
ICP Orchestra (ICP)
by Ivana Ng

On the surface, the somber and hymnal “Psalms” is an uncharacteristic way for the ICP Orchestra to kick off their latest album. Listen closely though and the band's playful nature is simmering beneath the surface. Disparate harmonies come to a sweltering crescendo, setting a transcendent tone for the Amsterdam-based

nonet's latest record.

The ICP Orchestra is prolific and consistent in its swing-infused avant garde compositions and *East of the Sun* is no exception. Nods to jazz standards and bebop are abundant, but the band's deliberate chaos and spontaneity is ever-present. This is the first album in the band's decades-long history in which co-founder and pianist Misha Mengelberg does not appear, but it is filled with his spirit and energy. Pianist Guus Janssen carries the torch with aplomb, bringing a soulful languor that is refreshing yet entirely appropriate to the ICP Orchestra aesthetic.

Comprised of tunes hand-picked by co-founder and drummer Han Bennink, the record transitions from chaos to classic swing in a way that feels both unique and completely natural. After “Psalms”, the group moves into “Oorwurm”, a spritely limerick with Mary Oliver's strings front and center, leading the band and keeping Bennink's rollicking percussions at bay. Calamity quickly descends into “Browse of Morning”, an orchestral piece imbued with tension; Michael Moore's clarinet stretches past the tinny, squeaking notes of its upper registers while Walter Wierbos' trombone meanders into deep, guttural notes.

The ICP Orchestra's shows are known for physical theater and that frenetic energy is palpable in “Bolly Wolly” and “Impro Een”. Oliver and cellist Tristan Honsinger engage in a jarring call-and-response as the band swings effortlessly on the former. Rooted in free improv, with flourishes of Ellingtonian whimsy, the latter showcases the band's masterful ability to inject subtle anarchy into classic bebop-inflected tunes.

In “Lavoro/Moten Swing”, the band pays tribute to the late South African/Amsterdam-based saxophonist Sean Bergin. This Bergin and Bennie Moten mashup is an archetypal ICP Orchestra piece—a deft mix of free improv and jazz standards. With the bravado of a big band and sustained freedom of an avant garde chamber ensemble, Honsinger channels Bergin's growly vocals, as Wierbos accompanies with shouting brass.

The band concludes with Brooks Bowman's “East of the Sun, West of the Moon”, a jazz standard infused with joyous chaos. It's the perfect bookend to “Psalms”, marking the end of an album that feels like an uplifting sermon.

For more information, visit icporchestra.com. This group is at Roulette May 6th-8th. See Calendar.



NUNC!

Misha Mengelberg/Dirk Bell/Ryan Carniaux/
Gerd Dudek/Joscha Detz/Nils Tegen (Nemu)
by Ken Waxman

With Dutch pianist, composer and ICP Orchestra founder Misha Mengelberg now sidelined with advanced Alzheimer's Disease and unable to perform, new examples of his work become more precious. This nearly 80-minute 2011 ad-hoc session from Cologne with his contemporary—tenor saxophonist Gerd Dudek—plus a band of younger players—trumpeter Ryan Carniaux, guitarist Dirk Bell, bassist Jocha Oetz and drummer Nils Tegen—takes on added resonance. Yet until the sextet loosens up enough to slide into freer territory, the disc is more Mengelberg-lite than expected.

With the first portion of the album given over to the seven-part group composition “Eleven Steps to Heaven”, connections to Miles Davis-influenced freebop are clear. Dudek spends time joining Bell's fleet

modulations in counterpoint that resembles Stan Getz-Jimmy Raney more than Peter Brötzmann-Sonny Sharrock and whose Coltrane influences are expressed with slurry roughness in the penultimate sequence. Carniaux' fine-boned “Part 3” solo and playing elsewhere is likewise firmly in the modern mainstream, advancing call-and-response choruses with a straining Dudek. Add to this Tegen's clatter-click drumming and the effect is that of an updated Jazz Messengers at a relaxed jam session. Bell's flowing lines, as when he solos lucidly on “Part 5”, add to this pre-free impression while master of understatement Mengelberg, chameleon-like, mostly sticks to comping. Only Oetz, who has recorded cutting-edge solo bass CDs, puts aside boppy thumping to unveil a bowed multi-string solo on “Part 7”; abrasively nearly scuffing the finish off his strings spurs Tegen to arrhythmic pops and moves the tune into the 21st Century.

With the band now apparently more comfortable in each other's company, the concluding 35-minute, two-part “Zok!” is closer to Mengelberg's usual milieu. Starting off with a shaking Monk-like piano dissertation, he and Bell, now employing a harsher tone, negotiate tempo shifts that in turn bring out blunt line variations from Dudek. By the time “Zok! Part 2” rolls forward, the pianist is mixing stride references with Monk-ish key splatters, Carniaux is blaring staccato crackles alongside fiery sax blasts and Tegen doubles the intensity of his initial playing with craggy rumbles. As the horns bring a touch of the blues to the climax, jazz connections and sly timbral extensions from the pianist combine for a sleekly satisfying ending. Featuring a different side of Mengelberg's whimsical quirkiness, the CD, while uncharacteristic, still celebrates his skills.

For more information, visit nemu-records.com

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Round Tripper
Lisa Parrott (Serious Niceness)
 by Donald Elfman

Lisa Parrott is a force in the New York jazz arena, but she brings a healthy respect for her native Australia. Her musical versatility and depth of universal expression inform this smart and emotionally rich recording. The title suggests going home and presents Parrott as an able composer, bandleader, arranger and interpretive soloist (on alto and baritone saxophones). Fellow Australian and trumpeter Nadjé Noordhuis helps her as a producer.

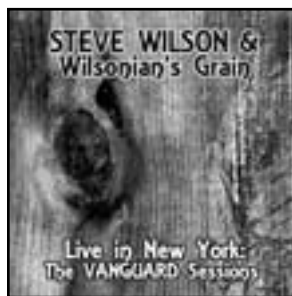
Lisa and sister/bassist Nicki co-wrote a melancholy and gorgeous ballad around "Do You Think That I Do Not Know", a poem by Australian Henry Lawson (1867-1922), suggesting the "darkest depths in the brightest nights". Parrott plays baritone with a powerful and personal sense of poetry and Noordhuis follows with a spare, beautiful solo on flugelhorn.

As a moving jazz waltz, a surprising re-take on Australia's unofficial anthem "Waltzing Matilda" is heartbreakingly simple with the leader on voice-like alto, Noordhuis' harmonic richness on trumpet and the lilting rhythms of bassist Chris Lightcap, guitarist Carl Dewhurst (another Australian cohort who also contributed a tune here) and drummer Matt Wilson.

The rhythm players buoy this intriguing performance, giving lie to its militarism and reviving the sad and poignant story of the original song.

The leader also celebrates the compositions of Australians Bernie McGann (a jaunty "D. Day", with a standout solo by Lightcap) and Cameron Undy (a funky "Dancing Laughing"). Returning to America, she pays homage to giants of the saxophone: punchy "Rosa Takes A Stand" is the brilliant Carlos Ward's angular tribute to the justly honored Ms. Parks, Parrott providing the standup energy on alto; and Ornette Coleman's "Round Trip" is a modern classic on which Parrott surprises with her use of baritone to wail in Coleman's distinctive language.

For more information, visit lisaparrott.com. This project is at Jazz at Kitano May 6th. See Calendar.



Live in New York: The Vanguard Sessions
Steve Wilson & Wilsonian's Grain (Random Act)
 by Joel Roberts

It's a surprise to learn that this is alto and soprano saxophonist Steve Wilson's first release as a sole leader in more than a dozen years. An important and ubiquitous presence on the New York jazz scene since he arrived here in the late '80s, Wilson has had high-

profile sideman gigs with the likes of Chick Corea, Ron Carter and Christian McBride, among many others. But aside from a pair of well-received duo albums, with drummer Lewis Nash and pianist Bruce Barth, respectively, he hasn't put out a disc under his own name since 2003's *Soulful Song* (MAXJAZZ).

For this long overdue and eagerly anticipated effort, Wilson is joined by Wilsonian's Grain, a group he's fronted since 2008 (named for a tune from Wilson's 2000 Stretch album *Passages*), with Orrin Evans (piano), Ugonna Okegwo (bass) and Bill Stewart (drums). The live date, recorded a year ago at the Village Vanguard, is an adventurous postbop outing centered around Wilson's strengths as a composer and as a soloist who can play both within and outside the tradition.

The album opens strongly, with a fresh and forceful reading of Thelonious Monk's "Well, You Needn't". Monk is referenced again later in the set on a Wilson original, "Spheresophically", which channels the bebop legend's distinctive off-kilter approach but brings it into the 21st century. Two other Wilson-penned tunes are included, the serene "Chrysalis" (from Wilson's 1998 Stretch album *Generations*) and more upbeat "Perry Street", along with Evans' energetic "Spot It If You Want It". The set closes with a feverishly paced take of drummer Joe Chambers' "Patterns", saxophone soaring above the explosive rhythm section. Special mention is warranted for Stewart's ferocious drumming throughout.

This album marks a welcome return to the ranks of session leader for Steve Wilson. Let's hope we don't have to wait another dozen years for him to release another one.

For more information, visit randomactrecords.com. This project is at Jazz Standard May 7th-10th. See Calendar.

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only sky
David Torn (ECM)
by Wilbur MacKenzie

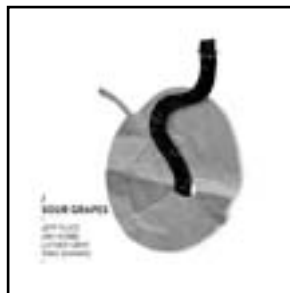
David Torn's new solo album on ECM is his second release for the label since reconnecting with Manfred Eicher's longstanding imprint in 2006. The guitarist's work ranges from rock figures like Laurie Anderson, David Bowie, Jarboe and Tori Amos to two very different saxophonists, Jan Garbarek and Tim Berne. To have a singular voice that remains consistent across such disparate arenas is a true gift. Torn has a knack for creating music that is at once ethereal and gestural.

"At Least There Was Nothing" starts things off with a sustained, cloudlike atmosphere that lasts almost the entire duration of the nearly eight-minute piece. Two minutes from the end, Torn's oud enters, almost as a revelation that was set up by the preceding abstract hues. One distinctive characteristic of the record is the ability to offer a sense of place. Be it the aforementioned use of the oud (which places us in a very specific part of the world), unabashed Americana of "Spoke With Folks" or "So Much What" or even alien shadows found on excursions like the title track, "Was A Cave, There..." or "I Could Almost See The Room", Torn's music has a profoundly cinematic quality.

At the same time, even at the most abstract,

ambient moments, pieces like "Spoke With Folks" and the title track are notable for effective integration of electronics with amazing guitar pyrotechnics and lyricism. Pieces like "Ok, Shorty", "Reaching Barely, Sparely Fraught" or closer "A Goddamned Specific Unbalance" are more overtly guitaristic, atmospheres serving to underscore the guitar playing. Torn's proficiency with effects is as unmistakable as his guitar playing, though—and the album features a pair of 13-minute treatises on thematic development through the implementation of effects pedals: "Was A Cave There..." is a tour de force of heavily processed guitar noise and "I Could Almost See The Room" is a glitch-induced nightmare. Torn's integration of ephemeral realism and celestial surrealism is palpable, providing the true ebb and flow of *only sky's* dramatic arc.

For more information, visit ecmrecords.com. This project is at SubCulture May 8th. See Calendar.



Sour Grapes
Jeff Platz/Jim Hobbs/Luther Gray/Timo Shanko
(Glitch)
by Phil Freeman

Sour Grapes is a quartet of guitarist Jeff Platz, alto saxophonist Jim Hobbs, bassist Timo Shanko and drummer Luther Gray. All four men have a long history together: the latter three backed guitarist Joe Morris on two albums, 2005's *Beautiful Existence* (Clean Feed) and 2009's *Today On Earth* (AUM Fidelity); and Platz, Shanko (on saxophone), Gray and Morris (on bass) all played together on 2003's *Rise Above*, under the collective name Skull Session.

Platz' guitar work is as informed by rock as by jazz; there's a lot of metallic bite to his sound. The album kicks off with the title track, a burst of noisy clatter that sounds like a tune-up gone wrong. Shanko's electric bass, somewhere between dub and funk, owes a lot to Bill Laswell while Gray's drumming is loose and too low in the mix to drive the music forward (when it's not absent entirely, as on the wavering, atmospheric-to-a-fault "Knufus Tomb"). "Heckler" has a pleasing swing, disrupted by Hobbs' barbed saxophone lines. "Epic" lives up to its title mostly by passing the nine-minute mark; musically, it's a platform for an extended solo from Platz that's more about pedals than note choice—the sharp coiled phrases have a bite somewhere between Neil Young's work with Crazy Horse and early '70s Frank Zappa. When Hobbs enters, about five and a half minutes in, he squawks like he's playing with a brand-new, bone-dry reed. Sometimes, as on "Chanter", Platz' guitar doesn't even sound played at all—it becomes a series of ping-pong, clicking, buzzing noises, filling the space in an unstructured manner.

It's hard to call this a jazz album. There are a few moments of "jazz guitar" in the traditional sense and there's all that saxophone to contend with, but ultimately *Sour Grapes* feels like a shambling, improvisatory rock band more than anything else. A bearded longhair could easily make a space for himself bellowing poetry atop most of these tracks. And believe it or not, that's a good thing. For all its looseness and deliberate ugliness, this album has a vitality lacking in much current music.

For more information, visit cdbaby.com/cd/jeffplatz7. Platz is at Downtown Music Gallery May 10th. See Calendar.



- Fri, May 1** **REZ ABBASI ACOUSTIC QUARTET.**
Sat, May 2 **CD RELEASE: INTENTS & PURPOSES** 9PM & 10:30PM
Bill Ware, Stephan Crump, Eric McPherson
- Sun, May 3** **SARA SERPA** 8:30PM
André Matos, Leo Genovese, Dan Weiss
- Tue, May 5** **MUSETTE EXPLOSION** 8:30PM
Will Holshouser, Matt Munisteri, Marcus Rojas
- Wed, May 6** **THE CLAUDIA QUINTET** 8:30PM
Thu, May 7 John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Drew Gress
- Friday, May 8** **THE CLAUDIA QUINTET** 9PM & 10:30PM
John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Drew Gress
- Sat, May 9** **KRIS DAVIS QUARTET** 9PM & 10:30PM
Tony Malaby, Michael Formanek, Tom Rainey
- Sun, May 10** **ODED TZUR QUARTET.**
CD RELEASE: LIKE A GREAT RIVER 8:30PM
Shai Maestro, Petros Klampanis, Ziv Ravitz
- Mon, May 11** **MICHAEL BLANCO QUARTET** 8:30PM
John Ellis, Kevin Hays, Clarence Penn
- Wed, May 13** **ADAM O'FARRILL/GUY MINTUS DUO** 8PM
ADAM O'FARRILL QUARTET 9:30PM
Guy Mintus, Bam Bam Rodriguez, Craig Weinrib
- Thu, May 14** **STEPHAN CRUMP'S ROSETTA TRIO** 8:30PM
Liberty Ellman, Jamie Fox, Stephan Crump
- Fri, May 15** **LAGE LUND 4** 9PM & 10:30PM
Gerald Clayton, Matt Brewer, Craig Weinrib
- Sat, May 16** **MICHAEL FORMANEK'S RESONATOR** 9PM & 10:30PM
Loren Stillman, Chris Speed, Angelica Sanchez, Tyshawn Sorey
- Sun, May 17** **NEW BRAZILIAN PERSPECTIVES:**
EDU NEVES QUINTET 8:30PM
Vitor Gonsalves, Eduardo Belo, Antonio Neves, Anat Cohen
Billy Newman, host
- Mon, May 18** **DAVID LOPATO QUARTET** 8:30PM
Lucas Pino, Ratzo Harris, Colin Stranahan
- Tue, May 19** **DAN WILLIS AND VELVET GENTLEMEN** 8:30PM
Pete McCann, Ron Oswanski, Kermit Driscoll, John Mettam
- Wed, May 20** **THE TENTH MUSE** 8:30PM
Matt Holman, Sam Sadigursky, Chris Dingman, Bobby Avey, Satoshi Takeishi
- Thur, May 21** **THE HORNS BAND** 8:30PM
Matt Pavolka, Kirk Knuffke, Loren Stillman, Jacob Garchik, Mark Ferber
- Fri, May 22** **MATT BREWER** 9PM & 10:30PM
Steve Lehman, Kyle Wilson
- Sat, May 23** **NATE RADLEY QUARTET** 9PM & 10:30PM
Loren Stillman, Drew Gress, Mark Ferber
- Sun, May 24** **JEREMY POWELL QUARTET** 8PM
Manuel Valera, Ricky Rodriguez, E.J. Strickland
WALKING DISTANCE 9:30PM
Caleb Curtis, Kenny Pexton, Adam Côté, Shawn Baltazor
- Tue, May 26** **GLENN ZALESKI TRIO** 8:30PM
Karl McComas Reichl, Colin Stranahan
- Wed, May 27** **ISAAC DARCHÉ GROUP** 8PM
Chad Lefkowitz-Brown, Glenn Zaleski, Desmond White, Henry Cole
PABLO MASIS QUARTET 9:30PM
Andrew Gould, Dylan Shamat, Austin Walker
- Thu, May 28** **DAVID COOK QUINTET.**
CD RELEASE: SCENIC DESIGN 8:30PM
Ben Wendel, David Smith, Matt Clohesy, Ross Pederson
- Fri, May 29** **DAVID SMITH QUINTET** 9PM & 10:30PM
Dan Pratt, Nate Radley, Gary Wang, Anthony Pinciotti
- Sat, May 30** **JON IRABAGON QUARTET** 9PM & 10:30PM
Matt Mitchell, Chris Lightcap, Nasheet Waits
- Sun, May 31** **PATRICK CORNELIUS OCTET** 8:30PM
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Great American Songs (Through The Years)
Jeff Hamilton Trio (Capri)
 by Thomas Conrad

Today's jazz art form is multifarious, vital and global. More good jazz records get released every month than ever before, all over the world. But jazz critics are still prone to pet peeves. So here's one: there are many more good players than good composers, yet almost all jazz musicians seem to think they can write. On current CDs, it is more common than not to see "All compositions by _____". (Fill in the name of the leader, even if it is a 19-year-old baritone saxophonist in his recording debut.)

Hence, *Great American Songs* is a welcome arrival. Drummer Jeff Hamilton, pianist Tamir Hendelman and bassist Christoph Luty are not above doing a program of old sweet songs like "Tenderly" and "You Took Advantage of Me". The modesty of this session is part of its charm. Perhaps the album's respect for American cultural history is explained by the fact that it was originally a Japanese production. The Capri label has arranged for the release of 2,500 copies, available only through its own website and Amazon.

Modesty does not mean lack of ambition. Each of these ten interpretations presents a subtle, fresh rearrangement of a song's structural components, which are then assigned democratically among the three players. Luty or Hamilton are as likely to take the lead as Hendelman. This trio is about light-footed agility and grace. Hamilton mostly uses brushes and yet they swing their butts off. "Thou Swell", "All or Nothing at All" and "Falling in Love with Love" are exhilarating sprints. Hendelman is a pianist of uncommon taste, discipline and proportion. Even when he airs it out, as on "It Could Happen to You", he sounds so elegant he might be wearing a tux. The ballads are even better, all delicate modulations of mood. "Someone to Watch Over Me" and "I Thought About You" are as inevitable and finished and polished as gems set by Tiffany. These expressions of love are patrician, civilized and authentic.

For more information, visit caprirecords.com. This project is at Dizzy's Club May 10th-11th. See Calendar.



Singing the Blues
Freddy Cole (HighNote)
 by Alex Henderson

Freddy Cole has been including blues songs in his repertoire throughout his long recording career, which goes back to the early '50s. That is not to say that Nat King Cole's younger brother, who turned 83 last year, has ever been a blues singer in the strict sense; rather, he is a jazz vocalist who has been acknowledging the blues along with swing and bop melodies, Tin Pan Alley standards and torch songs.

But on this recording, the blues are an especially high priority, Cole examining the connection between

jazz and the urban blues with the solid backing of Harry Allen (tenor saxophone), John di Martino (piano), Randy Napoleon (electric guitar), Elias Bailey (bass) and Curtis Boyd (drums). All of these skillful musicians help Cole achieve the jazz-meets-blues ambiance for which he is seeking.

The term "post-War urban blues" has often been used to describe tough, gritty, amplified electric Chicago blues but *Singing the Blues* has much more in common with the polished, acoustic-oriented sounds of Charles Brown, Jimmy Witherspoon, the Nat King Cole Trio and Joe Williams. Some of the selections adhere to a traditional 12-bar blues structure, including "Goin' Down Slow", "Muddy Water Blues" and the Nat King Cole song "My Mother Told Me" but most do not and Cole's mood is bluesy whether he is interpreting Steve Allen's "An Old Piano Plays the Blues", Fran Landesman's "The Ballad of the Sad Young Men" or J.R. Robinson's "Meet Me at No Special Place" (another song from his brother's repertoire). The important thing is not whether or not Cole is actually performing material with 12 bars, but how much he expresses the feeling and emotion of the blues. And from "Pretending" (an enjoyable male/female vocal duet with singer Theresa Hightower) to "This Time, I'll Be Gone for Good", blues feeling is plentiful.

Given the fact that Cole likes to be recognized as his own man, some might wonder if it was a good idea for him to include some songs associated with his late brother. But Freddy Cole has long since demonstrated that he is his own person and even though he does sound a lot like Nat, his vocal style is rougher and darker. *Singing the Blues* is an engaging celebration of the relationship between vocal jazz and urban blues.

For more information, visit jazzdepot.com. Cole is at Birdland May 12th-16th. See Calendar.



Idlewild
Lage Lund (Criss Cross)
 by Ken Dryden

Among the bumper crop of talented young jazz guitarists on today's scene is the brilliant Lage Lund. The Norway native studied at Berklee before moving to New York in 2002, winning first place in the Thelonious Monk Jazz Competition in 2005. Since then he has performed or recorded with Maria Schneider, David Sanchez, Jimmy Greene and Jaleel Shaw, along with several recordings as a leader. Lund's fourth Criss Cross CD marks his first trio outing (with bassist Ben Street and veteran drummer Bill Stewart) for the label. What stands out is the diversity of songs, including a number that are infrequently played. Lund's spacious style, clear sound and gift for understatement invite comparison to the late master Jim Hall (particularly with ballads) while his interaction with Street and Stewart makes it sound like a working group.

Lund proves himself as a promising composer. His energetic opener, "Rumspringa", is named after the Amish tradition of exposing their teenagers to the dangers of the world outside their tight-knit communities while the title track is a bittersweet ballad with a wistful air.

It's always challenging to find fresh ways to approach standards, but Lund is up to the task. His sauntering, richly textured scoring of "Good Morning, Heartache" and "Come Rain Or Come Shine" keep these chestnuts from the '30s relevant. These are among

the several gems Lund has unearthed: a nimble take of Bobby Hutcherson's hardbop vehicle "Isn't This My Sound Around Me?" displays imaginative, intricate lines; Joe Chambers' "Mirrors" blends melancholy and mystery in a shimmering performance; and Lund penned a solo introduction to set up his arrangement of Kenny Kirkland's introspective "Chance". While it isn't an obscurity, John Coltrane's "Straight Street" also provides a suitable launching pad for the guitarist's formidable abilities. Lund is clearly a jazz master in the making.

For more information, visit crisscrossjazz.com. Lund is at Cornelia Street Café May 15th and Mezzrow May 21st. See Calendar.

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Brooklyn, NY, May 28 8pm

World Premiere: Theme and Variations, part two by David Haney with Steve Swell, Adam Lane, Jack DeSalvo, Avram Fefer, Blaise Siwula, Jeremy Shaskus



Messin' With Mister T
Dave Stryker (Strikezone)
Family
Steve Johns (Strikezone)
 by Ken Micallef

Dave Stryker honed his sweetly swinging guitar style on the bandstands with organ player Jack McDuff and saxophonist Stanley Turrentine. When joined by his trio of B3 organ player Jared Gold and kinetic drummer McClenty Hunter, Stryker's multi-hued playing becomes a combustible force, a link to the blues of McDuff and Turrentine for sure, but also representing the state of the art in jazz guitar evolution.

A Stryker performance amounts to a night with Dr. Feelgood and in returning that good vibration to the music of tenor master Turrentine, the guitarist forges past with present, surrounding himself with contemporary tenor titans to perform such Turrentine fare as "Salt Song", "Sugar" and the title track. This could have been a typical cash-and-carry date if he had chosen the usual NYC-based suspects, but Stryker pulls players from every corner of the jazz tribe. Young and old, known and unknown, the only measure that you swing hard and honor Mister T. But oddly enough, as mightily as the assorted saxophonists perform, including Chris Potter, Steve Slagle, Bob Mintzer, Eric Alexander, Houston Person and Javon Jackson, the sum effect is to fortify and complement the excellence of Stryker. Jimmy Heath's burnished tone informs "In A Sentimental Mood" and Don Braden drives "Don't Mess With Mister T", but in each instance it is Stryker who steals the show. His playing is consummately beautiful, his choice of notes, Wes-Montgomery-styled chordal runs, point-perfect solos and serious swing a joy framed by his well-chosen company. Surging through Stryker's assorted gifts is his unique strength—a rock-bottom groove rare amid today's jazz complexity sweepstakes. Potter blows the walls down in "Impressions", but Stryker's gleaming solo opens the door. Stryker's unaccompanied introduction (and later solo) to "In A Sentimental Mood" recalls the magic of Johnny Smith. Alexander swings the intro of "Salt Song", but when Stryker states the melody over a cool bossa nova cadence, it is magic, as is his soulful solo. Jackson and Stryker play the melody of "Sugar" in unison lines, the guitarist veering off to add funky commentary in a solo equal parts Caribbean island sashay and greasy funk city.

Messin' with Mister T is Dave Stryker's world—the saxophonists visit but never wear out their welcome. Conversely, Stryker plays visitor on Steve Johns' *Family*, which includes the drummer's literal family: wife Debbie Keefe on saxophones and son Daryl on bass, augmented by Stryker's fellow guitarist Bob Devos. The touring drummer for Sonny Fortune, Benny Carter and Dr. Billy Taylor, Johns is also a highly in-demand educator, having served on the faculty at the University of Massachusetts (Amherst), Long Island University and Montclair State University. Stryker contributes a couple original tracks to this in-the-pocket session, the parental Johns forming a driving tag-team. Johns' assorted original tunes, augmented by Stryker's pair of aces, results in a satisfying date far from the '50s ideal of a family singing cornball tunes around an aging tube radio. Blood, indeed, is thicker than water and strengthened when forged in the furnace of jazz.

For more information, visit davestryker.com. Steve Johns' *Family* with Dave Stryker is at Jazz at Kitano May 28th. See Calendar.

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Drifter
Old Time Musketry (NCM East)
by Mark Keresman

From Brooklyn—one of the cradles of Western Civilization, really—comes Old Time Musketry. Tenor saxophonist/clarinetist Adam Schneit, pianist/accordionist J.P. Schlegelmilch, bassist Phil Rowan and drummer Max Goldman (who also plays melodica) evoke the classy, somewhat droll eclecticism of The Microscopic Septet and Carla Bley Big Band.

The opening track “February March” is indeed a march—the drums lay down a steady, almost martial beat (that gradually breaks up) while Schneit, whose tenor has a sumptuously rich, burly tone with a touch of Swing Era swagger, and Schlegelmilch weave spare angular lines around each other. “Kept Close” is a moody panoramic ballad featuring ringing-in-the-wilderness piano and lush textural accordion and yearning tenor—this would fit nicely into the soundtrack to one of those early ‘60s film adaptations of moody adult dramas. “The Turtle Speaks” has a lilting waltz-like tempo, some cozy, woody clarinet and elegant accordion, the latter conveying some of the sultry mystery of Argentine tango. With guest trombonist Brian Drye, the horns (especially the gossamerly Schneit) provide a blustering, blues-tinged Ellington-like counter-melody to the proceedings. But what could be symbolic of a clash of cultures becomes an elegant dreamscape where seemingly disparate aspects merge and bolster each other as dancers might.

Want to hear some surging, muscular hardbop? Old Time Musketry has that covered: introduced by cushioning accordion and bearing a sweetly harmonious folk-like melody, closer “Transmitter Park” is a punchy workout wherein Schneit careens with lots of finesse and a touch of abandon over supple, sinewy bass and crackling drums.

Loaded with quirky ideas (though never for their own sake) and accomplished and inventive ensemble work, Old Time Musketry is a chamber jazz group with warmth, humor and oomph and whose only predictable feature is unpredictability.

For more information, visit ncmeast.com. This project is at Bar Chord May 5th, 12th and 19th. See Calendar.



Yesterday I Had The Blues (The Music of Billie Holiday)
José James (Blue Note)
by Russ Musto

Few artists have owned their repertoire with the authority of Billie Holiday, thus making the task of performing a program of songs all but synonymous with her name a daunting endeavor for any singer. José James does not flatter the woman he calls his “teacher” with imitation; instead he reworks the songs she sang so iconically in his own style. Whereas Lady Day’s readings of the lyrics were largely impassioned, laden

with anguish and pain, James’ versions tend to be characterized by a relaxed resignation—no less heartfelt, but not quite so distraught.

Accompanied by the incomparable rhythm section of pianist Jason Moran, bassist John Patitucci and drummer Eric Harland, James takes his time with the ballads and blues that dominate the disc. Opener “Good Morning Heartache” is conversational in tone as his weighty baritone draws out each ironic line, compliant to his distress. On “Body and Soul”, he is a bit brighter, his middle register floating airily above Moran’s spare piano. The singer shares the spotlight with Patitucci on “Fine and Mellow”, both demonstrating a commanding mastery of the blues idiom. Easy striding piano is showcased on a pensive recital of “I Thought About You” while the rhythm section is featured on the date’s one uptempo tour de force, a fiery rendition of “What A Little Moonlight Can Do”. The trio stretches out for the first half before being joined by the leader for a single chorus, followed by Moran’s bebopping solo.

James croons romantically on “Tenderly” and intones boldly over a bluesy bass vamp on “Lover Man”, but it’s on the final two selections that his originality comes to light with innovative arrangements of what are arguably Holiday’s two most immortal classics. Moran moves to Fender Rhodes to lay down a gospel-tinged background for “God Bless Child” on which the singer’s relaxed phraseology is showcased to great advantage. The closing “Strange Fruit” features James a cappella in a solemn overdubbed chorus over which he delivers an impassioned recitation of the song’s powerful imagery of racist lynching.

For more information, visit bluenote.com. This project is at Harlem Stage Gatehouse May 7th-8th. See Calendar.

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Lines of Color (Live at Jazz Standard)
Ryan Truesdell Gil Evans Project
(Blue Note/ArtistShare)
 by Donald Elfman

This celebration of composer/arranger/notable Miles Davis collaborator Gil Evans (1912-88) is extraordinary in so many respects: it's a document of rare arrangements; demonstrates Evans' vision; suggests how vital a live setting is to the scope of the music; and reintroduces a new master as he assembles some of New York's finest jazz musicians to keep alive the Evans ideal.

The band gets off to a most auspicious start. "Time of the Barracudas" is essentially a simple, repeated waltz figure over which the band and soloists discover majesty and mystery. Trombonist Marshall Gilkes is up first and his solo is warm and thoughtful, Donny McCaslin on tenor is brashly generous and the rhythm section of pianist Frank Kimbrough, bassist Jay Anderson and drummer Lewis Nash are propulsive. The latter utilizes texture and power in a short solo that deftly leads back to the flighty figures by the band's sections.

Evans is well represented by his originals. "Gypsy Eyes", from 1942, reflects its original place in the Claude Thornhill Orchestra book and is sheer fun in its 'jump' and varieties of instrumental bravura in the ensemble. Kimbrough deftly plays bluesy fills and clarinetist Steve Kenyon and McCaslin take attentive solos in a short, sweet performance.

Evans was also adept at arranging music for and by others. His take on the Victor Young-Ned Washington ballad "Can't We Talk It Over" (made famous by Bing Crosby) has a quietly lush opening, here played by Kimbrough and the vocal by Wendy Gilles is intimate and lovely. The arrangement also has an ever-so-brief hint of the new (for the time) bebop and a deeply rich tenor solo by Scott Robinson. Gilles also is featured on two other tunes, including a great three-standard medley of "Easy Living", "Everything Happens to Me" and "Moon Dream". And on Cole Porter's "Just One of Those Things", we get more great Kimbrough and some hot soprano work by Steve Wilson.

Truesdell's project is a wonderful tribute to Gil Evans and showcases bold playing by a great, swinging big band.

For more information, visit artistshare.com. This project is at Jazz Standard May 14th-17th. See Calendar.



New Song
Omer Avital (Motéma Music)
 by Joel Roberts

Since arriving as part of the "Israeli jazz invasion" of the '90s, bassist Omer Avital has been a major presence on the New York jazz scene, forming lasting alliances with leading lights like Mark Turner, Greg Tardy, Jason

Lindner and Avishai Cohen. On his ninth album as a leader, Avital continues blending advanced jazz with Middle Eastern and Latin influences as he has on his own and with groups like the Israeli/American allstar band Third World Love.

The album opens on a festive note, with "Hafla", a tune that evolves from straightahead jazz into a kind of delirious Jewish celebration song. The title track has a warm, sophisticated groove reminiscent of some of Dizzy Gillespie's Latin jazz sides. Other songs, like the pulsating "Tsafidina", also feature a strong AfroCuban feel, propelled by Yonathan Avishai's piano and Daniel Freedman's drums (both Avital's bandmates in Third World Love), along with celebratory group vocals.

"Sabah el-Kheir (Good Morning)" is a simple, high-spirited tune, which opens with full-bodied bass playing the melody before Joel Frahm carries things further out with some soulful tenor saxophone. "New Middle East" is another track with the triumphant feel of a Jewish wedding song, highlighted by the crisp, pure sound of Avishai Cohen's trumpet (the fourth voice in Third World Love). The album closes on a humorous note, with the band chanting the title refrain of the soul-jazz number "Small Time Shit".

What really elevates this album, in addition to the terrific all-around musicianship, is its pure sense of joy. The tunes, while complex and challenging, are catchy, danceable and, not incidentally, a lot of fun. This is world music in the best sense of the word, expressing the multiple musical and cultural influences that have shaped Avital and made him one of the most interesting performers in jazz today.

For more information, visit motema.com. This project is at Iridium May 8th. See Calendar.



Quietly There
Harry Allen/Jan Lundgren Quartet (Stunt)
 by Ken Dryden

Tenor saxophonist Harry Allen has been a part of the jazz scene for a quarter-century, with over 35 CDs under his name and numerous sideman appearances. A solid mainstream artist equally at home playing swing, bop or standards, Allen shows the influence of earlier greats like Coleman Hawkins, Ben Webster, Lester Young and Stan Getz while having a distinctive sound.


For this Danish studio date, Allen is very much at home with the Scandinavian rhythm section of Swedish pianist Jan Lundgren and bassist Hans Backenroth and Danish drummer Kristian Leth. Allen focuses exclusively on the works of Johnny Mandel, one of the most recorded living composers by jazz artists, yet one to whom relatively few musicians (among them Zoot Sims and Fred Hersch) have devoted an entire release.

Allen conjures the spirit of Sims with his buoyant, breathy rendition of "Sure As You Are Born" to open the CD, complemented by spacious, bop-infused piano. "Emily", written for the '60s film *The Americanization of Emily*, has long been a jazz standard and Allen and Lundgren build upon its gorgeous melody, never straying far but embellishing it in a nimble manner, Allen's strong vibrato adding a raspy touch. "A Time For Love" is one of Mandel's most heralded ballads; Allen and Lundgren deliver a deliberate, rhapsodic interpretation that glistens.


"Cinnamon and Clove" isn't as well known and the band's engaging samba setting features explosive

solos by both Allen and Lundgren while their delicate interpretation of "Just a Child" uncovers another overlooked Mandel gem. "The Shadow of Your Smile" has long been a hit and jazz standard, though Lundgren and Allen engage in an elegant, extended introduction before switching gears to a more common setting with a soft bossa nova rhythm when Backenroth and Leth make their entrance. The session ends with a swinging treatment of "Suicide is Painless" (aka, "Theme From M*A*S*H"), leaving the listener wanting a follow-up Mandel songbook volume.

For more information, visit sundance.dk. Allen is at Jazz at Kitano May 23rd. See Calendar.



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The Wisdom of Rocks
Creating Structure
Rich Halley 4 (Pine Eagle)
by Phil Freeman

Oregon-based saxophonist Rich Halley has been making records since the '80s, with a small cohort of similarly unknown aces, most of whom spring from the Portland scene as he does. He's not averse to playing with outsiders, though; he's made two superb albums (one studio, one live) with trumpeter Bobby Bradford (*Live at the Penofin Jazz Festival* on Pine Eagle and *The Blue Rims* on Louie Records).

He first started to come to broader attention with 2001's *Coyotes in the City*, a trio disc with bassist Clyde Reed and drummer Dave Storrs and made three more albums with them (adding Bradford on the aforementioned *The Blue Rims*) before bringing in his son Carson Halley to play drums in 2010. Since 2011, he has recorded five albums with the Rich Halley 4: trombonist Michael Vlatkovich (a Halley associate since at least 1998's *Live at Beanbenders* on Nine Winds), Reed and son Carson.

No matter who he's playing with, Halley has a unique sound on tenor saxophone—strong but never blustery, meditative but never boring. In interviews, he's cited Coleman Hawkins, Lester Young and Ben Webster as influences, but he's clearly well versed in hardbop, free jazz and all other aspects of the music; he's got wide-open ears.

The Wisdom of Rocks is typical of his work, offering a collection of punchy, hard-swinging hardbop with solos that verge on free jazz at times, but always bounce back to the blues. On opener "The Atoll", Halley's blowing is nearly frantic in its intensity, with Vlatkovich occasionally coming in like he's trying to interrupt a rant. Even when the trombonist does get time to solo, the saxophonist soon reasserts himself, turning it into a dialogue. "A Brief Note" sounds like a raucous reworking of "Straighten Up and Fly Right", with bass forceful enough to bounce objects off shelves and a drum solo possessed of Max Roach-like melodicism. The bassist and the younger Halley make a ferocious rhythm team, driving the music hard but maintaining a groove that can incorporate funk, swing or a rubato looseness, depending on the needs of the moment.

Halley's latest album, *Creating Structure*, is a collection of fully improvised performances, mostly from a recent studio date but with a few tracks going back to 2013. They're frequently short—there are 16 tracks on the disc, with a total running time of just over an hour—and despite their instantaneous creation, have a surprisingly organized feel. A few betray obvious inspirations: once an atmospheric, Art Ensemble of Chicago-ish intro is dispensed with, "Riding the Trade Winds" has the feel of a Sonny Rollins calypso while "Street Rumors" channels Ornette Coleman's jittery swing and meandering melodies. Others, like "Metal Buzz", allow Halley and Vlatkovich to engage in pulsing, witty dialogue while "The Tumbled Lands" fades in, making the listener wonder what was excised. Uniformly excellent as the music is, the greatest virtue of *Creating Structure* might be that you can't tell it's pure improv; as such, it demonstrates the almost telepathic bond between these musicians, five albums (and counting) into their collective journey.

For more information, visit richhalley.com. This band is at Korzo May 19th. See Calendar.



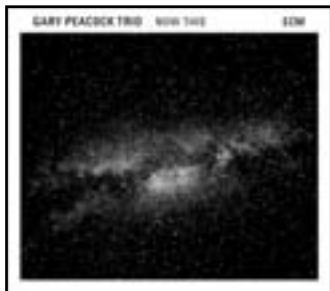
Live at Monterey Jazz Festival
Joe Lovano/Dave Douglas Sound Prints (Blue Note)
by Russ Musto

The debut disc by Sound Prints, the Joe Lovano/Dave Douglas co-led quintet with Wayne Shorter as its primary inspiration, unveils two new works by the iconic saxophonist first commissioned by the Monterey Jazz Festival. Recorded live as part of that festival's 2013 program, the set bookends the Shorter pieces with pairings of compositions by the band's co-leaders. Aply joined by the inspired rhythm section of pianist Lawrence Fields, bassist Linda Oh and drummer Joey Baron, Lovano and Douglas embark on an exciting journey and confirm their standings as two of the most intrepid improvisers in contemporary jazz today.

The set begins with a medley of Lovano's "Sound Prints" and Douglas' "Sprints", an exploratory journey that manifestly defines the group's identity. While the title of the former linguistically references what is arguably Shorter's most popular composition, musically the piece hearkens more to the strident sound of Ornette Coleman's classic quartet in tone. It is Douglas' song that is more reminiscent of the ethereal atmosphere of the Miles Davis Quintet with Shorter that first recorded "Footprints", the melodic line of which the trumpeter references as a component of his extended improvisatory flight.

Shorter's "Destination Unknown" dramatically recalls the mood of the composer's work with Miles Davis in the unbridled lyricism of the intertwining horns and shifting rhythmic propulsion of the ensemble. His "To Sail Beyond The Sunset" is destined to become another standard, an engaging melody possessing the appealing musicality of his classic Blue Note repertoire, inspiring intensely beautiful solos from Fields and Oh, as well as both the leaders. "Weatherman" is another terse Ornette-ish outing composed by Lovano, a harmonized horn fanfare blending the saxophonist and trumpeter's fiercely individual voices before casually deconstructing into "Power Ranger", a second Shorter-like work by Douglas, which has the quintet members episodically traversing a range of moods, variously subtle and bold, to close the set.

For more information, visit bluenote.com. This project is at The Appel Room May 15th-16th. See Calendar.



Now This
Gary Peacock Trio (ECM)
by Joel Roberts

Bassist Gary Peacock's storied career has included collaborations with legends like Bill Evans, Miles Davis, Albert Ayler and Paul Bley, along with a 30-plus year stint in Keith Jarrett's trio. Still, it's a bit of a shock to learn that he's turning 80 this month. But as his latest release makes clear, he's still going strong and brimming with energy and exciting musical ideas.

This is a trio album, but for a change under Peacock's own name. He's joined here by pianist Marc Copland, an extremely like-minded artist and longtime colleague, along with the talented drummer Joey Baron. If you're used to hearing Peacock with Jarrett, this is quite a departure. For starters, instead of the standards the Jarrett group exclusively focuses on, the tunes here are nearly all originals—seven by Peacock, two by Copland and one by Baron—plus a cover of the great bassist Scott LaFaro's "Gloria's Step". And instead of the walking basslines he provides for Jarrett, Peacock is out front, sharing the lead role with Copland on these more abstract, postbop compositions.

The overall tone of the album is a quiet, contemplative one, reflecting Peacock's long immersion in Eastern religion and philosophy. Everything is taken at a gentle tempo and the group is unafraid of silence. The trio works extremely well as a unit, improvising freely off one another, never stepping on one another's toes or hitting you over the head with their virtuosity. Standout tunes include Peacock's graceful waltz "Gaia" and "Christa", a ballad of pure beauty. "Noh Blues", meanwhile, is an extremely unorthodox, Japanese-influenced blues.

Copland, a cerebral pianist in the Evans mode, delivers complex harmonic ideas with an extremely light touch. He and Peacock have a rare connection, born of their long years of playing together, and seem to anticipate each other's moves. Baron, an extremely nimble and versatile drummer, is all subtlety and restraint, painting rich colors and shadows, often with cymbals alone. With such deft and sympathetic partners, Gary Peacock has found a most fitting and rewarding way to celebrate his octogenarian status.

For more information, visit ecmrecords.com



Feelin' Good
Mary Stallings (HighNote)
by Ken Dryden

Mary Stallings acknowledges numerous mentors in her fourth CD for HighNote. The veteran vocalist has recorded or performed with Cal Tjader, Count Basie, Dizzy Gillespie, Clark Terry, James Williams and Billy Eckstine, along with recording over a dozen albums of her own. At 75, her alto is as expressive as ever with no evidence of wear and tear, effortlessly swinging and conveying the essence of each lyric.

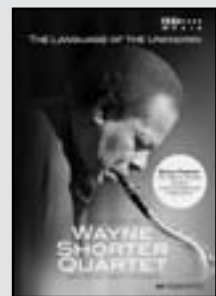
She is accompanied by musicians she has utilized on earlier dates: pianist and arranger Bruce Barth (who excels at working with vocalists) and the in-demand rhythm team of bassist Peter Washington and drummer Kenny Washington (no relation). Her novel use of "Try a Little Tenderness" to serve as an introduction to "Girl Talk" works beautifully, with her sublime vocal complemented by the addition of master vibraphonist Steve Nelson. She follows it immediately with another hit associated with Count Basie, a surprisingly breezy romp compared to the bandleader's famously deliberate recording. She salutes Eckstine with a romantic interpretation of his signature composition "I Want To Talk About You", savoring every note.

Although she never personally knew Thelonious Monk, she feels inspired by his work. Stallings delivers a poignant rendition of "Reflections", accompanied only by Barth, and shows the influence of Carmen McRae in her sassy take of "Monk's Dream", with Washington's inventive bass solo adding to its charm.

Trumpeter Freddie Hendrix and Latin percussionist Ray Mantilla are added for a decidedly hip setting of Dizzy Gillespie's timeless "A Night in Tunisia", Hendrix delivering an expressive solo that honors the composer without copying his style. Stallings best displays her craft with her stunning concluding number, a melancholy, world-weary version of the standard "Yesterdays", which should serve as a master class for young jazz vocalists. Stallings has proven herself time and again on her recordings and *Feelin' Good* is one of the landmarks of her career.

For more information, visit jazzdepot.com. Stallings is at Smoke May 28th-31st. See Calendar.

ON SCREEN



The Language of the Unknown
Wayne Shorter Quartet (Arthaus Musik)
by Anders Griffen

Consisting of Wayne Shorter (tenor and soprano saxophones), Danilo Pérez (piano), John Patitucci (bass) and Brian Blade (drums), the Wayne Shorter Quartet fosters courage while sharing the concept of "Zero Gravity", challenging one another to abrogate the familiar so that it takes courage to embark. Pérez likens it to jumping into a pool without knowing whether there is water while Shorter compares it to a dare to open a door—it's not a dare if you know what is on the other side. Virtuosity and the individual are mindfully set aside in favor of the harmony of their collective spirit.

The Language of the Unknown consists of the artists talking about the band, sometimes while watching concert footage. They talk about their process and Shorter's mentorship. "I actually, literally flew," Pérez recounts, "I am sure of that; because I moved out from the piano, away, and when I looked down, I saw them, but I saw myself. I told Wayne, 'I was flying today.' He said, 'that's what I was telling you, that with Miles Davis, we were flying all the time.'" This experience comes from not only the musical space, but also the personal and spiritual space they give one another and the humane practice of sharing in order to reach something new. "There has to be mystery," says Shorter. "We have to play like we don't know everything, we don't know, so the mystery of it is way better than explaining it." The viewer gets some sense of how special this music is to the artists creating it.

One would never guess that this is Guido Lukoschek's first film. "It's going to take as much courage for the audience to seek the unexpected," asserts Shorter. After getting rare and intimate insight into this ensemble, one almost needs the concert, live in Paris at Salle Pleyel on Nov. 3rd, 2012. The result is a unique experience. "What do you give as a present to life, in celebration of life, when life has it all?" asks Shorter. To be humane takes significant courage. This band leads by example with music as their vehicle.

For more information, visit arthaus-musik.com. Shorter is at Rose Theater May 14th-16th with the Jazz at Lincoln Center Orchestra. See Calendar.

BOXED SET



*The Complete Remastered Recordings
On Black Saint & Soul Note*

Jimmy Lyons (Black Saint/Soul Note - CAM Jazz)
by Stuart Broomer

Jimmy Lyons became one of the most eminent alto saxophonists of free jazz long before he ever made a record under his own name. He started playing with pianist Cecil Taylor in 1960 and first recorded with him a year later. In 1962 he went to Europe with Taylor and drummer Sunny Murray and was a key figure in one of the groundbreaking releases of the era, *Live at the Café Montmartre*, his singing lines spinning out to infinity over densely percussive, polytonal and polyrhythmic piano and floating cymbal sounds and random drum eruptions.

Lyons would go on to appear in every Taylor ensemble, from trio to big band, until 1986 when he died of lung cancer: his peppering, ever-shifting lines inscribed a tart, slightly bittersweet arc that stretched from his inspiration in the '40s inventions of Charlie Parker through decades of free jazz, along the way maintaining that personal, taut and resilient

form while playing toe-to-toe with some of the era's most forceful tenor saxophonists: Archie Shepp, Albert Ayler, Sam Rivers and David S. Ware.

Lyons' own recording career as a leader may inevitably reside in the shadows of that brilliant achievement as a sideman, but it's still significant work, including a BYG session in 1969 and recordings for hatHUT from 1979-80. This boxed set collects five sessions from 1979-85, some of Lyons' most eloquent statements, whether in duo with drummer Andrew Cyrille or leading his own quintets.

The earliest comes from 1979 and it's also the most unusual: *Nuba*, by a trio with Cyrille and singer Jeanne Lee. The session includes four of Cyrille's compositions, a collective improvisation and a piece each by Lee and Lyons. While it's slipped into the jazz netherworld, it's truly great original work, with Cyrille playing a host of percussion instruments (water drums aren't included, but they're certainly suggested in the African percussion) and Lee, credited with "poetry", adding words at various points. Jazz may be its own authentic language: if that's the case, *Nuba* could be its Rosetta Stone, a coming together of three great musicians and myriad sounds suggesting a ritual in which self and dialect are exchanged for a new and more authentic speech.

There are two discs of Lyons and Cyrille duets, *Something In Return* and *Burnt Offering*, recorded in 1981 and 1982 respectively, though not released until after Lyons' death. The pair enjoyed a close musical partnership, together crafting continuous creations from the briefest of heads or rhythmic patterns. Unusually, *Something in Return* begins with Ellington's "Take the 'A' Train", a touchstone for the tradition that launches a rich and varied program,

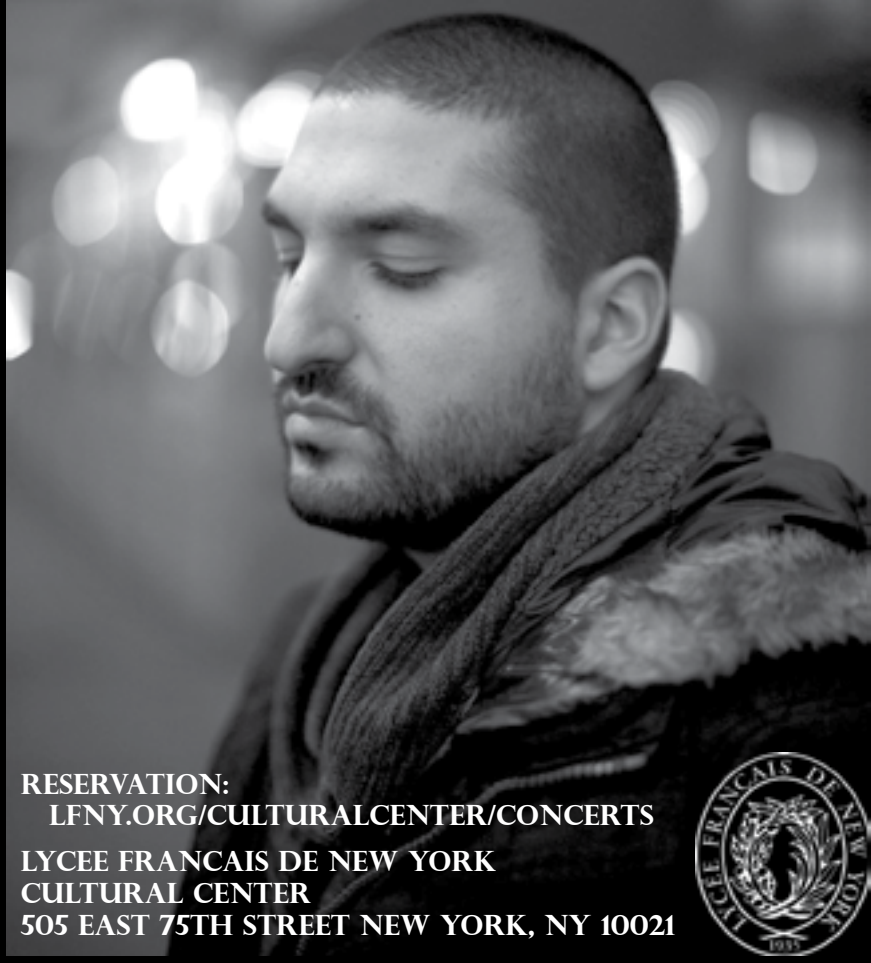
including another extended version of Cyrille's "Nuba" in which his mastery of maracas carries over the ritual spirit of the trio with Lee. The aptly titled *Burnt Offering* puts the duo in front of a live audience and the music grows more expansive. It's one of the few saxophone/drum duets that bears comparison with John Coltrane and Rashied Ali's *Interstellar Space*: it's both conversational and simultaneous, demarcating the space in which ritual becomes dynamic trance.

There are also two discs by Lyons-led quintets; bands rooted at once in Taylor's music, but more importantly, the intensely personal, almost domestic musical world that characterized Lyons' own groups. The first heard here, *Wee Sneezawee* (1983), includes trumpeter Raphe Malik and bassist William Parker, Taylor associates, along with bassoon player Karen Borca, Lyons' wife and long-term musical partner, and his friend Paul Murphy on drums. It's often dense and tense collectivized free jazz, but it's also radically egalitarian, each voice an equal even in the presence of Lyons' soaring virtuosity. Borca is that rare thing, an utterly original voice, her subtle lines pecking at the core of meaning, strange parallels to Lyons' own. *Give It Up*, from 1985, has Jay Oliver on bass and Enrico Rava on trumpet and flugelhorn. It's even better, more playful, whether Lyons is tearing through a rapid, Ornette-like fanfare (the title track) or testing his Ayler-inspired wail. Rava shares Lyons' precision and his lyricism, the two together producing moments—like the concluding "Ballada"—of almost tactile emotion.

For more information, visit camjazz.com. A Lyons tribute is at Ibeam Brooklyn May 29th. See Calendar.

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Our Open Mic is one of the best happening in New York & elsewhere, with the incomparable pianist Frank Owens playing for you. An unmatched moment in your life! As a participant, or as an audience member, you will always have an amazing time, one you will never forget!

Don't miss! Admission: \$10

**ATTENTION- SAVE THE DATE!!!
SAINT PETER'S CHURCH
FRIDAY, MAY 29, 2015 7:30 PM -10 PM**

On March 9th the Jazz Center of New York had a great event at Saint Peter's Church. The concert was wonderful but there were so many great artists that some didn't get a chance to perform. Please join The Jazz Center of New York as we present Part II on May 29 in spirit of the March 9th concert. On the May 29 program, there will be many fantastic singers, instrumentalists and dancers performing. Much music will fill the air. This is also a fundraiser for The Jazz Center of New York.

On March 9th The Jazz Center of New York honored Jimmy Heath, Barry Harris, and (posthumously) Frank Wess. Each was presented with the Paul J Ash Legend in Jazz Award and an honorarium of \$2000. Also it was celebration of Cobi's 89th birthday (born on March 3rd), and Paul's March 29th birthday, when he would have been 86. Many friends performed, including Jimmy and Barry, as well as many singers, insrtumentalists and dancers.

The May 29 event takes place in the Sanctuary at Saint Peter's Church, 619 Lexington Ave. (corner of East 54th St.) General admission \$20. Open Mic core members \$15.

Info and reservations, Cobi 516-922-2010; cobijazz@optonline.net
Cobi Narita - Jazz Center of New York, P.O. Box 395, Hicksville N.Y. 11802-0395

COBINARITA.COM

ON THIS DAY

by Andrey Henkin



Coltrane
John Coltrane (Prestige)
May 31st, 1957

This was the saxophonist's debut as a leader, if one does not count the shared date with Paul Quinichette from two weeks earlier. Coming in between Coltrane's stints with Miles and during his stay in the bands of Monk, it was the first of four LPs he made for Prestige before decamping to Atlantic. Paul Chambers and Albert "Tootie" Heath are the rhythm section, piano duties split between Red Garland and Mal Waldron and trumpeter Johnnie Splawn and baritone saxophonist Sahib Shihab in the frontline for several tunes, including Cal Massey's "Bakai".



Live At The Village Gate
Jimmy Smith (Metro)
May 31st, 1963

Drummer Billy Hart was a fresh-faced 22-year-old when this album, only his second recording, was made. He joins guitarist Quentin Warren in the trio of organ player Jimmy Smith for this date from the West Village club. Warren was a regular with Smith while Hart was only part of the band for two years. The session is short, four tunes totalling just over 30 minutes, with interesting material: Ray Charles' "I Got a Woman", Dizzy Gillespie's "The Champ", Frank Loesser's "If I Were a Bell" and the Dixieland standard "Won't You Come Home, Bill Bailey?"



Marcel's Muse
Mike Osborne (Ogun)
May 31st, 1977

Ignoring two discs of live tracks released decades after they were made, this was British alto saxophonist Mike Osborne's final recording. Within a few years, drug-induced mental problems would force him to leave London and music for good. Long versions of three Osborne originals and the obscure Billy Smith ballad "I Wished I Knew" are played by a quintet of trumpeter Mark Charig, guitarist Jeff Green, drummer Peter Nykyruj and Osborne's most frequent collaborator, South African bassist Harry Miller.



Scott Free
Max Roach (Soul Note)
May 31st, 1984

From the '70s on, drummer Max Roach's recorded output steadily declined. But small quantity doesn't imply low quality. Coming in the midst of his Soul Note period, this album was recorded in that label's home province of Milan and features the drummer with three of his regular partners of the mid to late '80s: Cecil Bridgewater (trumpet), Odean Pope (tenor saxophone) and Tyrone Brown (electric bass). Bridgewater composed the title track, which, in two parts of 20 minutes each, takes up the entirety of the album.



Mass for the healing of the world
William Parker (Black Saint)
May 31st, 1998

William Parker's The Little Huey Creative Music Orchestra was founded in 1993 and has been an intermittent vehicle for the bassist ever since, though not recording very frequently; this release would technically be the group's second full album after the 1995 AUM Fidelity disc *Sunrise in the Tone World*. Joining the leader are many of his longtime collaborators like saxophonists Rob Brown and Assif Tsahar, trumpeters Lewis Barnes and Roy Campbell and pianist Cooper-Moore for the seven-part (plus brief opening invocation) title suite.

BIRTHDAYS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



IRA SULLIVAN
May 1st, 1931

Last month New York's Zinc Bar was host to a rare two-night appearance by Ira Sullivan in tribute to his late musical partner Red Rodney. Born in Washington, DC, Sullivan is an autodidact on trumpet, saxophones and flute and doesn't have the name he should due to a move to Florida decades ago. He relocated to Chicago in the '50s and was a member of the city's early hardbop scene, often with legendary Windy City saxophonist Von Freeman. He was a member of Art Blakey's Jazz Messengers in 1957, the same year he initiated the partnership with Rodney, and went on to work with Eddie Harris, Philly Joe Jones, Red Garland, Hank Jones, Joe Diorio and others in addition to over 20 albums as a leader. (AH)

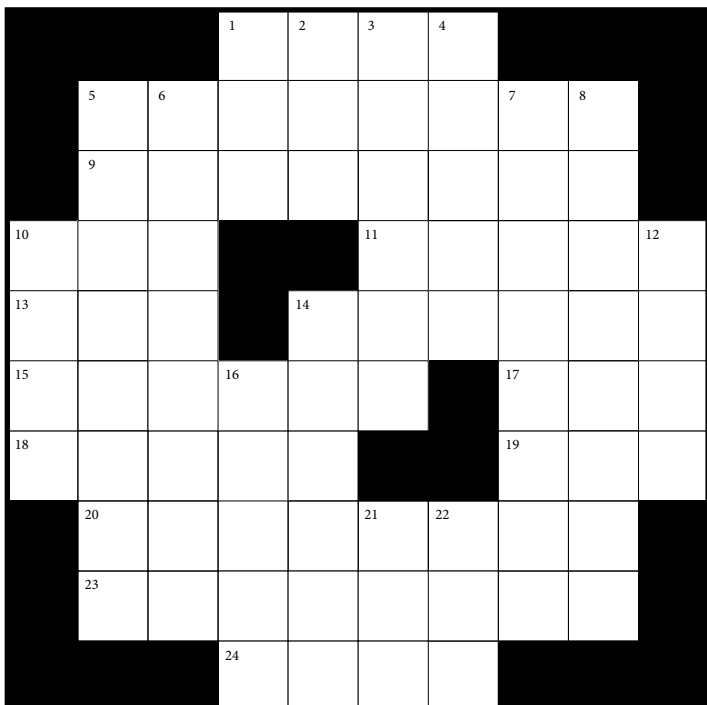
CROSSWORD

ACROSS

- Perc. instr.
- Anthony Braxton institute for Higher Learning?
- Milliner's Swiss jazz label?
- Stuttgart jazz-for-kids ens.
- Dutch hardbop drum veteran Eric
- Dutch pianist Henk
- Spanish pianist Ismael
- Dimarzio electric bass jazz pickups
- Inst. of King Oliver and Bix Beiderbecke
- Vocalist Ahluwalia
- Guitarist Keith Rowe did a 2012 residency at this Alfred University dept.
- Mal Waldron 1971 album *Number _____*
- "_____ The Child"
- Pianist Vijay

DOWN

- These were the catalogue prefixes for Blue Note stereo LPs
- Trane had these kind of blues in 1957
- ICP's Tobias
- "_____ and Only Love"
- West Virginia birthplace of Chu Berry
- Bill Frisell group with Tony Scherr and Kenny Wollesen
- Ted Kurland Associates and others
- Bari player Harri and trombonist Markku of Imatra Big Band
- French reedplayer Minor
- Miguel Zenón's _____ Plena
- _____ Arts, English jazz presenter
- Late Norwegian jazz impresario/journalist Hultin
- True Life Jazz catalogue prefixes
- Fusion review site _____-music.com



By Andrey Henkin

visit nycjazzrecord.com for answers

CALENDAR

Friday, May 1

- **Parallel Lives**—Billie Holiday and Edith Piaf: Nona Hendryx, Joey Arias, Women of the World, Liza Jesse Peterson, Etienne Stadtwick
Harlem Stage Gatehouse 7:30 pm \$28-35
- **Cuba**—The Conversation Continued: Arturo O’Farrill and the Afro Latin Jazz Orchestra with guests Rudresh Mahanthappa, Bobby Carcasses, Yasek Manzano, Alexis Bosch, Michel Herrera, Dafnis Prieto, Michele Rosewoman
Symphony Space Peter Jay Sharp Theatre 8 pm \$20-40
- **Joe Temperley and Wess Anderson** with Richard Johnson, Yasushi Nakamura, Willie Jones III
Dizzy’s Club 7:30, 9:30 pm \$40
- **Kyle Poole**
Dizzy’s Club 11:30 pm \$10
- **Gary Bartz Quintet** with Paul Bollenback, Larry Willis, James King, Greg Bandy
Jazz Standard 7:30, 10, 11:45 pm \$30
- **Enrico Pieranunzi Quartet** with Donny McCaslin, Scott Colley, Clarence Penn
Village Vanguard 8:30, 10:30 pm \$30
- **The Bad Plus:** Ethan Iverson, Reid Anderson, Dave King
Blue Note 8, 10:30 pm \$35
- **Joey DeFrancesco City Rhythm Orchestra** with Pete Spina, Nick Vallerio, John Guida, Jerry Weldon, Dave Shumacher, Bob Gravener, Tony DeSantis, Benny Bennack, Augie Haas, Clint Sharman, Chris Rinaman, Joe Barati, Dion Tucker, Mike Boone, Dan Wilson, Jason Brown
Birdland 8:30, 11 pm \$40
- **Larry Roland/James Brandon Lewis; William Parker Nederland Bass Trio;**
William Parker/Charles Gayle
Clemente Soto Velez Cultural Center 7, 8, 9 pm \$11-22
- **Ben Allison Trio** with Ted Nash, Steve Cardenas
Jazz at Kitano 8, 10 pm \$30
- **Rez Abbasi’s Intents and Purposes** with Bill Ware, Stephan Crump, Eric McPherson
Cornelia Street Café 9, 10:30 pm \$10
- **The Jazz Gallery 20th Anniversary Celebration:** Jason Lindner Big Band with Omer Avital, Jeff Ballard, John Beaty, Jaques Schwarz-Bart, Anat Cohen, Jorge Continentino, Joe Fiedler, Clark Gayton, Duane Eubanks, Alex Norris, Baba Israel
The Jazz Gallery 8, 10 pm \$30
- **Jimmy Greene Quartet** with Orrin Evans, Luke Sellick, Jimmy Macbride
Smoke 7, 9, 10:30 pm \$38
Minton’s 7:30, 9:30 pm \$25-50
- **Jon Batiste solo**
- **Ed Cherry Band; E.J. Strickland’s Transient Beings** with Tom Guarna, Nir Felder, Rashaan Carter, Sarah Elizabeth Charles; Tony Hewitt
Smalls 7:30, 10:30 pm 1:15 am \$20
Idium 8:30, 10:30 pm \$25
Café Carlyle 8:45 pm \$55-150
- **Kris Davis, Billy Mintz, Ben Goldberg; Out Louds:** Mary Halvorson, Tomas Fujiwara, Ben Goldberg
The Stone 8, 10 pm \$15
- **Gerald Cannon/Mike LeDonne**
Mezzrow 9 pm \$20
- **Leni Stern Trio** with Mamadou Ba, Alioune Faye; **Surface to Air:** Jonathan Goldberger, Jonti Siman, Rohin Khemani
Greenwich House Music School 8 pm \$20
- **Michele Brangwen Dance Ensemble** with Tim Hagans, Seth Paynter, Thomas Helton; **Bad Duets:** Tim Hagans/Joe Hertenstein and guests
ShapeShifter Lab 8 pm \$20
Cleopatra’s Needle 8 pm
Zinc Bar 9, 11 pm 12:30 am
Subrosa 8, 10 pm \$20
SubCulture 9 pm \$20
- **Joe Giglio Trio** with Thomson Kneeland, Eric Peters
Bar Next Door 7:30, 9:30, 11:30 pm \$12
Neighborhood Church of Greenwich Village 8, 9:30 pm
- **Nando Michelin Quartet**
- **Brooklyn Boogaloo Blowout:** Leah Siegel, Myron Walden, Tomek Miemowski, Andrew Sherman, Tim Luntzel, Tony Mason, Moses Patrou
55Bar 10 pm

- **The Stachel Quintet:** Daniel Gonzalez, Michael O’Brien, Gary Fisher, Karen Stachel, Norbert Stachel
WhyNot Jazz Room 7 pm \$12
- **Tal Gur’s Under Contractions**
Brooklyn Conservatory of Music 7 pm
- **Underground Horns**
Nublu 11:45 pm
- **Eileen Howard** with Nat Janoff, Eddy Khaimovich
Café du Soleil 8 pm
- **Vienna Carroll** with Hilliard Greene, Keith Johnston
The Living Room 7 pm \$10
- **Fukushi Tainaka Trio; Kevin Dorn** and the **BIG 72**
The Garage 6:15, 10:45 pm
Silvana 6 pm
- **Nick Di Maria**
- **The Highliners:** Melissa Fogarty, Debra Kreisberg, Steve Newman, Ian Hutchison, Mark Farnsworth
Shrine 6 pm

Saturday, May 2

- **Bob Dorough’s Ambassador Trio** with Steve Berger, Patrick O’Leary
Jazz at Kitano 8, 10 pm \$30
- **Ben Goldberg Quintet** with Ellery Eskelin, Steve Cardenas, Trevor Dunn, Tyshawn Sorey
The Stone 8, 10 pm \$15
- **Tony Malaby/William Parker**
Downtown Music Gallery 6:30 pm
- **Todd Sickafoose’s Tiny Resistors** with Jenny Scheinman, Alan Ferber, Kirk Knuffke
BAM/Café 10 pm
- **Brooklyn Jazz Wide Open**—WORKS Octet: Melissa Stylianou, Mike McGinnis, Ron Horton, John Clark, Gary Wang, Michel Gentile, Daniel Kelly, Rob Garcia
Brooklyn Conservatory of Music 8 pm \$10
- **East West Guitar Trio:** John Stowell, Paul Meyers, Gene Bertoncini
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Brandee Younger; Raymond Angry**
Harlem Stage Gatehouse 7:30 pm \$10
- **Sofia Rei Sextet** with guests Celso Duarte, Pablo Reyes
Subrosa 8, 10 pm \$20
- **Leila Bordreuil solo;** Chris Pitsiokos, Ava Mendoza, Brandon Lopez, Max Jaffe
The Firehouse Space 8, 9 pm \$10
- **Misha Piatagorsky Trio** with Danton Boller, Rudy Royston; Monika Oliveira
Zinc Bar 8, 9:30, 11 pm 12:30 am
- **Robert Rutledge Lee Morgan Tribute**
Sistas’ Place 9, 10:30 pm \$20
- **Rome Neal’s Banana Puddlin’ Jazz** Nuyorcan Poets Café 9:30 pm \$15
- **Kenji Herbert/Keisuke Matsuno; Alex LoRe Quartet** with Glenn Zaleski, Desmond White, Colin Stranahan
WhyNot Jazz Room 6, 10:30 pm \$10-12
- **NYU Jazz Repertory Nonet** directed by Alan Ferber; Michael Rodriguez NYU Ensemble
ShapeShifter Lab 7, 8:15 pm \$10
- **Lluís Capdevila Trio**
Cleopatra’s Needle 8 pm
- **Cuba**—The Conversation Continued: Arturo O’Farrill and the Afro Latin Jazz Orchestra with guests Rudresh Mahanthappa, Bobby Carcasses, Yasek Manzano, Alexis Bosch, Michel Herrera, Dafnis Prieto, Michele Rosewoman
Symphony Space Peter Jay Sharp Theatre 8 pm \$20-40
- **Joe Temperley and Wess Anderson** with Richard Johnson, Yasushi Nakamura, Willie Jones III
Dizzy’s Club 7:30, 9:30 pm \$45
- **Kyle Poole**
Dizzy’s Club 11:30 pm \$20
- **Gary Bartz Quintet** with Paul Bollenback, Larry Willis, James King, Greg Bandy
Jazz Standard 7:30, 10, 11:45 pm \$30
- **Enrico Pieranunzi Quartet** with Donny McCaslin, Scott Colley, Clarence Penn
Village Vanguard 8:30, 10:30 pm \$30
- **The Bad Plus:** Ethan Iverson, Reid Anderson, Dave King
Blue Note 8, 10:30 pm \$35
- **Chris Massey Nue Jazz Project** with Wayne Escoffery, Willerm Delisfort, Alex Claffy
Blue Note 12:30 am \$10
- **Joey DeFrancesco City Rhythm Orchestra** with Pete Spina, Nick Vallerio, John Guida, Jerry Weldon, Dave Shumacher, Bob Gravener, Tony DeSantis, Benny Bennack, Augie Haas, Clint Sharman, Chris Rinaman, Joe Barati, Dion Tucker, Mike Boone, Dan Wilson, Jason Brown
Birdland 8:30, 11 pm \$40
- **Rez Abbasi’s Intents and Purposes** with Bill Ware, Stephan Crump, Eric McPherson
Cornelia Street Café 9, 10:30 pm \$10
- **The Jazz Gallery 20th Anniversary Celebration:** Jason Lindner Big Band with Omer Avital, Jeff Ballard, John Beaty, Jaques Schwarz-Bart, Anat Cohen, Jorge Continentino, Joe Fiedler, Clark Gayton, Duane Eubanks, Alex Norris, Baba Israel
The Jazz Gallery 8, 10 pm \$30
- **Jimmy Greene Quartet** with Orrin Evans, Luke Sellick, Jimmy Macbride
Smoke 7, 9, 10:30 pm \$38
Minton’s 7:30, 9:30 pm \$25-50
- **Jon Batiste solo**
- **Marcus Parsley Band** with Ian Hendrickson-Smith, Roy Dunlap, Neal Caine, Joe Strasser; E.J. Strickland’s Transient Beings with Tom Guarna, Nir Felder, Rashaan Carter, Sarah Elizabeth Charles; Stacy Dillard
Smalls 7:30, 10:30 pm 1:30 am \$20
Café Carlyle 8:45, 10:45 pm \$65-160
Mezzrow 9 pm \$20
Silvana 6 pm
- **John Pizzarelli/Daniel Jobim**
- **Gerald Cannon/Mike LeDonne**
- **Noshir Mody**
- **Larry Newcomb Quartet; Evgeny Sivtsov Trio; Akiko Tsuruga Trio**
The Garage 12, 6:15, 10:45 pm

Sunday, May 3

- **New York Hot Jazz Fest:** Andy Farber’s After Midnight Orchestra with Rebecca Kilgore; Wycliffe Gordon and Friends; Evan Christopher’s Clarinet Road with guest Hilary Gardner; Bria Skonberg and Her Jazz Compatriots with Adrian Cunningham, Damian Douglas, Dalton Ridenhour and guest Michael Mwenso; Stephane Wrembel Band; Nicki Parrott Trio with Warren Vaché; Jon-Erik Kello’s EarRegulars; The Hot Sardines; Eddy Davis New Orleans Jazz Band; Dan Levinson’s Bix Millennium All-Stars with Jon-Erik Kellso, Charlie Caranicas, Mark Shane, Brian Nalepka, Kevin Dorn; Grand St. Stompers; Terry Waldo’s Gotham City Band; Rhythm Future Quartet; Riley Mulherkar/Alphonso Home’s Gotham Kings with guest Michael Mwenso; Glenn Crytzer’s Savoy Seven; Dennis Lichtman’s Mona’s Hot Four; Jam Session Band Led by David Ostwald and Gordon Aur; Bill Charlap; Jon Weber and guest Margi Gianquinto; Terry Waldo; Peter Sokolow; Chris Pattishall; Conal Fowkes
The Players 12 pm \$45-80
- **Myra Melford, Kirk Knuffke, Trevor Dunn, Allison Miller; Invisible Guy:** Michael Coleman, Hamir Atwal, Ben Goldberg with guest Stomu Takeishi
The Stone 8, 10 pm \$15
- **Kevin Norton’s Breakfast of Champignon(s)** with Esther Noh, Angelica Sanchez, James Ilgenfritz and guests Julia Simonello, Kristin Norderval
The Firehouse Space 8 pm \$10
- **Alex Nguyen Quintet** with Lucas Pino, Tom McEvoy, Paul Sikivie, Phil Stewart
Idium 10:30 pm \$25
- **Marianne Solivan Big Band** with Carl Maraghi, Josh Evans, Mike Sailor, John Chin, Matthew Parrish, Chris Smith, Stafford Hunter, David Gibson, Todd Bashore, Yunie Mojica, Stacy Dillard; **Behn Gillece** with Ken Fowser, Rick Germanson, Clovis Nicolas, Charles Ruggiero
Smalls 4:30, 10:30 pm \$20
- **Rema Hasumi** with Todd Neufeld, Thomas Morgan, Billy Mintz, Ben Gerstein, Sergio Krakowski
ShapeShifter Lab 8 pm \$12
- **Sara Serpa** with André Matos, Leo Genovese, Dan Weiss
Cornelia Street Café 8:30 pm \$10
- **Willerm Delisfort Sextet** with Milton Suggs, Marquis Hill, Christopher McBride, Jonathan Michel, Anwar Marshall
Minton’s 5:30, 7, 8:30 pm \$10-20
- **Peter Leitch/Sean Smith**
Walker’s 8 pm
- **Jo-hann:** Tsuyoshi Niwa, Sarah Bernstein, Ken Kobayashi, Jochem van Dijk; **GaGouDij(Ya):** Yasuno Katsuki, Evan Gallagher, Dave Gould, Jochem van Dijk
WhyNot Jazz Room 7, 8:30 pm \$10
- **Paradigm Refrain:** Nico Soffiato, Giacomo Meregá, Noel Brennan
Caffè Vivaldi 7 pm
- **John Likides/Damien Olsen; David Grollman/Zachary Darrup**
ABC No-Rio 7 pm \$5

- **Joe Temperley and Wess Anderson** with Richard Johnson, Yasushi Nakamura, Willie Jones III
Dizzy’s Club 7:30, 9:30 pm \$35
- **Gary Bartz Quintet** with Paul Bollenback, Larry Willis, James King, Greg Bandy
Jazz Standard 7:30, 10 pm \$30
- **Enrico Pieranunzi Quartet** with Donny McCaslin, Scott Colley, Clarence Penn
Village Vanguard 8:30, 10:30 pm \$30
- **The Bad Plus:** Ethan Iverson, Reid Anderson, Dave King
Blue Note 8, 10:30 pm \$35
- **Jimmy Greene Quartet** with Orrin Evans, Luke Sellick, Jimmy Macbride
Smoke 7, 9, 10:30 pm \$38
- **Gerald Cannon/Mike LeDonne**
Mezzrow 9 pm \$20
- **Magos Herrera Quartet** with Alex Brown, Hans Glawischnig, Alex Kautz
Saint Peter’s 5 pm
- **Nnenna Freelon**
Abyssinian Baptist Church 4 pm \$20
- **Willie Martinez La Familia Sextet** with Nicki Denner, Jennifer Vincent, Renato Thoms, Rick Faulkner, Maximilian Schweiger
St. Philip’s Church 3 pm \$25
- **Jeff King Band** with Riley Mullins, Frank Lacy, Yoichi Uzeki, Bryce Sebastien, Dwayne “Cook” Broadnax, Steven Kroon, Vanessa Rubin
Emmanuel Baptist Church 3 pm \$20
- **Takeshi Ohbayashi Trio**
Blue Note 11:30 am 1:30 pm \$35
- **Legal Aliens:** Max Siegel, Uri Gurvich, Dan Blake, Entcho Torodov, Agustin Uriburu, Francesco Marocchi, Aleks Petrov, Stelios Michas, Mariano Gil, Leo Genovese
Minton’s 12, 1:30, 3 pm \$10
- **Sarah Silverman Trio** with Pete McCann, Evan Gregor
North Square Lounge 12:30, 2 pm
- **Dandy Wellington Band**
Rainbow Room 12:30 pm \$95
- **Lee Metcalf Trio; Abe Ovadia Trio**
The Garage 11:30 am 11 pm

Monday, May 4

- **Mike Stern Trio** with Teymur Phell, Richie Morales
55Bar 10 pm
- **Nate Wooley solo**
- **Tyshawn Sorey’s Double Trio** with Cory Smythe, Christopher Tordini, Fung Chem Hwei, Kyle Ambrust
Roulette 8 pm \$15-20
- **Dan Nimmer Trio** with David Wong, Pete Van Nostrand
Dizzy’s Club 7:30, 9:30 pm \$30
Jazz Standard 7:30, 10 pm \$25
Blue Note 8, 10:30 pm \$15
- **Mingus Big Band**
- **Angela Johnson; Sharel Cassidy**
- **Orrin Evans Captain Black Big Band**
Smoke 7, 9 pm \$9
- **Michael Vaealanu; Joel Frahm Band; Jonathan Michel**
Smalls 7:30, 10:30 pm 1 am \$20
- **Spanish Harlem Orchestra**
Rainbow Room 6:30 pm \$175
- **Jackson Hardaker Quartet** with Syberen van Munster, Nico Dann, Tom Berkmann; **Jon La Tona Trio** with Nick Brust, Sebastian Chiriboga and guest Gilad Hekselman
WhyNot Jazz Room 8, 10 pm \$10
- **Michael Foster/Leila Bordreuil; Tristan Shepherd/Carlo Costa**
Delroy’s Café and Wine Bar 9, 10 pm \$10
- **Chris Biesterfeldt’s Phineas** with Adam Birnbaum, Evan Gregor, Jared Schoning
ShapeShifter Lab 7, 8:15 pm \$10
- **Nora McCarthy Trio** with Andrew Green, Donald Nicks
Bar Next Door 8:30, 10:30 pm \$12
- **Susan Wagner High School Jazz Band; Kate Cosco Trio**
The Garage 7, 10:30 pm

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Tuesday, May 5

- Stanley Clarke with Beka Gochiashvili, Cameron Graces, Michael Mitchell
Blue Note 8, 10:30 pm \$45
- ★ Michael Carvin Experience with Keith Loftis, Yayoi Ikawa, Jansen Cinco
Jazz Standard 7:30, 10 pm \$25
- ★ Brad Mehldau Trio with Larry Grenadier, Jeff Ballard
Village Vanguard 8:30, 10:30 pm \$30
- ★ Count Basie Orchestra with Scotty Barnhart, Marshall McDonald, Cleave Guyton, Jr., Doug Lawrence, Doug Miller, Roger Glenn, Clarence Banks, David Keim, Mark Williams, Alvin Walker, Mike Williams, Bruce Harris, Kris Johnson, James Zollar, Will Matthews, Bobby Floyd, Trevor Ware, David Gibson and guest Carmen Bradford
Birdland 8:30, 11 pm \$45
- ★ Dan Nimmer Trio with David Wong, Pete Van Nostrand
Dizzy's Club 7:30, 9:30 pm \$30
Dizzy's Club 11:30 pm \$5
- Riley Mulherkar
• Frank Perowsky Quintet
• Johnny O'Neal Trio with Luke Sellick, Charles Goolid
Minton's 7, 8:30, 10 pm \$10-20
- ★ Ava Mendoza's Unnatural Ways with Tim Dahl, Max Jaffe
Downtown Music Gallery 6:30 pm
- Jeanann Dara/John King; Kato Hideki/John King
The Stone 8, 10 pm \$15
- Adam Kolker, Steve Cardenas, Billy Mintz; Curtis Hasselbring, Petr Cancura, Andrew D'Angelo
Korzo 9, 10:30 pm
- Luna Monti/Juan Quintero with guest Miguel Zenon
Americas Society 7 pm \$20
- Musette Explosion: Will Holshouser, Matt Munisteri, Marcus Rojas
Cornelia Street Café 8:30 pm \$10
Mezzrow 8 pm \$20
- Ehud Asherie
• Spike Wilner Trio; Smalls Legacy Band: Frank Lacy, Stacy Dillard, Josh Evans, Theo Hill, Ameen Saleem, Kush Abadey; Kyle Poole and Friends
Smalls 7:30, 9:30 pm 12:30 am \$20
Nuyorican Poets Café 9 pm \$10
- Chembo Cornel
• Chris Komer Group with Eli Asher, Benjamin Drazen, Alex Jeun, Paul Odeh, Tom DiCarlo, Craig Wuepper; JC Sanford Quartet with Mike Baggetta, Dave Ambrosio, Russ Meissner; Robert Sabin's Humanity Part II with Jeremy Noller, Jesse Lewis, Dan Umess, Nadje Noordhuis, Chris Komer, John Yao, Ben Stapp, Aaron Irwin, Jason Rigby
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- ★ Harlem Jazz Shrines Festival: Jared Gold
Showman's 8:30, 10, 11:30 pm
- Old Time Musketry: Adam Schneit, JP Schlegelmilch, Phil Rowan, Max Goldman
Bar Chord 8 pm
- ★ Zion 80: Jon Madof, Frank London, Matt Damiau, Greg Wall, Jessica Lurie, Zach Mayer, Brian Marsella, Yoshie Fruchter, Shanir Blumenkranz, Marlon Sobol, Yuval Lion
Joe's Pub 9:30 pm \$14
Stephen Wise Free Synagogue 7:30 pm \$15
- Yale Strom's Hot Pstromi
• Jonathan Pratt, Andy Haas, David Moreno
Zürcher Studio 8 pm
- Eileen Howard with Nat Janoff, Eddy Khaimovich
Tomi Jazz 8 pm
Jazz at Kitano 8 pm
The Garage 6, 10:30 pm
Rendall Memorial Presbyterian Church 12, 1 pm \$15
- Kevin Harris solo
• Pasquale Grasso; Chris Carroll
• Bruce Williams

Wednesday, May 6

- ★ ICP Orchestra with Friends: Han Bennink, Michael Moore, Ab Baars, Tobias Delius, Thomas Heberer, Wolter Wierbos, Tristan Honsinger, Ernst Glerum, Guus Janssen, Mary Oliver and guests Ray Anderson, Fay Victor
Roulette 8 pm \$25-30

- Valery Ponomarev Sextet
Zinc Bar 8, 10 pm \$15
- ★ The Claudia Quintet: John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Drew Gress
Cornelia Street Café 8:30 pm \$10
- Lisa Parrott's Round Tripper with Gary Versace, Chris Lightcap, Matt Wilson and guest Nadje Noordhuis
Jazz at Kitano 8, 10 pm \$15
- Marcus Strickland's Twi-Life
Harlem Stage Gatehouse 7:30 pm \$10
- The Music of Duke Ellington: Juilliard Jazz Orchestra
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$5
- Riley Mulherkar
• Harlem Jazz Shrines Festival: Cynthia Scott
Ginny's Supper Club 8, 10 pm \$10
- Andrew D'Angelo Trio with Reid Anderson, Ben Perowsky;
Briggan Krauss/Josh Sinton Collective with Ben Vida, Satoshi Takeishi;
Jon Irabagon Sonny Rollins Tribute Trio with Peter Brendler, Shawn Baltazor
Threes Brewing 8, 9, 10 pm \$15
- Sean Lyons Quintet with Steve Davis, David Hazeltine, Bob Cranshaw, Joe Farnsworth
Smoke 7, 9, 10:30 pm \$9
- Melissa Aldana Quartet with Nitzan Gavriel, Pablo Menares, Jochen Rueckert;
Noah Preminger Group with Jason Palmer, Ben Monder, Kim Cass, Rudy Royston
Smalls 7:30, 10:30 pm \$20
- ★ TILT Brass Sextet; KOSMOS solos: Jeffrey Ziegler, Todd Reynolds, Gina Izzo, John King
The Stone 8, 10 pm \$15
- Rale Micic Quartet with Luis Perdomo, Eric Wheeler, Johnathan Blake
An Beal Bocht Café 8, 9:30 pm \$15
Mezzrow 9 pm \$20
- Richard Johnson
★ Harlem Jazz Shrines Festival: Ed Cherry
Showman's 8:30, 10, 11:30 pm
- Jure Pukl Trio with Carlo DeRosa, Johnathan Blake
Bar Next Door 8:30, 10:30 pm \$12
Caffe Vivaldi 7:15 pm
- Roger Davidson Trio
• Queens Jazz OverGround Clinic and Jazz Jam
Flushing Town Hall 6, 7 pm \$10
- Paris Beats: Nicolas Letman-Buratinovic, Gael Horellou, Jean Pascal Molina
Bar Chord 9 pm
- Bossa Brasil: Mauricio de Souza, Bob Rodriguez, Joonsam Lee; Ben Patterson Trio
The Garage 6, 10:30 pm
- Stanley Clarke with Beka Gochiashvili, Cameron Graces, Michael Mitchell
Blue Note 8, 10:30 pm \$45
- ★ Michael Carvin Experience with Keith Loftis, Yayoi Ikawa, Jansen Cinco
Jazz Standard 7:30, 10 pm \$25
- ★ Brad Mehldau Trio with Larry Grenadier, Jeff Ballard
Village Vanguard 8:30, 10:30 pm \$30
- ★ Count Basie Orchestra with Scotty Barnhart, Marshall McDonald, Cleave Guyton, Jr., Doug Lawrence, Doug Miller, Roger Glenn, Clarence Banks, David Keim, Mark Williams, Alvin Walker, Mike Williams, Bruce Harris, Kris Johnson, James Zollar, Will Matthews, Bobby Floyd, Trevor Ware, David Gibson and guest Carmen Bradford
Birdland 8:30, 11 pm \$45
- Nick Grinder Group
• Ben Chamley
• Bob Dorough, Steve Berger, Patrick O'Leary
Saint Peter's 1 pm \$10

Thursday, May 7

- ★ Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Bill Stewart
Jazz Standard 7:30, 10 pm \$30
- ★ Yesterday I Had The Blues—The Music Of Billie Holiday: José James
Harlem Stage Gatehouse 7:30 pm \$35
- ★ Highlights In Jazz—Salute to Wycliffe Gordon: Adrian Cunningham, Jay Leonhart, Terrell Stafford, Aaron Diehl, Ted Rosenthal, Yasushi Nakamura, Alvin Atkinson and guest Wycliffe Gordon
Tribeca Performing Arts Center 8 pm \$45

- Harlem Jazz Shrines Festival: Wil Calhoun
Ginny's Supper Club 8, 10 pm \$10
- Mimi Jones Band with Mark Shim, Miki Hayama, Clarence Penn
Smoke 7, 9, 10:30 pm \$9
- George Lewis, David Behrman, John King; Gelsey Bell, Fast Forward, John King
The Stone 8, 10 pm \$15
- ★ Charenee Wade Septet with Brandon McCune, Lonnie Plaxico, Alvester Garnett, Nikara Warren, Lakecia Benjamin, Dave Stryker
Minton's 7, 8:30, 10 pm \$15-25
- Lena Bloch Quartet with Russ Lossing, Cameron Brown, Billy Mintz
Jazz at Kitano 8, 10 pm \$15
- Ken Filiano, Ingrid Laubrock and guest
Soup & Sound 7 pm \$15
- Cocomama: Nicki Denner, Jennifer Vincent, Mayra Casales, Yanet Montero, Reut Regev, Christelle Durandy, Sofia Tosello, Ariadne Trujillo, Lucianna Padmore
Joe's Pub 9:30 pm \$15
- Ben Van Gelder; Nick Hempton Band with Tadataka Unno, Dave Baron, Dan Aran
Smalls 7:30 pm \$20
- Sean Clapis' Bad Idea with Tim Norton, Jonathan Greenstein, Jaz Sawyer;
Sam Yahel Trio; Yaron Herman/Ziv Ravitz Duo
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
- Gregorio Uribe Big Band
Zinc Bar 9, 11 pm 12:30 am
- Dust Storm: Dan Blake, Ricardo Gallo, Alejandro Florez, Brandon Lopez;
Red Light New Music: Christa van Alstine, Yegor Shevtsov, Erin Wight, Kevin Sims, Jack Daniel, Dan Blake
The Firehouse Space 8, 9 pm \$10
- Harlem Speaks: Dan Morgenstern Jazz Museum in Harlem 7 pm
- Amy Cervini, Nadje Noordhuis, Jesse Lewis, Ike Sturm
55Bar 7 pm
- Assaf Kehati Trio with Yoni Marjaner, Peter Traunmuller
Bar Next Door 8:30, 10:30 pm \$12
- Harlem Jazz Shrines Festival: Boncellia Lewis
Showman's 8:30, 10, 11:30 pm
- Larry Newcomb Trio
• Champion Fulton Quartet; Ray Parker Trio
The Garage 6, 10:30 pm
- Albert Marques, Walter Stinson, Zack O'Famill
Caffe Vivaldi 9 pm
- ★ ICP Orchestra with Friends: Han Bennink, Michael Moore, Ab Baars, Tobias Delius, Thomas Heberer, Wolter Wierbos, Tristan Honsinger, Ernst Glerum, Guus Janssen, Mary Oliver and guests Mary Halvorson, Marcus Rojas
Roulette 8 pm \$25-30
- ★ The Claudia Quintet: John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Drew Gress
Cornelia Street Café 8:30 pm \$10
- The Music of Duke Ellington: Juilliard Jazz Orchestra
Dizzy's Club 7:30, 9:30 pm \$35
Dizzy's Club 11:30 pm \$10
Mezzrow 9 pm \$20
- Riley Mulherkar
• Richard Johnson
• Stanley Clarke with Beka Gochiashvili, Cameron Graces, Michael Mitchell
Blue Note 8, 10:30 pm \$45
- ★ Brad Mehldau Trio with Larry Grenadier, Jeff Ballard
Village Vanguard 8:30, 10:30 pm \$30
- ★ Count Basie Orchestra with Scotty Barnhart, Marshall McDonald, Cleave Guyton, Jr., Doug Lawrence, Doug Miller, Roger Glenn, Clarence Banks, David Keim, Mark Williams, Alvin Walker, Mike Williams, Bruce Harris, Kris Johnson, James Zollar, Will Matthews, Bobby Floyd, Trevor Ware, David Gibson and guest Carmen Bradford
Birdland 8:30, 11 pm \$45
- Nathan Ecklund
Silvana 6 pm

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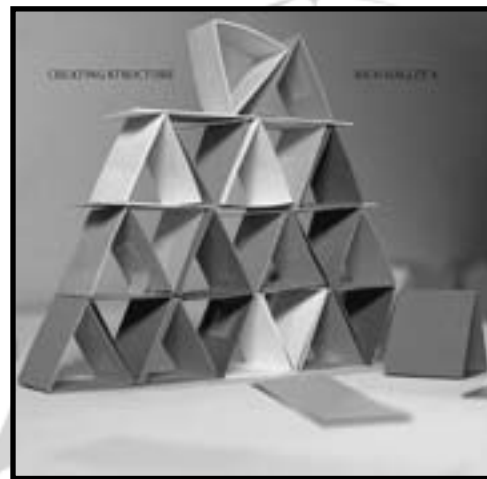
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Friday, May 8

- ★David Torn solo SubCulture 7 pm \$25
- ★Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Hans Glawischnig, Aaron Scott Smoke 7, 9, 10:30 pm \$38
- ★Remembering Herbie Nichols: Frank Kimbrough, Ted Nash, Ron Horton, Ben Allison, Matt Wilson Jazz at Kitano 8, 10 pm \$30
- ★Omer Avital's New Song Idium 8:30, 10:30 pm \$25
- ★Michele Rosewoman's New Yor-Uba Joe's Pub 9:30 pm \$20

- ★Bill Mays/Todd Coolman Mezzrow 9 pm \$20
- ★Jon Irabagon Trio with Jorge Roeder, Tom Rainey Bar Next Door 7:30, 9:30, 11:30 pm \$12

- ★Jenny Lin; Raz Mesinai/John King The Stone 8, 10 pm \$15
- ★Harlem Jazz Shrines Festival: The Baylor Project Apollo Music Café 10 pm

- ★JC Hopkins Biggish Band with Michela Marino Lerman, Dewitt Fleming, Jr., Charles Turner, Jazzmeia Horn, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Christopher McBride, Noah Jackson, Charles Goold Minton's 7:30, 9:30 pm \$25-50
- ★Ralph Lalama Bop-Juice with Mike Kam, Clifford Barbaro; Stafford Hunter Quintet with Emma Larsson; Jeremy Manasia Trio with Mike Kam, Charles Ruggiero Smalls 7:30, 10:30 pm 1:15 am \$20

- ★Red Baraat! Subrosa 8, 10 pm \$20
- ★Troy Roberts with Silvano Monasterios, Chris Smith, Jeff "Tain" Watts ShapeShifter Lab 8:15 pm \$15
- ★Fire Maidens From Outer Space: Bonnie Kane, Dave Miller, Reuben Radding; Jack Wright Trio with Zach Darrup, Joe Hertenstein; Steve Dalachinsky/Michael Evans The Firehouse Space 8, 9, 10 pm \$10

- ★Bill Payne, Eva Lindal, Carol Liebowitz with guests Ken Filiano, Mark Weber Scholes Street Studio 8, 9 pm \$10
- ★Harlem Jazz Shrines Festival: Joaquin Pozo Showman's 9, 11 pm
- ★Floencia Gonzalez Duo Silvana 8 pm
- ★Masami Ishikawa Organ Trio Cleopatra's Needle 8 pm
- ★Brooks Hartell Trio; Peter Valera Jump Blues Band The Garage 6:15, 10:45 pm

- ★John Menges Quartet Inkwell Café 7 pm
- ★Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Bill Stewart Jazz Standard 7:30, 10 pm \$30
- ★Yesterday I Had The Blues—The Music Of Billie Holiday: José James Harlem Stage Gatehouse 7:30 pm \$35
- ★Gregorio Uribe Big Band Zinc Bar 9, 11 pm 12:30 am
- ★ICP Orchestra with Friends: Han Bennink, Michael Moore, Ab Baars, Tobias Delius, Thomas Heberer, Wolter Wierbos, Tristan Honsinger, Ernst Glerum, Guus Janssen, Mary Oliver and guests Vincent Chancey, Will Holshouser Roulette 8 pm \$25-30

- ★The Claudia Quintet: John Hollenbeck, Chris Speed, Red Wierenga, Matt Moran, Drew Gress Cornelia Street Café 9, 10:30 pm \$10
- ★The Music of Duke Ellington: Juilliard Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$40
- ★Riley Mulherkar Dizzy's Club 11:30 pm \$10
- ★Stanley Clarke with Beka Gochiashvili, Cameron Graces, Michael Mitchell Blue Note 8, 10:30 pm \$45

- ★Deborah Latz with Jim Ridl, Zach Brock, Ray Parker, Anthony Pinciotti Blue Note 12:30 am \$10
- ★Brad Mehldau Trio with Larry Grenadier, Jeff Ballard Village Vanguard 8:30, 10:30 pm \$30

- ★Count Basie Orchestra with Scotty Barnhart, Marshall McDonald, Cleave Guyton, Jr., Doug Lawrence, Doug Miller, Roger Glenn, Clarence Banks, David Keim, Mark Williams, Alvin Walker, Mike Williams, Bruce Harris, Kris Johnson, James Zollar, Will Matthews, Bobby Floyd, Trevor Ware, David Gibson and guest Carmen Bradford Birdland 8:30, 11 pm \$45
- ★William Spaulding Quintet New York Aquarium 6 pm
- ★Valentina Marino Silvana 6 pm

Saturday, May 9

- ★Harlem Nights / U Street Lights: Jason Moran, Marc Cary, Bertha Hope, Gerald Clayton; Queen Esther, Brianna Thomas, Afro Blue directed by Connaître Miller; Miles Davis Meets Go-Go: Marc Cary, Roy Hargrove, Donvonte McCoy, Ben Williams, Brian Settles, Jimmy Cobb, Kenny Quick, Mickey "Go-Go" Freeman, Federico Gonzalez Peña, Lakecia Benjamin, Bill Saxton Apollo Theater 8 pm \$35-45

- ★Carl Allen Quartet with Rodney Jones, Bruce Barth, Gerald Cannon Jazz at Kitano 8, 10 pm \$30
- ★TK Blue Sistas' Place 9, 10:30 pm \$20
- ★Kris Davis Quartet with Tony Malaby, Michael Formanek, Tom Rainey Cornelia Street Café 9, 10:30 pm \$10

- ★String Noise: Pauline Kim Harris/Conrad Harris; Flux Quartet The Stone 8, 10 pm \$15

- ★Ben Stapp solo; Cooper-Moore/Newman Taylor Baker; Kristin Slipp/Dov Manski New Revolution Arts 8 pm
- ★Tectonics Festival: TILT Brass: Jen Baker, Will Lang, Chris McIntyre, Matt Melore, James Rogers; Fritz Welch solo; Maya Dunietz; Nate Wooley's Seven Storey Mountain V with Samara Lubelski, C. Spencer Yeh, Ryan Sawyer, Ben Hall, Ben Vida, Matt Moran, Chris Dingman, Colin Stetson, Dan Peck, Josh Sinton, TILT Brass Octet Abrons Arts Center 8 pm \$15

- ★Misha Piatagorsky Trio with Danton Boller, Rudy Royston; Monika Oliveira Zinc Bar 8, 9:30, 11 pm 12:30 am
- ★Bjom Solli Trio with Matt Clohesy, Rodney Green Bar Next Door 7:30, 9:30, 11:30 pm \$12

- ★Harlem Jazz Shrines Festival: Petawane Showman's 9, 11 pm
- ★Kevin Hilderbrandt Trio Cleopatra's Needle 8 pm
- ★Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Hans Glawischnig, Aaron Scott Smoke 7, 9, 10:30 pm \$38
- ★Bill Mays/Todd Coolman Mezzrow 9 pm \$20
- ★JC Hopkins Biggish Band with Alicia Olatuja, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Camille Thurman, Hill Greene, Charles Goold Minton's 7:30, 9:30 pm \$25-50

- ★Tardo Hammer Trio with Lee Hudson, Jimmy Wormworth; Stafford Hunter Quintet with Emma Larsson; Philip Harper Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Bill Stewart Jazz Standard 7:30, 10 pm \$30

- ★The Music of Duke Ellington: Juilliard Jazz Orchestra Dizzy's Club 7:30, 9:30 pm \$45
- ★Riley Mulherkar Dizzy's Club 11:30 pm \$20
- ★Stanley Clarke with Beka Gochiashvili, Cameron Graces, Michael Mitchell Blue Note 8, 10:30 pm \$45
- ★R'kardo St'von Blue Note 12:30 am \$10
- ★Brad Mehldau Trio with Larry Grenadier, Jeff Ballard Village Vanguard 8:30, 10:30 pm \$30

- ★Count Basie Orchestra with Scotty Barnhart, Marshall McDonald, Cleave Guyton, Jr., Doug Lawrence, Doug Miller, Roger Glenn, Clarence Banks, David Keim, Mark Williams, Alvin Walker, Mike Williams, Bruce Harris, Kris Johnson, James Zollar, Will Matthews, Bobby Floyd, Trevor Ware, David Gibson and guest Carmen Bradford Birdland 8:30, 11 pm \$45
- ★Josh Deutsch/Nico Soffiato WhyNot Jazz Room 6 pm \$10
- ★Laurie Krauz Jazz Soup Metropolitan Room 1 pm \$20
- ★Daniela Schaechter Trio; Al Marino Trio; Virginia Maxwell Quartet The Garage 12, 6:15, 10:45 pm

Sunday, May 10

- ★Jeff Hamilton Trio with Tamir Hendelman, Christoph Luty Dizzy's Club 7:30, 9:30 pm \$25

- ★Joshua Abrams' Natural Information Society with Lisa Alvarado, Mikel Avery, Ben Boye, Emmett Kelly, Frank Rosaly Union Pool 9 pm
- ★A Secret Quartet: Cornelius Dufallo, Jennifer Choi, Ljova Zhurbín, Yves Dharamraj; Carol To, Robert Dick, John King The Stone 8, 10 pm \$15
- ★John Raymond Group with Dan Tepfer, Joe Martin, Billy Hart SubCulture 8 pm \$25

- ★Emilio Solla y La Inestable de Brooklyn with Victor Prieto, John Bailey, John Ellis, Jorge Roeder, Dave Silliman, Peter Brainin, Ryan Keberle; Joe Magnarelli Smalls 4:30, 10:30 pm \$20
- ★The Big Band Living Legacy Project Kaye Playhouse 7:30 pm \$10

- ★Antoinette Montague with Danny Mixon, Paul Beaudry, Winard Harper, Solomon Hicks Minton's 5:30, 7, 8:30 pm \$10-20
- ★Peter Leitch/Ray Drummond Walker's 8 pm
- ★Katie Bull Group with Landon Knoblock, Joe Fonda, George Schuller, Jeff Lederer WhyNot Jazz Room 7, 8:30 pm \$10

- ★Stephanos Chytiris Trio with Bryan Qu, Billy Mintz WhyNot Jazz Room 10 pm \$10
- ★Eli Digibri Mezzrow 9:30 pm \$20
- ★Oded Tzur Quartet with Shai Maestro, Petros Klampanis, Ziv Ravitz Cornelia Street Café 8:30 pm \$10

- ★Livio Almeida Brazilian Decet; Adriano Santos Quintet with Helio Alves, John Ellis, Edward Perez, Richard Padrón Idium 8:30, 10:30 pm \$25
- ★Michael Vaealanu; John Lander Caffè Vivaldi 8, 9 pm
- ★Fan Letters: Dylan Neely, Alex Nathanson, Jon Myers The Firehouse Space 8 pm \$10
- ★Flandrew Fleisenberg solo; Ayako Kanda and guests ABC No-Rio 7 pm \$5
- ★Harlem Nights / U Street Lights: Jason Moran, Marc Cary, Bertha Hope, Gerald Clayton; Queen Esther, Brianna Thomas, Afro Blue directed by Connaître Miller; Miles Davis Meets Go-Go: Marc Cary, Roy Hargrove, Donvonte McCoy, Ben Williams, Brian Settles, Jimmy Cobb, Kenny Quick, Mickey "Go-Go" Freeman, Federico Gonzalez Peña, Lakecia Benjamin, Bill Saxton Apollo Theater 8 pm \$35-45

- ★Billy Harper Quintet with Freddie Hendrix, Francesca Tanksley, Hans Glawischnig, Aaron Scott Smoke 7, 9, 10:30 pm \$38
- ★Steve Wilson and Wilsonian's Grain with Orrin Evans, Ugonna Okegwo, Bill Stewart Jazz Standard 7:30, 10 pm \$30
- ★Stanley Clarke with Beka Gochiashvili, Cameron Graces, Michael Mitchell Blue Note 8, 10:30 pm \$45

- ★Brad Mehldau Trio with Larry Grenadier, Jeff Ballard Village Vanguard 8:30, 10:30 pm \$30
- ★Jeff Platz, Dmitry Ishenko, Ayako Kanda; Lauren Lee/Charley Sabatino Downtown Music Gallery 6 pm

- ★Bite Trio Silvana 6 pm
- ★Dave Brubeck's Mass "To Hope": Misty Ann Sturm, Nadje Noordhuis, Alan Ferber, Adam Waite, Ike Sturm, Mark Ferber, Presbyterian Church of Putnam Township and Morrow Memorial Methodist Church Choirs Saint Peter's 5 pm
- ★Judy Wexler and Mark Soskin Trio with Bill Moring, Mark Ferber Blue Note 11:30 am 1:30 pm \$35

- ★Harlem School of the Arts Ensemble led by D.D. Jackson Minton's 12, 1:30, 3 pm \$10
- ★Thana Alexa Trio with Ron Affif, Noam Weisenberg North Square Lounge 12:30, 2 pm

- ★Nightingale Jazz Band Rainbow Room 12:30 pm \$130
- ★Lou Caputo Quartet; David Coss Quartet; Jason Ennis Trio The Garage 11:30 am 6:30, 11 pm

Monday, May 11

- ★Downtown Music Gallery 24th Anniversary Celebration with Chuck Bettis, Sylvie Courvoisier, Marty Ehrlich, Mark Helias, Jason Kao Hwang, Ikue Mori, Chris Pitsiokos, Ned Rothenberg, Steve Swell, Nate Wooley; Matthew Shipp/Michael Bisio The Stone 8, 10 pm \$20
- ★Mingus Orchestra Jazz Standard 7:30, 10 pm \$25
- ★NYU Jazz Orchestra Blue Note 8, 10:30 pm \$15
- ★Orrin Evans Captain Black Big Band Smoke 7, 9 pm \$9

- ★Bill Payne/Connie Crothers; Eva Lindal/Virg Dzurinko Ibeam Brooklyn 8, 9:30 pm \$10
- ★Dan Tepfer/Joanna Wall Mezzrow 9 pm \$20
- ★Kenneth Salters with Wayne Tucker, Myron Walden, Tivon Pennicott, Brad Whiteley, Aki Ishiguro, Spencer Murphy; Ari Hoenig Quartet with Gilad Hekselman, Shai Maestro, Orlando Le Fleming; Jonathan Barber Smalls 7:30, 10:30 pm 1 am \$20

- ★Gordon Webster Rainbow Room 6:30 pm \$175
- ★Flip City: David Aaron, Will McEvoy, Dave Gould; Three Daves: Dave Schnug, Dave Moss, Dave Miller WhyNot Jazz Room 8, 10 pm \$10
- ★Nathaniel Morgan, Anna Webber, Josh Sinton, David Grollman; Adam Schniet, Christopher Hoffman, Chris Tordini, John O'Brien Delroy's Café and Wine Bar 9, 10 pm \$10

- ★Thomas Bergeron Ensemble with Jason Ennis, Vitor Gonçalves, Michael Bates, Dave Palazola ShapeShifter Lab 8:15 pm \$15
- ★Michael Blanco Quartet with John Ellis, Kevin Hays, Clarence Penn Cornelia Street Café 8:30 pm \$10

- ★Dida Pelled Trio with Tal Ronen, Joe Strasser Bar Next Door 8:30, 10:30 pm \$12
- ★New York Youth Symphony Jazz Band; Alex Menassian Trio The Garage 7, 10:30 pm

- ★Jeff Hamilton Trio with Tamir Hendelman, Christoph Luty Dizzy's Club 7:30, 9:30 pm \$25
- ★Greg Skaff Trio Silvana 6 pm

Tuesday, May 12

- ★Freddy Cole Quartet with guest Houston Person Birdland 8:30, 11 pm \$40

- ★Dizzy Gillespie Afro Cuban Experience: Freddie Hendrix, Sharel Cassity, Abelita Mateus, John Lee, Tommy Campbell, Roger Squitero, Mario Grillo Blue Note 8, 10:30 pm \$35
- ★Guillermo Klein and Los Guachos with Chris Cheek, Miguel Zenón, Bill McHenry, Richard Nant, Taylor Haskins, Diego Urcola, Sandro Tomasi, Ben Monder, Fernando Huergo, Jeff Ballard Village Vanguard 8:30, 10:30 pm \$30

- ★Johnathan Blake Quartet with Chris Potter, Mark Turner, Ben Street Jazz Standard 7:30, 10 pm \$30
- ★The Flail: Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, Charles Goold Dizzy's Club 7:30, 9:30 pm \$30

- ★Sammy Miller and the Congregation Dizzy's Club 11:30 pm \$5
- ★John Kordelewsky Macambo Project NYC Baha'i Center 8, 9:30 pm \$15

- ★OP-1+ Project: Jared Samuel, Michael Leonhart, Yuka C. Honda; Simone Giuliani, Devin Hoff, Nels Cline, Yuka C. Honda The Stone 8, 10 pm \$15
- ★Jay Rodriguez Band with Oddrun Lilja, Pablo Vergara, Alex Blake, Victor Jones Zinc Bar 8 pm

- ★Nicki Parrott Mezzrow 8 pm \$20
- ★Spike Wilner Trio; Lucas Pino No Net Nonet with Matthew Jodrell, Chris Pattishall, Jimmy Macbride, Alex LoRe, Rafal Samecki, Nick Finzer, Dave Baron, Andrew Gutauskas; Kyle Poole and Friends Smalls 7:30, 9:30 pm 12:30 am \$20

- ★Jazzmeia Horn with Victor Gould, Noah Jackson, Joe Dyson, Lesedi Ntsane Minton's 7, 8:30, 10 pm \$10-20
- ★Glenn Zaleski Trio with Matt Brewer, Craig Weinrib; New England Conservatory Honors Jazz Quintet directed By Ralph Alessi Korzo 9, 10:30 pm

- ★Rubens Salles Quartet with Michel Gentile, Leco Reis and guest John Clark; Odd Couple Sextet: John Clark, Michael Rabinowitz, Freddie Bryant, Pete Levin, Mark Egan, Karl Latham; Juan Dhas ShapeShifter Lab 7, 8:15, 9:30 pm \$15
- ★Alex Levine Trio with François Moutin, Jay Marcello Peliteri Bar Next Door 8:30, 10:30 pm \$12
- ★Old Time Musketry: Adam Schneit, JP Schlegelmilch, Phil Rowan, Max Goldman Bar Chord 8 pm

- ★Zion 80: Jon Madof, Frank London, Matt Darriau, Greg Wall, Jessica Lurie, Zach Mayer, Brian Marsella, Yoshie Fruchter, Shanir Blumenkranz, Marlon Sobol, Yuval Lion Joe's Pub 9:30 pm \$14
- ★Jon De Lucia, Tony Melone, Aidan O'Donnell, Ben Cliness Threes Brewing 9 pm \$5-10

- ★Kevin Harris solo Jazz at Kitano 8 pm
- ★Rob Edwards Quartet; Benjamin Sutton Quartet The Garage 6, 10:30 pm

- ★David Love Trio Shine 6 pm
- ★Jason Marshall Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, May 13

- ★John Patitucci with Adam Rogers, Steve Cardenas, Brian Blade Idium 8:30, 10:30 pm \$30

- ★Mike Stern Trio with François Moutin, Kimberly Thompson 55Bar 10 pm

- ★Blue Eyed Saloon Songs: Michael Feinstein The Appel Room 7 pm \$55-65

- ★George Stella Quartet with Barry Levitt, Boots Maleson, Vito Leszczak Jazz at Kitano 8, 10 pm \$15

- ★Eva Cortes' In Bloom with Romain Collin, Mike Moreno, Luques Curtis, Richie Barshay Dizzy's Club 7:30, 9:30 pm \$30

- ★Sammy Miller and the Congregation Dizzy's Club 11:30 pm \$5
- ★Fleurine Smoke 7, 9, 10:30 pm \$9
- ★Eli Degibri Quartet with Aaron Goldberg, Omer Avital, Obed Calvaire; Mitch Marcus Quintet with Evan Francis, Jeff Miles, Peter Brendler Smalls 7:30, 10:30 pm \$20

- ★Pedrito Martinez Group Subrosa 8, 10 pm \$20
- ★OP-1+ Project: Thomas Bartlett, Merrill Garbus, Yuka C. Honda; Why Georgia: Brian Close, Justin Tripp, India Menuez, Yuka C. Honda The Stone 8, 10 pm \$15

- ★Adam O'Farrill/Guy Mintus Duo; Adam O'Farrill Quartet with Guy Mintus, Bam Bam Rodriguez, Craig Weinrib Cornelia Street Café 8, 9:30 pm \$10
- ★Curtis Nowosad Quintet with Jon Gordon, Jon Challoner, Steve Kirby, Will Bonness; Mareike Wienen Sextet with Rich Perry, Alex Goodman, Angelo Di Loreto, Patricia Franceschy, Sam Anning ShapeShifter Lab 7, 8:15 pm \$10
- ★Tish Rabe and Friends Metropolitan Room 7 pm \$20
- ★The Longest Day of the Year: Patrick Breiner, Christopher Hoffman, Douglas Bradford, Nick Anderson Rye 9 pm \$10
- ★Yvonnick Prene Trio; The Lintet Organ Edition The Garage 6, 10:30 pm

- ★Freddy Cole Quartet with guest Houston Person Birdland 8:30, 11 pm \$40
- ★Dizzy Gillespie Afro Cuban Experience: Freddie Hendrix, Sharel Cassity, Abelita Mateus, John Lee, Tommy Campbell, Roger Squitero, Mario Grillo Blue Note 8, 10:30 pm \$35

- ★Guillermo Klein and Los Guachos with Chris Cheek, Miguel Zenón, Bill McHenry, Richard Nant, Taylor Haskins, Diego Urcola, Sandro Tomasi, Ben Monder, Fernando Huergo, Jeff Ballard Village Vanguard 8:30, 10:30 pm \$30
- ★Johnathan Blake Quartet with Chris Potter, Mark Turner, Ben Street Jazz Standard 7:30, 10 pm \$30
- ★Mezzrow 9 pm \$20
- ★Shine 6 pm
- ★Saint Peter's 1 pm \$10

Thursday, May 14

- ★Wayne Shorter and the Jazz at Lincoln Center Orchestra Rose Theater 8 pm \$30-120

- ★Odean Pope Sax Choir with guest James Carter Blue Note 8, 10:30 pm \$35

- ★The Gil Evans Project directed by Ryan Truesdell Jazz Standard 7:30, 10 pm \$30

- ★Ethan Iverson/Ron Carter Mezzrow 9 pm \$20
- ★Mike Rodriguez Quintet with Gerald Clayton, Kiyoshi Kitagawa, Rodney Green Dizzy's Club 7:30, 9:30 pm \$35

- ★Sammy Miller and the Congregation Big Band Dizzy's Club 11:30 pm \$10
- ★Stephan Crump Rosetta Trio with Liberty Ellman, Jamie Fox Cornelia Street Café 8:30 pm \$10
- ★William Hooker, Juan Michael Porter, Matt Lavelle, Jesse Henry, Tor Snyder, Ar Brab The Firehouse Space 8 pm \$10

- ★JC Hopkins Biggish Band with Melanie Jil Charles, Charles Turner, King Solomon Hicks, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Troy Roberts, Hill Greene, Noah Jackson, Charles Goold Minton's 7, 8:30, 10 pm \$15-25
- ★Tomas Fujiwara, Russ Lossing, Matt Pavolka; Charles Evans Quartet with Dan Blake, Ron Stabinsky, Tony Marino; Mostly Other People Do the Killing: Ron Stabinsky, Moppa Elliott, Kevin Shea ShapeShifter Lab 7, 8, 9 pm \$10

- ★Victoria Cave with Jason Marshall, Andy Bianco, Ugonna Okegwo, Joe Strasser Smoke 7, 9, 10:30 pm \$9
- ★Josh Bruneau; Spencer Murphy Band with John Chin, Stacy Dillard, Tivon Pennicott, Evan Sherman Smalls 7:30, 10:30 pm \$20

- ★Judi Marie Canterino with Mark Shane, Jerry Bruno Jazz at Kitano 8, 10 pm \$15
- ★OP-1+ Project: Sean Lennon, Money Mark, Yuka C. Honda The Stone 8, 10 pm \$15

- ★Fernando Otero Quartet Dweck Center at Brooklyn Publ. Lib. Central Branch 7 pm
- ★Tony Tixier Dream Pursuit Trio with Alan Hampton, Craig Weinrib The Jazz Gallery 8, 10 pm \$15

- ★Jeff McLaughlin Trio with Marcos Varela, Ricardo Recabarren Bar Next Door 8:30, 10:30 pm \$12
- ★Jazz Mix Trio Cleopatra's Needle 7 pm
- ★George Weldon Trio; Nick Wright Trio The Garage 6, 10:30 pm

- ★John Patitucci with Adam Rogers, Steve Cardenas, Brian Blade Idium 8:30, 10:30 pm \$30
- ★Blue Eyed Saloon Songs: Michael Feinstein The Appel Room 7, 9 pm \$55-65

- ★Pedrito Martinez Group Subrosa 8, 10 pm \$20
- ★Diane Marino Quartet with Ralph Lallama, Frank Marino, Vince Ector Birdland 6 pm \$25

- ★Freddy Cole Quartet with guest Houston Person Birdland 8:30, 11 pm \$40
- ★Guillermo Klein and Los Guachos with Chris Cheek, Miguel Zenón, Bill McHenry, Richard Nant, Taylor Haskins, Diego Urcola, Sandro Tomasi, Ben Monder, Fernando Huergo, Jeff Ballard Village Vanguard 8:30, 10:30 pm \$30

- ★James Zollar Silvana 6 pm
- ★NYU Wayne Shorter Ensemble directed by Dave Pietro Citigroup Center Plaza 12:30 pm

Friday, May 15

- ★ Wayne Shorter Festival—Sound Prints Quintet: Joe Lovano, Dave Douglas, Lawrence Fields, Linda Oh, Joey Baron
The Appel Room 7, 9:30 pm \$45-55
- ★ The Music of Wayne Shorter—The Early Years: Stacy Dillard, Tivon Pennicott, Julian Lee, Sullivan Fortner, Russell Hall, Evan Sherman
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Sammy Miller and the Congregation
Dizzy's Club 11:30 pm \$10
- ★ Esperanza Spalding's Emily's D+Evolution
Le Poisson Rouge 7:30 pm \$40
- ★ Bruce Barth Quintet with Terell Stafford, Steve Nelson, Vicente Archer, Montez Coleman
Smoke 7, 9, 10:30 pm \$38
- ★ Nasar Abadey and Supernova with Josh Evans, Abraham Burton, Allyn Johnson, James King; Jimmy Greene Band; Tony Hewitt
Smalls 7:30, 10:30 pm 1:15 am \$20
- ★ Tim Hagans Quartet with Luis Perdomo, Rufus Reid
Jazz at Kitano 8, 10 pm \$30
- ★ Yosvany Terry Afro-Cuban Roots: Ye-dé-gbé Ensemble with guests Gema Corredera, Xiomara Laugart
Aaron Davis Hall 8 pm \$2-35
- ★ Christian Scott
Minton's 7:30, 9:30 pm \$25-50
- ★ Jay Rodriguez Azucar with Lewis Khan, Ray Martinez, Steve Sandberg, Bill Ware
Zinc Bar 9, 11 pm \$15
- ★ Lage Lund 4 with Gerald Clayton, Matt Brewer, Craig Weinrib
Cornelia Street Café 9, 10:30 pm \$10
- ★ Quentin Angus Trio with Desmond White, Kenneth Salters
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ WhyDB: Nate Brenner, Dani Markhan, Yuka C. Honda and guest; Devin Hoff, Dani Markhan, Yuka C. Honda
The Stone 8, 10 pm \$15
- ★ Ayelet Rose Gottlieb
BAMCafé 9 pm
- ★ A Billie Holiday Centennial: Miss Ida Blue with Conal Fowkes, Dan Block, Jon-Erik Kellso, Jay Rattman, John Gill, Brian Nalepka, Kevin Dom
Joe's Pub 11:30 pm \$15
- ★ Red Baraat!
Subrosa 8, 10 pm \$20
- ★ Dust Storm: Dan Blake, Alejandro Florez, Brandon Lopez, Ricardo Gallo; Dan Blake/Jack Daniel with Christa van Alstine, Erin Wight, Yegor Shevtsov, Kevin Sims
Greenwich House Music School 8 pm \$20
- ★ Sam Bardfield Trio with Kris Davis, Vinnie Sperrazza; Todd Reynolds Group
Ibeam Brooklyn 8:30 pm \$15
- ★ Marko Djordjevic SVETI Trio with Julian Pollack, Evan Marien
WhyNot Jazz Room 11 pm \$10
- ★ Mike Moreno Quartet with Aaron Parks, Doug Weiss
The Jazz Gallery 8, 10 pm \$22
- ★ Flame Axis: Alex Cummings, Caroline Davis, Arnold Lee, Ben Katz, Jake Silverman, Tamir Shmerling, Mike King; James Dale Wilson Big Band with John Eckert, Elaine Burt, Scott Harrell, John Fedchock, Jason Jackson, Matt Ingman, Fiete Felsch, Lutz Buechner, Ben Kono, Dave Riekenberg, Grisha Alexiev, Diana Herold, Tim Harrison
ShapeShifter Lab 7, 8 pm \$10
- ★ Sarah Slonim Trio
Cleopatra's Needle 8 pm
- ★ Joe Pino Quartet; Hot House
The Garage 6:15, 10:45 pm
- ★ Rob Silverman
Indian Road Café 8 pm
- ★ Wayne Shorter and the Jazz at Lincoln Center Orchestra
Rose Theater 8 pm \$30-120
- ★ Odean Pope Sax Choir with guest James Carter
Blue Note 8, 10:30 pm \$35
- ★ The Gil Evans Project directed by Ryan Truesdell
Jazz Standard 7:30, 10, 11:45 pm \$35
- ★ Ethan Iverson/Ron Carter
Mezzrow 9 pm \$20
- ★ John Patitucci with Adam Rogers, Steve Cardenas, Brian Blade
Indium 8:30, 10:30 pm \$30

- ★ Freddy Cole Quartet with guest Houston Person
Birdland 8:30, 11 pm \$40
- ★ Guillermo Klein and Los Guachos with Chris Cheek, Miguel Zenón, Bill McHenry, Richard Nant, Taylor Haskins, Diego Urcola, Sandro Tomasi, Ben Monder, Fernando Huergo, Jeff Ballard
Village Vanguard 8:30, 10:30 pm \$30
- ★ Gaia Petrelli Wilmer Octet
Silvana 6 pm

Saturday, May 16

- ★ Don Friedman 80th Birthday Celebration with Martin Wind, Matt Wilson
Jazz at Kitano 8, 10 pm \$30
- ★ Eddie Palmieri Latin Jazz Septet
Brooklyn Center for the Performing Arts 8 pm \$30-40
- ★ Pseudo Mattio: Miho Hatori, Julian Lage, Devin Hoff, Yuka C. Honda; Where The Boys Aren't: Charlotte Muhl, Miho Hatori, Dani Markhan, Margaret Gaspy, Jordyn Blakey, Yuka C. Honda
The Stone 8, 10 pm \$15
- ★ Dave Liebman/Bobby Avey
Beethoven Pianos 8 pm \$15
- ★ Michael Formanek's Resonator with Loren Stillman, Chris Speed, Angelica Sanchez, Tyshawn Sorey
Cornelia Street Café 9, 10:30 pm \$10
- ★ Upsurge: Raymond Nat Turner, Ziggi Lowenberg, W. Marshall Sealy, Ken Filiano, Lou Grassi
Nuyorican Poets Café 7 pm
- ★ Ben van Gelder Quintet with Matt Brewer, Pete Rende, Alon Albagli
The Jazz Gallery 8, 10 pm \$22
- ★ Paul Bollenback Trio with Ugonna Okegwo, Sylvia Cuenca
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Livio Almeida Brazilian Decet with Dan Glaude, Peter Sparacino, Jonathan Saraga, Nick Grinder, Jesus Viramontes, Helio Alves, Eduardo Belo, Denis Bulhoes and guest Eduardo Neves; Monika Oliveira
Zinc Bar 8, 9, 11:30 pm 12:30 am
- ★ John Zorn Masada Book III—The Book of Beriah: Sofia Rei, J.C. Maillard and guests
Subrosa 8, 10 pm \$20
- ★ Alan Palmer
Sistas' Place 9, 10:30 pm \$20
- ★ Underground Horns
Drom 9 pm \$13
- ★ Ellery Eskelin/Nick Fraser; Lina Allenmano's Titanium Riot with Ryan Driver, Rob Clutton, Nick Fraser
Ibeam Brooklyn 8:30, 10 pm \$15
- ★ Gifrants and SEGWE
BAMCafé 9 pm
- ★ Sonya Perkins; Frank DiBussolo Group; Elgin Giles' G-Vibe City
Metropolitan Room 7, 9:30, 11:30 pm \$20
- ★ The New Jazz Trio: Mayu Saeki, Lafayette Harris, Jr., Yasuno Katsuki; Matt Panayides Group with Rich Perry, Sam Trapchak, Mark Ferber
ShapeShifter Lab 7, 8:15, 9:30 pm \$8-12
- ★ Alan Rosenthal Trio
Cleopatra's Needle 8 pm
- ★ Wayne Shorter Festival—Sound Prints Quintet: Joe Lovano, Dave Douglas, Lawrence Fields, Linda Oh, Joey Baron
The Appel Room 7, 9:30 pm \$45-55
- ★ The Music of Wayne Shorter—The Early Years: Stacy Dillard, Tivon Pennicott, Julian Lee, Sullivan Fortner, Russell Hall, Evan Sherman
Dizzy's Club 7:30, 9:30 pm \$45
- ★ Sammy Miller and the Congregation Big Band
Dizzy's Club 11:30 pm \$20
- ★ Bruce Barth Quintet with Terell Stafford, Steve Nelson, Vicente Archer, Montez Coleman
Smoke 7, 9, 10:30 pm \$38
- ★ Neal Kirkwood Quintet with Ron Horton, Jimmy Cozier, Lindsey Homer, Lieven Venken; Jimmy Greene Band; Stacy Dillard Smalls 7:30, 10:30 pm 1:30 am \$20
- ★ Christian Scott
Minton's 7:30, 9:30 pm \$25-50
- ★ Wayne Shorter and the Jazz at Lincoln Center Orchestra
Rose Theater 8 pm \$30-120
- ★ Odean Pope Sax Choir with guest Ravi Coltrane
Blue Note 8, 10:30 pm \$35
- ★ The Gil Evans Project directed by Ryan Truesdell
Jazz Standard 7:30, 10, 11:45 pm \$35
- ★ Ethan Iverson/Ron Carter
Mezzrow 9 pm \$20

- ★ John Patitucci with Adam Rogers, Steve Cardenas, Brian Blade
Indium 8:30, 10:30 pm \$30

- ★ Freddy Cole Quartet with guest Houston Person
Birdland 8:30, 11 pm \$40

- ★ Guillermo Klein and Los Guachos with Chris Cheek, Miguel Zenón, Bill McHenry, Richard Nant, Taylor Haskins, Diego Urcola, Sandro Tomasi, Ben Monder, Fernando Huergo, Jeff Ballard
Village Vanguard 8:30, 10:30 pm \$30
- ★ William "Chan" Hall
Silvana 6 pm
- ★ Asako Takasaki
Shrine 6 pm
- ★ Wade Barnes Tribute Band: Roy Meriwether, Bill Saxton, Vincent Chancey, Philip Harper, Alex Grassel, Dave Gibson
Brownsville Heritage House 3 pm
- ★ Larry Newcomb Quartet; Mark Marino Trio
The Garage 12, 6:15 pm

Sunday, May 17

- ★ Laurie Anderson/Yuka C. Honda; Love Evolve: Sean Lennon, Nels Cline, Money Mark, Yuval Lion, Yuka C. Honda
The Stone 8, 10 pm \$15
- ★ Vinny Golia/Ken Filiano; Jeremy Danneman with Sophie Nzayisenga, William Parker, Tim Keiper
WhyNot Jazz Room 7, 8:30 pm \$15
- ★ Brandee Younger Quartet with Chelsea Baratz, Rashaan Carter, E.J. Strickland
Minton's 5:30, 7, 8:30 pm \$10-20
- ★ Peter Leitch/Sean Smith
Walker's 8 pm
- ★ Teri Roiger/John Menegon; Sara James/John di Martino; John Lander
Caffe Vivaldi 7, 8, 9 pm
- ★ Edu Neves Quintet with Vitor Gonçalves, Eduardo Belo, Antonio Neves, Anat Cohen
Cornelia Street Café 8:30 pm \$10
- ★ Eyal Vilner Big Band with Joel Frahm, John Mosca, Dan Block, Charenee Wade, Freddie Hendrix, Tadataka Unno, Asaf Yuria, Wayne Tucker, Andrew Gould, Vitaly Golovnev, Tamir Shmerling, Eden Bareket, Bryan Davis, Eric Miller, Eran Fink, Ron Wilkins; JC Styles Quartet with Troy Roberts, Pat Bianchi, Lawrence Leathers
Smalls 4:30, 10:30 pm \$20
- ★ The Music of Wayne Shorter—The Early Years: Stacy Dillard, Tivon Pennicott, Julian Lee, Sullivan Fortner, Russell Hall, Evan Sherman
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Bruce Barth Quintet with Terell Stafford, Steve Nelson, Vicente Archer, Montez Coleman
Smoke 7, 9, 10:30 pm \$38
- ★ Odean Pope Sax Choir with guest Ravi Coltrane
Blue Note 8, 10:30 pm \$35
- ★ The Gil Evans Project directed by Ryan Truesdell
Jazz Standard 7:30, 10 pm \$30
- ★ Guillermo Klein and Los Guachos with Chris Cheek, Miguel Zenón, Bill McHenry, Richard Nant, Taylor Haskins, Diego Urcola, Sandro Tomasi, Ben Monder, Fernando Huergo, Jeff Ballard
Village Vanguard 8:30, 10:30 pm \$30
- ★ Inside/Outside Benefit/Festival
ABC No-Rio 6 pm
- ★ Kazuki Yamanaka
Silvana 6 pm
- ★ Sara Caswell Quartet with Jesse Lewis, Ike Sturm, Jared Schonig
Saint Peter's 5 pm
- ★ Yael "KAT" Modiano Trio with Ariel De La Portia, Curtis Torian
Morris Jumel Mansion 4 pm
- ★ Hilary Gardner
Perez Jazz 3 pm \$20
- ★ Roni Ben-Hur Trio with Adriano Santos
Blue Note 11:30 am 1:30 pm \$35
- ★ Elias Meister Quartet with Paul Jones, Peter Slavov, Lamy Istrefi, Jr.
Minton's 12, 1:30, 3 pm \$10
- ★ Roz Corral Trio with Gilad Hekselman, Edward Perez
North Square Lounge 12:30, 2 pm
- ★ Holy Crow Jazz Band
Rainbow Room 12:30 pm \$95
- ★ Kayo Hiraki Quartet; David Coss Quartet; Masami Ishikawa Trio
The Garage 11:30 am 6:30, 11 pm



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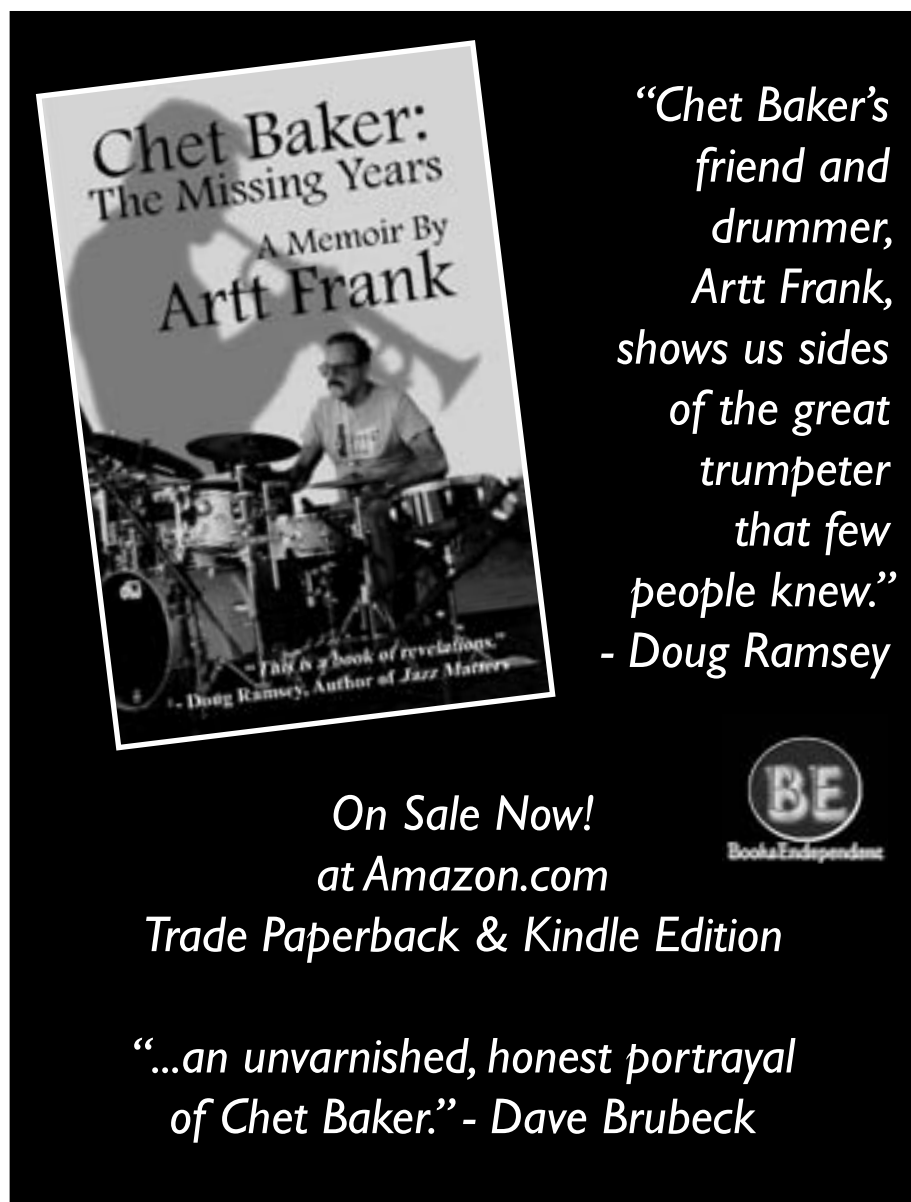
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BE BooksIndependent

- Monday, May 18**
- Mike Stern Trio with Teymur Phell, Richie Morales
55Bar 10 pm
 - Avishai Cohen's Triveni with Omer Avital, Nasheet Waits
SubCulture 8 pm \$25
Lyceé Français de New York 7 pm \$50
Jazz Standard 7:30, 10 pm \$25
 - Ibrahim Maalouff's Kalthoum
 - Minqus Big Band
 - The Baylor Project: Jean and Marcus Baylor, Eric Reed, Ameen Saleem, Keyon Harrold; Jay Rodriguez Sounder
Blue Note 8, 10:30 pm \$35
 - Ingrid Jensen's Berklee Quintet with Daniel Ko, Zahili Gonzalez Zamora, Max Salinger-Ridley, Peter Barnick
Dizzy's Club 7:30, 9:30 pm \$30
 - Omin Evans Captain Black Big Band
 - David Lopato Quartet with Lucas Pino, Ratzo Harris, Colin Stranahan
Cornelia Street Café 8:30 pm \$10
 - Greg Murphy Group with Jay Rodriguez, Eric Wheeler, Tom DiCarlo, Raphael Cruz, Kush Abadey; Ari Hoenig Trio with Gilad Hekselman, Orlando Le Fleming; Jonathan Michel
 - Gao Jiafeng/Jeff Gretz; Carlo Costa Quartet with Jonathan Moritz, Steve Swell, Sean Ali
Delroy's Café and Wine Bar 9, 10 pm \$10
 - Linda Ciafalo Trio with Mike Moreno, Harvie S
Bar Next Door 8:30, 10:30 pm \$12
 - Monika Herzig; Todd Markus Orchestra with Greg Tardy, Alex Norris, Alan Ferber, Xavier Davis, Brent Birkhead, Russell Kirk, Eric Kennedy, Jeff Reed, Irene Jalenti
ShapeShifter Lab 7, 8:15, 9:30 pm \$10
Rainbow Room 6:30 pm \$175
The Garage 7, 10:30 pm
Silvana 6 pm
 - Max Weinberg Orchestra
 - Moonglowers; Ray Blue Trio
 - Tim Talavera Quartet

- Tuesday, May 19**
- Sidney Bechet Society—Sweet & Lowdown Reunion: Howard Alden, Kelly Friesen, Ken Peplowski, Bucky Pizzarelli, Byron Stripling, Ted Sommers
Symphony Space Peter Jay Sharp Theatre 7:15 pm \$35
 - Dave Holland and Prism with Kevin Eubanks, Craig Taborn, Eric Harland
Blue Note 8, 10:30 pm \$35
 - Peter Bernstein Quartet with Gerald Clayton, Doug Weiss, Bill Stewart
Village Vanguard 8:30, 10:30 pm \$30
Jazz Standard 7:30, 10 pm \$40
 - Fred Hersch/Brad Mehldau
 - Bill Charlap Trio with Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$35
 - Clovis Nicolas Percy Heath Tribute with Joe Magnarelli, Grant Stewart, Jeb Patton, Aaron Kimmel
 - Diane Schuur
 - Warren Chiasson Group
 - Erik Deutsch and the Jazz Outlaws with Steven Bernstein, Scott Metzger, Jeff Hill, Tony Mason
 - Chris Washburne and SYOTOS Band
Subrosa 8, 10 pm \$20
 - Autophysiopsychic: Alec Marcelo, Kirk Knuffe, Aram Bajakian; Autophysiopsychic: Sylvie Courvoisier, Mat Maneri, Aram Bajakian
The Stone 8, 10 pm \$15
 - Kendra Shank/Frank Kimbrough
 - Gustavo Casenave New Trio with Nick Danielson, Joseph Lee
Le Poisson Rouge 7:30 pm \$20
 - Rich Halley 4 with Michael Vlatkovich, Clyde Reed, Carson Halley; Edward Johnson, Anna Webber, Travis Reuter, Will Mason
Korzo 9, 10:30 pm
 - Dan Willis and Velvet Gentlemen with Pete McCann, Ron Oswanski, Kermit Driscoll, John Mettarn
Cornelia Street Café 8:30 pm \$10

- Hendrik Meurkens Trio with Misha Tsiganov, Chris Berger
Bar Next Door 8:30, 10:30 pm \$12
- Brandon Bain with Ben Paterson, Devin Starks, John Davis, Wayne Tucker, Tivon Pennicott
Minton's 7, 8:30, 10 pm \$10-20
- JC Sanford Orchestra; Asuka Kakitani Orchestra; Nathan Parker Smith Big Band
ShapeShifter Lab 7, 8:15, 9:30 pm \$15
- Spike Wilner Trio; Ben Solomon; Kyle Poole and Friends
Smalls 7:30, 9:30 pm 12:30 am \$20
- Peter Gordon's Love of Life Orchestra with Peter Zummo, Max Gordon, Ned Sublette, Randy Gun, Steve Bartek, Bill Ruyle, Ernie Brooks
Baby's All Right 8 pm \$12
- Old Time Musketry: Adam Schneit, JP Schlegelmilch, Phil Rowan, Max Goldman
Bar Chord 8 pm
- Zion 80: Jon Madof, Frank London, Matt Darriau, Greg Wall, Jessica Lurie, Zach Mayer, Brian Marsella, Yoshie Fruchter, Shanir Blumenkranz, Marlon Sobol, Yuval Lion
Joe's Pub 9:30 pm \$14
Jazz Museum in Harlem 7 pm
Stephen Wise Free Synagogue 7:30 pm \$15
- Mathis Picard's Juilliard Jazz Trio
- Jeff Warschauer/Sarah Myerson
- Kevin Harris solo
- NOWiet; Jim Piela Group
- Trioque
- Milton Suggs
Rendall Memorial Presbyterian Church 12, 1 pm \$15

Wednesday, May 20

- Swing Into Spring: Ken Peplowski, Warren Vaché, Ted Rosenthal, Nicki Parrott, Alvester Garnett
Riverdale Y 7:30 pm \$30
- Luis Perdomo and Controlling Ear Unit with Mimi Jones, Rudy Royston
Smoke 7, 9, 10:30 pm \$9
- Aram Bajakian, Jon Madof, Jonathan Goldberger, Aram Bajakian solo
The Stone 8, 10 pm \$15
- Taeko Quartet with Noah Haidu, Marcus McLaurine, Tommy Campbell
Jazz at Kitano 8, 10 pm \$15
- The Tenth Muse: Matt Holman, Sam Sadigursky, Chris Dingman, Bobby Avey, Satoshi Takeishi
- John di Martino
Cornelia Street Café 8:30 pm \$10
- Stephan Crump solo
Mezzrow 9 pm \$20
- Pedrito Martinez Group
SEEDS 8:30 pm
- Misha Piatagorsky's Sketchy Black Dog with Conor Szymanski, Danton Boller, Frederika Krier, Nadya Meykson, Celia Hatten, Agnes Nagy
Subrosa 8, 10 pm \$20
- Zaid Nasser Quartet; George Papageorge Trio with Matt Chertkoff, Brian Floody
Zinc Bar 8, 10 pm
- MadJen: Ethan Helm, Danny Gouker, Nick Grinder, Juanma Trujillo, Matt Honor, Andrew Schiller; Alejandro Florez/Ricardo Gallo
Smalls 7:30, 10:30 pm \$20
- The Highliners: Melissa Fogarty, Debra Kreisberg, Steve Newman, Ian Hutchison, Mark Farnsworth
ShapeShifter Lab 7, 8:15 pm \$10
- Poly-Singular: Nicolas Letman-Burtinovic, Anna Webber, Nathan Elman-Bell
Tomi Jazz 8 pm
- Roger Davidson Trio
Bar Chord 9 pm
- Marc Devine Trio; Assaf Kehati Trio
Caffe Vivaldi 7:15 pm
- Dave Holland and Prism with Kevin Eubanks, Craig Taborn, Eric Harland
The Garage 6, 10:30 pm
- Peter Bernstein Quartet with Gerald Clayton, Doug Weiss, Bill Stewart
Blue Note 8, 10:30 pm \$35
- Fred Hersch/Miguel Zenón
Village Vanguard 8:30, 10:30 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington
Bar Chord 9 pm
Caffe Vivaldi 7:15 pm
Dizzy's Club 7:30, 9:30 pm \$35

- Clovis Nicolas Percy Heath Tribute with Joe Magnarelli, Grant Stewart, Jeb Patton, Aaron Kimmel
Dizzy's Club 11:30 pm \$5
 - Diane Schuur
Birdland 8:30, 11 pm \$45
 - Sam Trapchak Quartet
Silvana 6 pm
 - David Love Trio
Shrine 6 pm
 - Valerie Capers, Frank Senior, John Robinson, Carol Sudhalter
Saint Peter's 1 pm \$10
- Thursday, May 21**
- Screaming Headless Torsos: David Ficizynski, Freedom Bremner, Daniel Sadownick, David Ginyard, James "Biscuit" Rouse
Idium 8:30, 10:30 pm \$25
 - Alan Semerdjian/Aram Bajakian; Aram Bajakian solo
The Stone 8, 10 pm \$15
 - Henry Butler
Symphony Space Leonard Nimoy Thalia 7:30 pm \$15-25
 - Briggan Krauss
The Firehouse Space 8 pm \$10
 - Iris Omig Quintet with Jonathan Powell, Jeremy Powell, Billy Tess, Ronen Itzik
Jazz at Kitano 8, 10 pm \$15
 - Matt Pavolka Horns Band with Kirk Knuffe, Loren Stillman, Jacob Garchik, Mark Ferber
Cornelia Street Café 8:30 pm \$10
 - Dezron Douglas' Black Lion Quartet
Ginny's Supper Club 7:30, 9:30 pm \$15
 - OWL Trio: Orlando Le Fleming, Will Vinson, Lage Lund
Mezzrow 9 pm \$20
 - Champion Fulton's Letters to Dinah Washington
Smoke 7, 9, 10:30 pm \$9
 - Themes and Variations Part One: David Haney, Steve Swell, Adam Lane, Jack DeSalvo, Kenny Wessel, Jay Rozen, Avram Fefer, Blaise Siwula, Jeremy Shaskus
ShapeShifter Lab 7 pm \$10
 - JC Hopkins Biggish Band with Melanie JB Charles, Charles Turner, King Solomon Hicks, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Troy Roberts, Hill Greene, Noah Jackson, Charles Goold
Minton's 7, 8:30, 10 pm \$15-25
 - Eric Doob Quartet with Matthew Stevens, Alex Brown, Zach Brown
The Jazz Gallery 8, 10 pm \$15
 - Theo Hill Band; Ken Fowser Band with Josh Bruneau, Rick Germanson, Gerald Cannon, Willie Jones III
Smalls 7:30, 10:30 pm \$20
 - Roxy Coss Trio with Dave Baron, Colin Stranahan
Bar Next Door 8:30, 10:30 pm \$12
 - Joe Goehle Cerebral People Project with Jim Piela, John Blevins, Alec Dube, Josh Bailey
WhyNot Jazz Room 11 pm \$10
 - Ben Winkelman Duo
Cleopatra's Needle 7 pm
 - Rick Stone Trio; Tom Tallitsch Trio
The Garage 6, 10:30 pm
 - Pedrito Martinez Group
Subrosa 8, 10 pm \$20
 - Dave Holland and Prism with Kevin Eubanks, Craig Taborn, Eric Harland
Blue Note 8, 10:30 pm \$35
 - Peter Bernstein Quartet with Gerald Clayton, Doug Weiss, Bill Stewart
Village Vanguard 8:30, 10:30 pm \$30
 - Fred Hersch/Kate McGarry
Jazz Standard 7:30, 10 pm \$30
 - Bill Charlap Trio with Peter Washington, Kenny Washington
Dizzy's Club 7:30, 9:30 pm \$35
 - Clovis Nicolas Percy Heath Tribute with Joe Magnarelli, Grant Stewart, Jeb Patton, Aaron Kimmel
Dizzy's Club 11:30 pm \$10
 - Lorin Cohen
Birdland 8:30, 11 pm \$45
 - Diane Schuur
Birdland 8:30, 11 pm \$45
 - Deanna Witkowski/Daniel Foose
Signature Theatre Café and Bar 6 pm
 - Alex Norris
Silvana 6 pm
 - Sunfree
Shrine 6 pm
 - Hunter College Jazz Band directed by Ryan Keberle
Citigroup Center Plaza 12:30 pm

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Friday, May 22

- ★Miles Davis Celebration: Eddie Henderson, Gary Bartz, Orrin Evans, Ed Howard, Al Foster Smoke 7, 9, 10:30 pm \$38
- ★Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, McClenty Hunter, Rudy Bird Iridium 8:30, 10:30 pm \$35
- George Lewis' Afterword: The AACM (As) Opera: International Contemporary Ensemble Roulette 8 pm \$30
- ★Ohad Talmor Large Ensemble with Matt Mitchell, Miles Okazaki, Matt Pavolka, Dan Weiss, Jonathan Finlayson, Russ Johnson, Shane Endsley, Justin Mullens, Alan Ferber, Josh Roseman, Jacob Garchik, Max Seigel, Miguel Zenón, Christoph Knoche, Chris Speed, Chet Doxas, Josh Sinton The Jazz Gallery 8, 10 pm \$22
- ★Melissa Aldana Trio with Pablo Menares, Jochen Rueckert Minton's 7:30, 9:30 pm \$25-50
- Anthony Orji/Frank Kimbrough; Ron Horton Quintet with Marty Ehrlich, Frank Kimbrough, Martin Wind, Tim Homer Ibeam Brooklyn 8, 9:30 pm \$15
- David Gibson's BOOM! with Josh Evans, Theo Hill, Alexander Claffy, Kush Abadey; Jason Brown Band; Anthony Wonsey Trio Smalls 7:30, 10:30 pm 1:15 am \$20 Subrosa 8, 10 pm \$20
- Red Baraat!
- Revive Big Band lead by Igmar Thomas Ginny's Supper Club 7:30, 9:30 pm \$15
- Aram Bajakian/Joe Morris; Dálava Duets: Julia Ulehla/Aram Bajakian The Stone 8, 10 pm \$15
- Kyoko Oyobe Quartet with Steve Wilson, Michael O'Brien, Matt Wilson Jazz at Kitano 8, 10 pm \$30
- Matt Brewer Trio with Steve Lehman, Kyle Wilson Cornelia Street Café 9, 10:30 pm \$10 Mezzrow 9 pm \$20
- Harmolodics 2015: Sweet Lee Odom/John Chapman; Bern Nix Quartet with Matt Lavelle, François Grillot, Reggie Sylvester; The 12 Houses Orchestra: Matt Lavelle, Jack DeSalvo, Gil Selinger, François Grillot, Chris Forbes, John Pietaro, Mary Cherney, Lee Odom, Charles Waters, Ras Moshe, Anais Maviel and guests DJ ITruth, Brafmatic, Bern Nix ShapeShifter Lab 7:30 pm \$12
- David Haney's Nine Jazz Stories with Nadya Kadrevis, Jeremy Shaskus University of the Streets 8 pm \$10
- Paradigm Refrain: Nico Soffiati, Giacomo Merega, Noel Brennan Prospect Range 9 pm
- Syberen Van Munster Trio with Rick Rosato, Colin Stranahan Bar Next Door 7:30, 9:30, 11:30 pm \$12
- The New Standards: John Munson, Chan Poling, Steve Roehm Joe's Pub 7:30 pm \$18
- Electric Red: Eran Asias, Harvey Valdes, Mark Koch, David A Dovo The Firehouse Space 8 pm \$10
- Jim Piela Group with Mike Verselli, Trevor Brown, Josh Bailey WhyNot Jazz Room 10 pm \$10
- Art Lillard Trio Cleopatra's Needle 8 pm
- Rochelle Thompson All-Stars Jazz 966 8:15, 10:15 pm \$15
- Bossa Brasil: Maurício de Souza, Bob Rodriguez, Joonsam Lee; Peter Valera Jump Blue Band The Garage 6:15, 10:45 pm
- Judi Marie Indian Road Café 7:30 pm
- ★Dave Holland and Prism with Kevin Eubanks, Craig Taborn, Eric Harland Blue Note 8, 10:30 pm \$35
- Ricardo Grilli Group with John Escreet, Orlando Le Fleming, E.J. Strickland Blue Note 12:30 am \$10
- ★Peter Bernstein Quartet with Gerald Clayton, Doug Weiss, Bill Stewart Village Vanguard 8:30, 10:30 pm \$30 Jazz Standard 7:30, 10 pm \$35
- ★Fred Hersch/Ravi Coltrane
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$40
- Clovis Nicolas Percy Heath Tribute with Joe Magnarelli, Grant Stewart, Jeb Patton, Aaron Kimmel Dizzy's Club 11:30 pm \$10
- Diane Schuur Birdland 8:30, 11 pm \$45
- Andre Carvalho Silvana 6 pm
- Rodrigo Bonelli Septet Shrine 6 pm

Saturday, May 23

- Harry Allen Quartet with Rossano Sportiello, Joel Forbes, Kevin Kanner Jazz at Kitano 8, 10 pm \$30
- Dálava: Aram Bajakian, Julia Ulehla, Tom Swafford, Jake Shulman Ment, Shanir Blumenkranz; Aram Bajakian's Kef with Tom Swafford, Jake Shulman Ment, Shanir Blumenkranz, Frank London The Stone 8, 10 pm \$15
- Solo Sets: Moppa Elliott, Charles Evans, Dan Blake, Matt Nelson, Sam Kulik, Ron Stabinsky The Firehouse Space 8 pm \$10
- Nate Radley Quartet with Loren Stillman, Drew Gress, Mark Ferber Cornelia Street Café 9, 10:30 pm \$10
- Jerome Sabbagh Trio with Joe Martin, Eric McPherson Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Sofia Rei Trio Subrosa 8, 10 pm \$20
- Dwight West Sistas Place 9, 10:30 pm \$20
- ★Colleen Clark Band with Bria Skonberg, Gilad Hekselman, Sharel Cassity, Nir Naaman, Jay Rattman, Renato Diz Drom 9:30 pm \$10
- Misha Piatagorsky Trio with Danton Boller, Rudy Royston; Monika Oliveira Zinc Bar 8, 9:30, 11 pm 12:30 am
- Shu Odamura Trio with Yoshiki Yamada, Yutaka Uchida WhyNot Jazz Room 9 pm \$12
- Deanna Witkowski/Daniel Foosse Signature Theatre Café and Bar 6:30 pm
- Denton Darien Trio Cleopatra's Needle 8 pm
- ★Miles Davis Celebration: Eddie Henderson, Gary Bartz, Orrin Evans, Ed Howard, Al Foster Smoke 7, 9, 10:30 pm \$38
- ★Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, McClenty Hunter, Rudy Bird Iridium 8:30, 10:30 pm \$35
- George Lewis' Afterword: The AACM (As) Opera: International Contemporary Ensemble Roulette 8 pm \$30
- ★Ohad Talmor Large Ensemble with Matt Mitchell, Miles Okazaki, Matt Pavolka, Dan Weiss, Jonathan Finlayson, Russ Johnson, Shane Endsley, Justin Mullens, Alan Ferber, Josh Roseman, Jacob Garchik, Max Seigel, Miguel Zenón, Christoph Knoche, Chris Speed, Chet Doxas, Josh Sinton The Jazz Gallery 8, 10 pm \$22
- ★Melissa Aldana Trio with Pablo Menares, Jochen Rueckert Minton's 7:30, 9:30 pm \$25-50
- Richie Vitale Quintet with Frank Basile, Louis Rainone, Paul Gill, Clifford Barbaro; Jason Brown Band; Philip Harper Smalls 7:30, 10:30 pm 1:30 am \$20
- Ben Sidran Mezzrow 9 pm \$20
- ★Dave Holland and Prism with Kevin Eubanks, Craig Taborn, Eric Harland Blue Note 8, 10:30 pm \$35
- ★Peter Bernstein Quartet with Gerald Clayton, Doug Weiss, Bill Stewart Village Vanguard 8:30, 10:30 pm \$30 Jazz Standard 7:30, 10 pm \$40
- ★Fred Hersch/Kenny Barron
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$45
- Clovis Nicolas Percy Heath Tribute with Joe Magnarelli, Grant Stewart, Jeb Patton, Aaron Kimmel Dizzy's Club 11:30 pm \$20
- Diane Schuur Birdland 8:30, 11 pm \$45
- Alberto Miranda Silvana 6 pm
- Sharon Rae North Metropolitan Room 1 pm \$20
- Marsha Heydt Project of Love; Champion Fulton Quartet; Virginia Mayhew Quartet The Garage 12, 6:15, 10:45 pm

Sunday, May 24

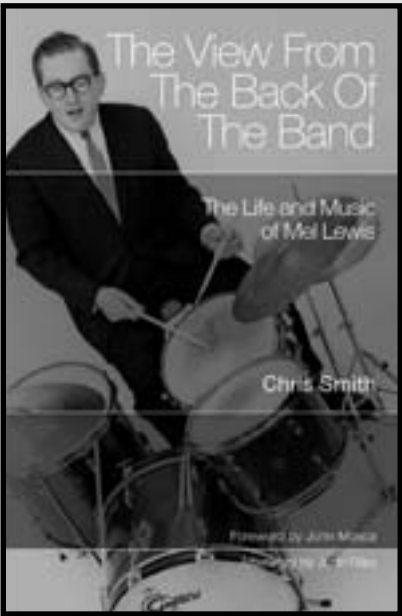
- ★Dolphy Formations: Jeremiah Cymerman, Jon Irabagon, Garth Stevenson, Aram Bajakian The Stone 8, 10 pm \$15
- ★Satoko Fujii and KAZE Soup & Sound 7 pm \$15
- Charles Downs' Centipede with Billy Stein, Larry Roland, Ras Moshe, Michael Moss WhyNot Jazz Room 7 pm \$10
- ★Gene Bertoncini The Drawing Room 7 pm \$20
- The Well Tempered Quartet: Spike Wilner, Behn Gillece, Brian Charette, Anthony Pinciotti Smalls 10:30 pm \$20
- Jeremy Powell Quartet with Manuel Valera, Ricky Rodriguez, E.J. Strickland; Walking Distance: Caleb Curtis, Kenny Pexton, Adam Côté, Shawn Baltazor Cornelia Street Café 8, 9:30 pm \$10
- ★Brianna Thomas with Sullivan Fortner, Yasushi Nakamura, John Davis, Tivon Pennicott Minton's 5:30, 7, 8:30 pm \$10-20
- ★Peter Leitch/Harvie S Walker's 8 pm
- Dahka Band; Natalie Dietz with Sam Harris, Mike Moreno, Josh Crumbly, Justin Brown ShapeShifter Lab 8:15, 9:30 pm \$15
- Evan Gallagher Really Big Band; David Haney/Oskar Bonstroke ABC No-Rio 7 pm \$5 Shrine 8 pm
- Tori Gee
- ★Miles Davis Celebration: Eddie Henderson, Gary Bartz, Orrin Evans, Ed Howard, Al Foster Smoke 7, 9, 10:30 pm \$38
- ★Kenny Garrett Quintet with Vernell Brown, Corcoran Holt, McClenty Hunter, Rudy Bird Iridium 8:30, 10:30 pm \$35
- ★Dave Holland and Prism with Kevin Eubanks, Craig Taborn, Eric Harland Blue Note 8, 10:30 pm \$35
- ★Peter Bernstein Quartet with Gerald Clayton, Doug Weiss, Bill Stewart Village Vanguard 8:30, 10:30 pm \$30 Jazz Standard 7:30, 10 pm \$35
- Fred Hersch/Regina Carter
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$35
- ★Shayna Dulberger solo Downtown Music Gallery 6 pm
- Tom Tallitsch All Together Now Sextet with Mike DiRubbo, David Gibson, Brian Charette, Peter Brendler, Mark Ferber Birdland 6 pm
- Gabriel Zucker Silvana 6 pm
- Ike Sturm + Evergreen with Chanda Rule, Fabian Almazan, Loren Stillman, Jared Schonig Saint Peter's 5 pm
- Steven Feifke Blue Note 11:30 am 1:30 pm \$35
- Christopher McBride and The Whole Proof with Victor Gould, Noah Jackson, Bryan Carter Minton's 12, 1:30, 3 pm \$10
- Roz Corral Trio with Paul Bollenback, Boris Kozlov North Square Lounge 12:30, 2 pm
- Carte Blanche Jazz Band Rainbow Room 12:30 pm \$95
- Matt Parker Quartet; David Coss Quartet; Dave Kain Group The Garage 11:30 am 6:30, 11 pm

Monday, May 25

- Gato Barbieri Blue Note 8, 10:30 pm \$45
- ★Ibrahim Maalouff with Mark Turner, Frank Woeste, Larry Grenadier, Clarence Penn Dizzy's Club 7:30, 9:30 pm \$30
- ★Orrin Evans Captain Black Big Band Smoke 7, 9 pm \$9
- Glenn Zaleski Trio with Karl McCormas Reichl, Colin Stranahan Cornelia Street Café 8:30 pm \$10
- Lafayette Harris Band; Ari Hoenig Quartet with Tivon Pennicott, Jean-Michel Pilc, Johannes Weidenmuller; Jonathan Barber Smalls 7:30, 10:30 pm 1 am \$20
- James Langton's New York All-Star Big Band with Dan Levinson, Molly Ryan Rainbow Room 6:30 pm \$175
- Ark Ovrutski Sextet with Michael Thomas, Benny Benack III, Michael Dease, Helio Alves, Jason Brown Fat Cat 9 pm
- Myk Freedman solo; Zhirtz n Zkinz: Patrick Breiner, Kenny Warren, Will McEvoy, Filin van Hemmen Delroy's Café and Wine Bar 9, 10 pm \$10
- Beat Kaestli Trio with Camila Meza, Gary Wang Bar Next Door 8:30, 10:30 pm \$12
- Cecilia Coleman Big Band; Kenny Shanker Quartet The Garage 7, 10:30 pm

Tuesday, May 26

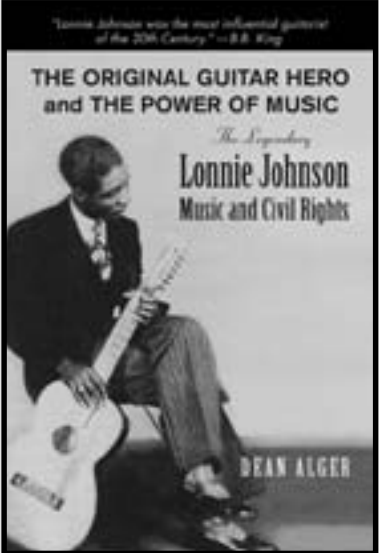
- ★George Cables Trio with Essiet Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$30
- ★Larry Ochs, Nels Cline, Gerald Cleaver JACK 8 pm \$15
- Mark Dresser solo; SLM Ensemble: Jane Ira Bloom, Marty Ehrlich, Julie Ferrara, Sara Schoenbeck, Matthias Ziegler, Dave Taylor, Ray Anderson, Denman Maroney, Matt Wilson, Sarah Weaver The Stone 8, 10 pm \$15
- Connie Crothers, Joe McPhee, Bonnie Tchien-Hy Zürcher Studio 8 pm
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$35
- Joseph Doubleday Dizzy's Club 11:30 pm \$5
- Albare Blue Note 8, 10:30 pm \$20
- BossaBrasil: Marcos Valle and Carlos Lyra with Patricia Alvi, Renato Massa, Itaiguara Brandao, Jorge Continentino Birdland 8:30, 11 pm \$45
- Matthew Stevens Group with Gerald Clayton, Vicente Archer, Eric Doob, Paulo Stagnaro Jazz Standard 7:30, 10 pm \$25
- Harlem Speaks: Reggie Workman Jazz Museum in Harlem 7 pm
- Suzanne Douglas and Trio with Don Braden Minton's 7, 8:30, 10 pm \$10-20
- James Carney Trio with Mark Helias, Jeff Davis; John Stetch Trio with Ben Street, Craig Weinrib Korzo 9, 10:30 pm
- Daniel Levin/Juan Pablo Carletti; Sam Kulik solo Freddy's Backroom 8:30, 10 pm \$10 Mezzrow 8 pm \$20
- Roy Gallon
- Spike Wilner Trio; Josh Evans Big Band with Stacy Dillard, David Gibson, Bruce Williams, Theo Hill, Max Seigel, Stafford Hunter, Vitaly Golovnev, Frank Lacy, Yunie Mojica, Lauren Sevia; Kyle Poole and Friends Smalls 7:30, 9:30 pm 12:30 am \$20
- Alex Norris Trio with Paul Bollenback, Ed Howard Bar Next Door 8:30, 10:30 pm \$12
- ★Zion 80: Jon Madof, Frank London, Matt Darriau, Greg Wall, Jessica Lurie, Zach Mayer, Brian Marsella, Yoshie Fruchter, Shanir Blumenkranz, Marlon Sobol, Yuval Lion Joe's Pub 9:30 pm \$14
- Arnold Hammerschlag Group with Sam Bardfield, Wil Holshouser Stephen Wise Free Synagogue 7:30 pm \$15
- Eva Kess Group with Dan Cray, Ronen Itzik; Lara Bello with Eric Kurimski, Bam Bam Rodriguez, Samuel Torres and guests ShapeShifter Lab 7, 8:15 pm \$10
- Kevin Harris solo Jazz at Kitano 8 pm
- Eric Wyatt Trio; Alexander Bryson Trio The Garage 6, 10:30 pm
- Mark Lockett Quintet Silvana 6 pm
- Joe Pino Quintet Shrine 6 pm
- Richard Fairfax Rendall Memorial Presbyterian Church 12, 1 pm \$15



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Wednesday, May 27

- ★Greenleaf Music 10th Anniversary Celebration hosted by Dave Douglas: Linda Oh's Sun Pictures; Donny McCaslin; Ryan Keberle's Catharsis SubCulture 7:30 pm \$20-35
- ★Terence Blanchard E-Collective with Fabian Almazan, Charles Altura, Donald Ramsey, Oscar Seaton Jazz Standard 7:30, 10 pm \$35
- ★Trio M: Myra Melford, Matt Wilson, Mark Dresser; Jones Jones: Larry Ochs, Vladimir Tarasov, Mark Dresser The Stone 8, 10 pm \$15
- ★Mathew Shipp/Michael Bisio Zürcher Studio 8 pm
- ★Gato Barbieri Blue Note 8, 10:30 pm \$45
- ★Cathy Rocco Quartet with John di Martino, Andy Lalasis, Vic Stevens Jazz at Kitano 8, 10 pm \$15
- Pedrito Martinez Group Subrosa 8, 10 pm \$20
- Benny Benack III with Braxton Cook, Emmet Cohen, Russell Hall, Bryan Carter Smoke 7, 9, 10:30 pm \$9
- Adam Birnbaum Mezzrow 9 pm \$20
- Francisco Mela Band; Craig Wuepper Band Smalls 7:30, 10:30 pm \$20
- Isaac Darche Group with Chad Lefkowitz-Brown, Glenn Zaleski, Desmond White, Henry Cole; Pablo Masis Quartet with Andrew Gould, Dylan Shamat, Austin Walker Cornelia Street Café 8, 9:30 pm \$10
- Daniel Levin Trio with Mat Maneri, Tony Malaby; Curriculum Quartet: Josh Sinton, Danny Gouker, Will McEvoy, Sam Ospovat Rye 8, 9 pm \$10
- Greg Diamond Quintet with Stacy Dillard, Mike Eckroth, Peter Slavov, Henry Cole Zinc Bar 9, 11 pm 12:30 am
- Greg Joseph Trio SEEDS 8:30 pm
- Anders Nilsson solo Rockwood Music Hall Stage 3 10:15 pm \$7
- Michael Sarian and The Big Chabones Drom 9:30 pm \$15
- Ms. Blu with Yoshino Nakahara, Iris Omig, Yuji Nakamura Zinc Bar 7 pm \$15
- Equilibrium: Brad Baker, Pam Belluck, Rich Russo, Elliot Honig, Terry Schwadron, Dan Silverstone Café Vivaldi 8:30 pm
- Victor Jones Orchestra; Emilio Teubal Trio The Garage 6, 10:30 pm
- ★George Cables Trio with Essiet Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$35
- Joseph Doubleday Dizzy's Club 11:30 pm \$5
- BossaBrasil: Marcos Valle and Carlos Lyra with Patricia Alvi, Renato Massa, Itaiguara Brandao, Jorge Continentino Birdland 8:30, 11 pm \$45
- Kyle K. Green Shrine 6 pm
- William Bolcom/Joan Morris Saint Peter's 1 pm \$10

Thursday, May 28

- ★Mary Stallings Smoke 7, 9, 10:30 pm \$40
- ★Ned Rothenberg/Mark Dresser; Deep Tones for Peace Bass Ensemble: Rufus Reid, Mark Helias, Rob Naim, Samir Basim, Lindsey Horner, Dave Phillips, Ken Filiano, Sarah Weaver The Stone 8, 10 pm \$15
- Steve Johns' Family with Debbie Johns, Daryl Johns and guests Dave Stryker, Bob DeVos Jazz at Kitano 8, 10 pm \$15
- AfroHom: Sam Newsome, Aruán Ortiz, Brad Jones, Roman Diaz, Francisco Mora-Catlett and guest Oliver Lake Zinc Bar 9, 11 pm
- Yellowjackets: Bob Mintzer, Russell Ferrante, William Kennedy Blue Note 8, 10:30 pm \$35
- Steve Smith and Vital Information NYC Edition with Mark Soskin, Andy Fusco, Vinny Valentino, Baron Browne Indium 8:30, 10:30 pm \$35
- Jazz Composers Workshop curated by Miho Hazama The Jazz Gallery 8, 10 pm \$15
- Themes and Variations Part Two: David Haney, Steve Swell, Adam Lane, Jack de Salvo, Avram Fefer, Blaise Siwula, Jeremy Shaskus The Firehouse Space 8 pm \$10
- JC Hopkins Biggish Band with Melanie JB Charles, Charles Turner, King Solomon Hicks, Wayne Tucker, Seneca Black, Corey Wallace, Claire Daly, Julian Pressley, Troy Roberts, Hill Greene, Noah Jackson, Charles Gould Minton's 7, 8:30, 10 pm \$15-25
- David Cook Quintet with Ben Wendel, David Smith, Matt Clohesy, Ross Pederson Cornelia Street Café 8:30 pm \$10
- Adam Larson Trio with Luke Sellick, Jimmy Macbride Bar Next Door 8:30, 10:30 pm \$12
- Aaron Kimmel Trio with David Hazeltine, Doug Weiss; Carlos Abadie Quintet with Peter Zak, Clovis Nicolas, Luca Santaniello Zinc Bar 7 pm
- Jerome Jennings and The Jazz Knights Cleopatra's Needle 7 pm
- The Dickens Campaign: Kenny Warren, Jesse Lewis, Deric Dickens; Arabic For Beginners: Lena Bloch/Deric Dickens The Garage 6, 10:30 pm
- Beautiful Losers: Alejandro Zuleta/Dafna Naphtali ShapeShifter Lab 7 pm \$10
- Ark Ovrutski Sextet with Michael Thomas, Benny Benack III, Michael Dease, Helio Alves, Jason Brown Zinc Bar 7 pm
- Yoshiko Iwata and Trio Cleopatra's Needle 7 pm
- Dre Barnes Project; Todd Herbert Trio The Garage 6, 10:30 pm
- ★Terence Blanchard E-Collective with Fabian Almazan, Charles Altura, Donald Ramsey, Oscar Seaton Jazz Standard 7:30, 10 pm \$35
- Pedrito Martinez Group Subrosa 8, 10 pm \$20
- Adam Birnbaum Mezzrow 9 pm \$20
- ★George Cables Trio with Essiet Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$35
- Joseph Doubleday Dizzy's Club 11:30 pm \$10
- BossaBrasil: Marcos Valle and Carlos Lyra with Patricia Alvi, Renato Massa, Itaiguara Brandao, Jorge Continentino Birdland 8:30, 11 pm \$45
- Vitaly Golovnev Silvana 6 pm
- David Kardas Shrine 6 pm
- Seth Weaver Manhattan School of Music Band Citigroup Center Plaza 12:30 pm

Friday, May 29

- Up & Down The Mississippi—Traveling Highway 61: Bill Frisell with Craig Taborn, Ron Miles, Greg Osby, Kenny Wollesen The Appel Room 7, 9:30 pm \$45-55
- Diane Moser/Mark Dresser; C/D/E: Andrew Cyrille, Mark Dresser, Marty Ehrlich The Stone 8, 10 pm \$15
- ★Sonelius Smith Trio Cleopatra's Needle 8 pm
- ★Matana Roberts: Coin Coin The Remix The Kitchen 8 pm \$15
- Kermit Ruffins and the BBQ Swingers Brooklyn Bowl 8 pm \$20
- Frank Kimbrough Mezzrow 9 pm \$20
- Ayman Fanous, Susan Alcom, Tatsuya Nakatani; Ayman Fanous, Denman Maroney, Tatsuya Nakatani; Ayman Fanous, Ned Rothenberg, Tatsuya Nakatani The Firehouse Space 7, 8, 9:30 pm \$10
- Stolen Moments—Red, Hot + Cool 20 Years Revisited: Jay Rodriguez, Groove Collective and guests BAMCafé 10 pm
- Jane Ira Bloom Quartet with Dominic Fallacaro, Cameron Brown, Bobby Previte Jazz at Kitano 8, 10 pm \$30
- Quincy Davis Band; Tony Hewitt Smalls 10:30 pm 1:15 am \$20

- Red Baraat! Subrosa 8, 10 pm \$20
- Dave Smith Quintet with Dan Pratt, Nate Radley, Gary Wang, Anthony Pinciotti Cornelia Street Café 9, 10:30 pm \$10
- Perry Smith Trio with Sam Minaie, Ross Pederson Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Tessa Souter with Alan Broadbent, Yasushi Nakamura Café Noctambulo 7, 9 pm \$20
- Hailey Niswanger's PDX Soul Drom 7:30 pm \$15
- Pallaksch: Jarrett Gilgore/Deric Dickens; Words Are Not Enough—The Music of Jimmy Lyons: Jarrett Gilgore, Ross Gallagher, Kenny Warren, Deric Dickens Ibeam Brooklyn 8:30, 9:45 pm \$10
- Carlos "El Negro" Aguirre solo WhyNot Jazz Room 9 pm
- Bobby Katz Trio; Hot House The Garage 6:15, 10:45 pm
- Rob Silverman Indian Road Café 8 pm
- ★Mary Stallings Smoke 7, 9, 10:30 pm \$40
- Yellowjackets: Bob Mintzer, Russell Ferrante, William Kennedy Blue Note 8, 10:30 pm \$35
- Steve Smith and Vital Information NYC Edition with Mark Soskin, Andy Fusco, Vinny Valentino, Baron Browne Indium 8:30, 10:30 pm \$35
- ★Terence Blanchard E-Collective with Fabian Almazan, Charles Altura, Donald Ramsey, Oscar Seaton Jazz Standard 7:30, 10 pm \$35
- ★George Cables Trio with Essiet Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$40
- Joseph Doubleday Dizzy's Club 11:30 pm \$10
- BossaBrasil: Marcos Valle and Carlos Lyra with Patricia Alvi, Renato Massa, Itaiguara Brandao, Jorge Continentino Birdland 8:30, 11 pm \$45
- MinJin Seo Quintet Silvana 6 pm

Saturday, May 30

- ★Andy Bey solo Minton's 7:30, 9:30 pm \$25-50
- ★Scott Robinson Quartet Jazz at Kitano 8, 10 pm \$30
- ★Larry Ochs, Miya Masaoka, Andrew Drury Soup & Sound 7 pm \$15
- The Artistry of Max Roach: Ali Jackson Rose Theater 8 pm \$30-120
- Roswell Rudd/Mark Dresser; Mark Dresser Trio with Matthias Ziegler, Denman Maroney The Stone 8, 10 pm \$15
- ★Jamie Baum Septet + with Amir ElSaffar, Sam Sadigursky, David Peel, Brad Shepik, John Escreet, Zack Lober, Jeff Hirshfield The Jazz Gallery 8, 10 pm \$22
- ★Jon Irabagon Quartet with Matt Mitchell, Chris Lightcap, Nasheet Waits Cornelia Street Café 9, 10:30 pm \$10
- Felix Pastorius with Chris Ward, Isamu McGregor, Devin Collins 55Bar 10 pm
- ★The New Cookers with Kenyatta Beasley, Keith Loftis Sistas Place 9, 10:30 pm \$20
- Will Sellenraad Trio with Ed Howard, Anthony Pinciotti Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Dix Out: Brad Linde, Aaron Quinn, Liz Prince, Deric Dickens; Rocket #9: Brad Linde, Jarrett Gilgore, Aaron Quinn, Ross Gallagher, Kenny Warren, Deric Dickens Ibeam Brooklyn 8:30, 9:45 pm \$10
- John Minnock Metropolitan Room 7 pm \$20
- Ray Blue Quartet Cleopatra's Needle 8 pm
- Up & Down The Mississippi—Traveling Highway 61: Bill Frisell with Craig Taborn, Ron Miles, Greg Osby, Kenny Wollesen The Appel Room 7, 9:30 pm \$45-55
- ★Matana Roberts: Coin Coin The Remix The Kitchen 8 pm \$15
- Frank Kimbrough Mezzrow 9 pm \$20
- Ayman Fanous, Tomas Ulrich, Mark Feldman; Ayman Fanous, Joe McPhee and guests; Ayman Fanous, Jason Kao Hwang, James Ilgenfritz, Tatsuya Nakatani The Firehouse Space 7, 8, 9:30 pm \$10
- Stolen Moments—Red, Hot + Cool 20 Years Revisited: Jay Rodriguez, Groove Collective and guests BAMCafé 10 pm
- David Schnitter Quartet; Quincy Davis Band; Eric Wyatt Group with Benito Gonzalez, Eric Wheeler, Shinnosuke Takahashi Smalls 7:30, 10:30 pm 1:30 am \$20
- ★Mary Stallings Smoke 7, 9, 10:30 pm \$40
- Yellowjackets: Bob Mintzer, Russell Ferrante, William Kennedy Blue Note 8, 10:30 pm \$35
- Abe Ovadia Blue Note 12:30 am \$10
- ★Terence Blanchard E-Collective with Fabian Almazan, Charles Altura, Donald Ramsey, Oscar Seaton Jazz Standard 7:30, 10 pm \$35
- ★George Cables Trio with Essiet Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$45
- Joseph Doubleday Dizzy's Club 11:30 pm \$20
- BossaBrasil: Marcos Valle and Carlos Lyra with Patricia Alvi, Renato Massa, Itaiguara Brandao, Jorge Continentino Birdland 8:30, 11 pm \$45
- Jazzamboka Silvana 6 pm
- ★John Zorn's Sacred Visions The Cloisters 1:30, 3:30 pm \$50
- Kyoko Oyobe Trio; Michika Fukumori Trio; Hot House The Garage 12, 6:15, 10:45 pm

Sunday, May 31

- ★Ray Anderson/Mark Dresser; Peter Evans, Earl Howard, Mark Dresser The Stone 8, 10 pm \$15
- Kate Baker/Vic Juris Rockwood Music Hall Stage 3 7 pm \$10
- Jazzamboka; Herb Robertson and Quantum CoHearance with Jim Yanda, Tom Sayek, Bob Hovey, Chris Lough, Eric Schugren ShapeShifter Lab 7, 8:15 pm \$15
- Patrick Cornelius Octet with Phil Dizzack, John Ellis, Nick Vayenas, Miles Okazaki, Fabian Almazan, Peter Slavov Cornelia Street Café 8:30 pm \$10
- ★Peter Leitch/Jed Levy Walker's 8 pm
- George Gee Orchestra with Mike Hashim, Willard Dyson, Freddie Hendrix, Paul Nedzela, Andy Gravish, Marcus McLaurine, Steve Einerson, Hilary Gardner, Ed Pazzant, Robert Edwards; Ned Gould Quartet with Andrew Renfroe, Reid Taylor, Charles Gould Smalls 4:30, 10:30 pm \$20
- Jason Mears' 20 Ton Bridge with Quentin Tolimieri, James Ilgenfritz, Andrew Drury WhyNot Jazz Room 7 pm \$10
- Beyond Duo: François Grillot/Cheryl Pyle, Jason Sherman solo ABC No-Rio 7 pm \$5
- ★Andy Bey solo Minton's 7:30, 9:30 pm \$25-50
- ★Mary Stallings Smoke 7, 9, 10:30 pm \$40
- Yellowjackets: Bob Mintzer, Russell Ferrante, William Kennedy Blue Note 8, 10:30 pm \$35
- ★Terence Blanchard E-Collective with Fabian Almazan, Charles Altura, Donald Ramsey, Oscar Seaton Jazz Standard 7:30, 10 pm \$35
- ★George Cables Trio with Essiet Essiet, Victor Lewis Village Vanguard 8:30, 10:30 pm \$30
- Bill Charlap Trio with Peter Washington, Kenny Washington Dizzy's Club 7:30, 9:30 pm \$35
- Jon Cowherd solo Saint Peter's 5 pm
- Rotem Sivan Trio with Matt Clohesy, Colin Stranahan Blue Note 11:30 am 1:30 pm \$35
- ★Uri Gurvich Quartet with Leo Genovese, Peter Slavov, Francisco Mela Minton's 12, 1:30, 3 pm \$10
- Roz Corral Trio with Dave Stryker, Paul Gill North Square Lounge 12:30, 2 pm
- Baby Soda Rainbow Room 12:30 pm \$95
- Iris Omig Quartet; Rob Edwards Quartet; Mauricio de Souza Trio with Alan Chaubert, Joonsam Lee The Garage 11:30 am 6:30, 11 pm

REGULAR ENGAGEMENTS

MONDAY	
• Ron Affif Trio	Zinc Bar 9, 11pm, 12:30, 2 am
• Woody Allen/Eddy Davis New Orleans Jazz Band	Café Carlyle 8:45 pm \$155
• Rick Bogart Trio	Broadway Thai 6:30 pm (ALSO SUN)
• Richard Clements and guests	11th Street Bar 8 pm
• Emerging Artists Series	Bar Next Door 6:30 pm (ALSO TUE-THU)
• Joel Forrester solo	Brandy Library 8 pm
• Vince Giordano's Nighthawks	Iguana 8 pm (ALSO TUE)
• Grove Street Stompers	Arthur's Tavern 7 pm
• Jazz Foundation of American Jam Session	Local 802 7 pm
• Arthur Kell and Friends	Bar Lunatico 8:30 pm
• Renaud Penant Trio	Analogue 7:30 pm
• Earl Rose solo; Earl Rose Trio	Bemelmans Bar 5:30, 9 pm
• Stan Rubin All-Stars	Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
• Smoke Jam Session	Smoke 11:30 pm
• Swingadelic	Swing 46 8:30 pm
• Vanguard Jazz Orchestra	Village Vanguard 8:30, 10:30 pm \$25
• Jordan Young Group	Bflat 8 pm (ALSO WED 8:30 pm)
TUESDAY	
• Daisuke Abe Trio	Sprig 6 pm (ALSO WED-THU)
• Rick Bogart Trio	L'ybane 9:30 pm (ALSO FRI)
• Orrin Evans Evolution Series Jam Session	Zinc Bar 11 pm
• Irving Fields	Nino's Tuscany 7 pm (ALSO WED-SUN)
• George Gee Swing Orchestra	Swing 46 8:30 pm \$12
• Earl Rose; Chris Gillespie	Bemelmans Bar 5:30, 9:30 pm (ALSO WED-SAT)
• Loston Harris	Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
• Art Hirahara Trio	Arturo's 8 pm
• Yuichi Hirakawa Trio	Arthur's Tavern 7, 8:30 pm
• Mike LeDonne Quartet; Emmet Cohen Band	Smoke 7, 9, 10:30, 11:30 pm
• Ilya Lushchak Quartet	Shell's Bistro 7:30 pm
• Mona's Hot Four Jam Session	Mona's 11 pm
• Annie Ross	The Metropolitan Room 9:30 pm \$25
• Diego Virgolino Jam Session	The Fifth Estate 10 pm
WEDNESDAY	
• Astoria Jazz Composers Workshop	Waltz-Astoria 6 pm
• Sedric Choukroun and the Eccentrics	Chez Oskar 7 pm
• Rob Duguay's Low Key Trio	Turnmill NYC 11 pm
• Jeanne Gies with Howard Alden and Friends	Joe G's 6:30 pm
• Uta Habbig Jam Session	Cellar 58 8:30 pm
• Hilary Kole	Café Noctambulo at Pangea 7 pm \$20
• Mark Kross and Louise Rogers	WAH! Jazz Jam Le Chélie 8 pm
• Les Kurtz Trio	Cleopatra's Needle 7 pm
• Jonathan Kreisberg Trio	Bar Next Door 8:30, 10:30 pm \$12
• Ron McClure solo piano	McDonald's 12 pm (ALSO SAT)
• The Minton's Players	Minton's 7, 8:30, 10 pm \$10-20
• David Ostwald's Louis Armstrong Centennial Band	Birdland 5:30 pm \$20
• Saul Rubin Vocalist Series	Zeb's 8 pm \$10
• Stan Rubin Orchestra	Swing 46 8:30 pm
• Eve Silber	Arthur's Tavern 7 pm
• Camille Thurman Quartet	Smoke 11:30 pm
• Reggie Woods with Greg Lewis Organ Monk	Sapphire NYC 8 pm
• Bill Wurtzel/Mike Gari	American Folk Art Museum Lincoln Square 2 pm
THURSDAY	
• Jovan Alexandre Band	Carroll Place 10 pm 12 am
• Sedric Choukroun	Brasserie Jullien 7:30 pm (ALSO FRI, SAT)
• Richard Clements Piano Workshop	University of the Streets 5 pm
• Joel Forrester/Christina Clare	Vespa 7:30, 9 pm
• Craig Harris and the Harlem Night Songs Big Band	MIST 9, 10:30 pm \$15
• Jazz Jam Session	American Legion Post 7:30 pm
• Kazu Trio	Cleopatra's Needle 11:30 pm
• Lapis Luna Quintet	The Plaza Hotel Rose Club 8:30 pm
• Curtis Lundy Jam Session	Shell's Bistro 9 pm
• Renaud Penant Trio	Cadaqués 7:30 pm
• Sol Yaged	Grata 8 pm
• Eri Yamamoto Trio	Arthur's Tavern 7 pm (ALSO FRI-SAT)
FRIDAY	
• Scot Albertson	Parnell's 8 pm (ALSO SAT)
• Gene Bertoncini	Ryan's Daughter 8 pm
• Birdland Big Band	Birdland 5:15 pm \$25
• The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès	5 pm
• Day One Trio	Prime and Beyond Restaurant 9 pm (ALSO SAT)
• Gerry Eastman Quartet	Williamsburg Music Center 10 pm
• Finkel/Kasuga/Tanaka/Solow	San Martin Restaurant 12 pm \$10
• Patience Higgins & The Sugar Hill Quartet	Smoke 11:45 pm
• Sandy Jordan and Friends	ABC Chinese Restaurant 8 pm
• Bernard Linnette Jam Session	University of the Streets 11:30 pm
• Frank Owens Open Mic	Pearl Studios 7:30 pm \$10
• Renaud Penant Quartet	Cadaqués 8 pm
• Richard Russo Quartet	Capital Grille 6:30 pm
• Bill Saxton and the Harlem Bebop Band	Bill's Place 9, 11 pm \$15 (ALSO SAT)
• Joanna Sternberg Trio	Cleopatra's Needle 12:30 am
SATURDAY	
• Rob Anderson Jam Session	University of the Streets 10 pm
• Avalon Jazz Quartet	Matisse 8 pm
• The Candy Shop Boys	Duane Park 8, 10:30 pm
• Barbara Carroll	Birdland 6 pm \$30
• Curtis Lundy Trio with guests	Shell's Bistro 9 pm
• Jonathan Moritz/Chris Welcome/Shayna Dulberger	The Graham 1 pm
• Yoo Sun Nam	The Grain 8 pm
• Johnny O'Neal and Friends	Smoke 11:45 pm
• Skye Jazz Trio	Jack 8:30 pm
SUNDAY	
• Avalon Jazz Quartet	The Lambs Club 11 am
• John Benitez Jam Session	Terraza 7 9:30 pm
• The Candy Shop Boys	The Rum House 9:30 pm
• Creole Cooking Jazz Band;	Stew Cutler and Friends Arthur's Tavern 7, 10 pm
• Isaac Darch Group	Basik Bar 7 pm
• The EarRegulars with Jon-Erik Kellso	The Ear Inn 8 pm
• Marjorie Eliot/Rudell Drears/Sedric Choukroun	Parlor Entertainment 4 pm
• Joel Forrester solo	Grace Gospel Church 11 am
• Broc Hempel/Sam Trapchak/Christian Coleman Trio	Dominie's Astoria 9 pm
• Bob Kindred Group; Junior Mance Trio	Café Loup 12:30, 6:30 pm
• Peter Mazza Trio	Bar Next Door 8, 10 pm \$12
• Tony Middleton Trio	Jazz at Kitano 11:30 am \$35
• Arturo O'Farrill Afro Latin Jazz Orchestra	Birdland 9, 11 pm \$30
• Artemisz Polonyi and Trio Indigo	BarSix Restaurant 8 pm
• Earl Rose solo; Tony DeSare	Bemelmans Bar 5:30, 9 pm
• Lu Reid Jam Session	Shrine 4 pm
• Annette St. John; Wilerm Delisfort Quartet	Smoke 11:30 am 11:45 pm
• Ryo Sasaki Trio	Analogue 7 pm
• Milton Suggs	Cávo 7 pm

• **11th Street Bar** 510 E. 11th Street (212-982-3929) Subway: L to 1st Avenue [www.11thstbar.com](#)

• **55Bar** 55 Christopher Street (212-929-9883) Subway: 1 to Christopher Street [www.55bar.com](#)

• **ABC Chinese Restaurant** 34 Pell Street (212-346-9890) Subway: J to Chambers Street

• **ABC No-Rio** 156 Rivington Street (212-254-3697) Subway: J.M.Z to Delancey Street [www.abcnorio.org](#)

• **Aaron Davis Hall** 133rd Street and Convent Avenue (212-650-7100) Subway: 1 to 137th Street/City College [www.adhatccny.org](#)

• **Abrons Arts Center** 466 Grand Street (212-598-0400) Subway: F to Grand Street [www.abronsartscenter.org](#)

• **Abyssinian Baptist Church** 132 Odell Clark Place/W. 138th Street (212-862-5959) Subway: 2, 3 to 135th Street [www.abyssinian.org](#)

• **American Folk Art Museum** 45 W 53rd Street (212-265-1040) Subway: E to 53rd Street [www.folkartmuseum.org](#)

• **American Legion Post 248** West 132nd Street (212-283-9701) Subway: 2, 3 to 135th Street [www.legion.org](#)

• **Americas Society** 680 Park Avenue (212-628-3200) Subway: 6 to 68th Street [www.as-coa.org](#)

• **An Beal Bocht Café** 445 W. 238th Street Subway: 1 to 238th Street [www.LindasJazzNights.com](#)

• **Analogue** 19 West 8th Street (212-432-0200) Subway: A, B, C, D, E, F, M to W. 4th Street [www.analoguenyc.com](#)

• **Apollo Theater & Music Café** 253 W. 125th Street (212-531-5305) Subway: A, B, C, D, 2, 3 to 125th Street [www.apollotheater.org](#)

• **The Appel Room** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)

• **Arthur's Tavern** 57 Grove Street (212-675-6879) Subway: 1 to Christopher Street [www.arthurstavernnyc.com](#)

• **Arturo's** 106 W. Houston Street (at Thompson Street) (212-677-3820) Subway: A, B, C, D, E, F, M to W. 4th Street

• **BAMCafé** 30 Lafayette Ave at Ashland Pl. Fort Greene, Brooklyn (718-636-4139) Subway: M, N, R, W to Pacific Street; Q, 1, 2, 4, 5 to Atlantic Avenue [www.bam.org](#)

• **Baby's All Right** 146 Broadway, Brooklyn (718-599-5800) Subway: J, M, Z to Marcy Avenue [www.babysallright.com](#)

• **Bflat** 277 Church Street (between Franklin and White Streets) Subway: 1, 2 to Franklin Streets

• **Bar Chord** 1008 Cortelyou Road (347-240-6033) Subway: Q to Cortelyou Road [www.barchordnyc.com](#)

• **Bar Lunatico** 486 Halsey Street (917-495-9473) Subway: C to Kingston-Throop Avenues

• **Bar Next Door** 129 MacDougal Street (212-529-5945) Subway: A, B, C, D, E, F, M to W. 4th Street [www.lalanternacaffe.com](#)

• **BarSix Restaurant** 502 Sixth Avenue (212-691-1363) Subway: 1, 2, 3, F, M to 14th Street [www.barsixnyc.com](#)

• **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)

• **Beethoven Pianos** 211 W 58th Street (212-765-7300) Subway: 1, A, B, C, D to 50th Street [www.beethovenpianos.com](#)

• **Bellemans Bar** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)

• **Bill's Place** 148 W. 133rd Street (between Lenox and 7th Avenues) (212-281-0777) Subway: 2, 3 to 125th Street

• **Birdland** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street [www.birdlandjazz.com](#)

• **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F, M to W. 4th Street [www.bluenotejazz.com](#)

• **Branded Saloon** 603 Vanderbilt Avenue (between St. Marks Avenue and Bergen Street Subway: 2, 3 to Bergen Street [www.brandedsaloon.com](#)

• **Brandy Library** 25 N. Moore Street (212-226-5545) Subway: 1 to Franklin Street

• **Broadway Thai** 241 West 51st Street (212-226-4565) Subway: 1, C, E to 50th Street [www.tomandtoon.com](#)

• **Brooklyn Center for the Performing Arts** 2900 Campus Road Subway: 5 to Flatbush Avenue - Brooklyn College [www.brooklyncenter.org](#)

• **Brooklyn Conservatory of Music** 58 Seventh Avenue Subway: F to Seventh Avenue, N, R to Union Street [www.bqcm.org](#)

• **Brownsville Heritage House** 581 Mother Gaston Boulevard (718-385-1111) Subway: L to New Lots Avenue

• **Cadaqués** 188 Grand Street, Brooklyn (718-218-7776) Subway: L to Bedford Avenue [www.cadaquesny.com](#)

• **Café Carlyle** 35 E. 76th Street (212-744-1600) Subway: 6 to 77th Street [www.thecarlyle.com](#)

• **Café du Soleil** 2723 Broadway at 104 Streets (212-316-5000) Subway: 1 to 103rd Street

• **Café Loup** 105 W. 13th Street between Sixth and Seventh Avenues (212-255-4746) Subway: F to 14th Street [www.cafeloupnyc.com](#)

• **Café Noctambulo at Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue [www.pangeanyc.com](#)

• **Caffe Vivaldi** 32 Jones Street between Bleecker and W. 4th Streets Subway: A, B, C, D, E, F, Q, V to W. 4th Street-Washington Square [www.caffevivaldi.com](#)

• **Capital Grille** 120 Broadway (212-374-1811) Subway: 2, 3, 4, 5 to Wall Street [www.thecapitalgrille.com](#)

• **Cavo** 42-18 31st Avenue, Astoria (718-721-1001) Subway: M, R, to Steinway Street [www.cavoastoria.com](#)

• **Cellar 58** 58 2nd Avenue (212-420-1300) Subway: F to Second Avenue [www.cellar58.com](#)

• **Charley O's** 1611 Broadway at 49th Street (212-246-1960) Subway: N, R, W to 49th Street

• **Chez Lola** 387 Myrtle Avenue, Brooklyn (718-858-1484) Subway: C to Clinton-Washington Avenues [www.bistrolola.com](#)

• **Chez Oskar** 211 Dekalb Ave, Brooklyn (718-852-6250) Subway: C to Lafayette Avenue [www.chezoskar.com](#)

• **Citigroup Center Plaza** 53rd Street and Lexington Avenue Subway: 6 to 51st Street

• **Clemente Soto Velez Cultural Center** 107 Suffolk Street Subway: F, J, M, Z to Delancey Street [www.csvcenter.com](#)

• **Cleopatra's Needle** 2485 Broadway (212-769-6969) Subway: 1, 2, 3 to 96th Street [www.cleopatrasneedleny.com](#)

• **The Cloisters** 99 Margaret Corbin Drive (212-923-3700) Subway: A to Dyckman Street [www.metmuseum.org](#)

• **Cornelia Street Café** 29 Cornelia Street (212-989-9319) Subway: A, B, C, D, E, F, M to W. 4th Street [www.corneliastreetcafe.com](#)

• **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street [www.thecuttingroomnyc.com](#)

• **Delroy's Café and Wine Bar** 65 Fenimore Street Subway: Q to Parkside Avenue [www.facebook.com/65fenmusicseries](#)

• **Dizzy's Club** Broadway at 60th Street, 5th Floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)

• **Dominie's Astoria** 34-07 30th Avenue Subway: N, Q to 30th Avenue

• **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway [www.downtownmusicgallery.com](#)

• **The Drawing Room** 56 Willoughby Street #3 (917-648-1847) Subway: A, C, F to Jay Street/Metrotech [www.drawingroommusic.com](#)

• **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue [www.dromnyc.com](#)

• **Dweck Center at Brooklyn Public Library Central Branch** Subway: 2, 3 to Grand Army Plaza; Q to 7th Avenue

• **The Ear Inn** 326 Spring Street at Greenwich Street (212-246-5074) Subway: C, E to Spring Street [www.earinn.com](#)

• **Emmanuel Baptist Church** 279 Lafayette Avenue (718-622-1107) Subway: G to Classon Avenue [www.ebccconnects.com](#)

• **Fat Cat** 75 Christopher Street at 7th Avenue (212-675-6056) Subway: 1 to Christopher Street/Sheridan Square [www.fatcatmusic.org](#)

• **The Fifth Estate** 506 5th Avenue, Brooklyn (718-840-0089) Subway: F to 4th Avenue [www.fifthestatebar.com](#)

• **The Firehouse Space** 246 Frost Street Subway: L to Graham Avenue [www.thefirehousespace.org](#)

• **The Flatiron Room** 37 West 26th Street (212-725-3860) Subway: N, R to 28th Street [www.theflatironroom.com](#)

• **Flushing Town Hall** 137-35 Northern Boulevard, Flushing (718-463-7700) Subway: 7 to Main Street [www.flushingtownhall.org](#)

• **Freddy's Backroom** 627 5th Avenue, Brooklyn (718-768-0131) Subway: R to Prospect Avenue [www.freddysbar.com/events](#)

• **The Garage** 99 Seventh Avenue South (212-645-0600) Subway: 1 to Christopher Street [www.garagerest.com](#)

• **Ginny's Supper Club at Red Rooster Harlem** 310 Malcolm X Boulevard (212-792-9001) Subway: 2, 3 to 125th Street [www.ginnysupperclub.com](#)

• **Grace Gospel Church** 589 E. 164th Street (718-328-0166) Subway: 2, 5 to Prospect Avenue

• **The Graham** 190 Graham Ave (718-388-4682) Subway: L to Montrose Avenue [www.thegrahaambrooklyn.com](#)

• **The Grain** 893 Broadway (646-398-9663) Subway: 6 to 23rd Street [www.thegrainnyc.com](#)

• **Grata** 1076 1st Avenue (212-842-0007) Subway: 4, 5, 6, N, Q, R to 59th Street [www.gratanyc.com](#)

• **Greenwich House Music School** 46 Barrow Street (212-242-4770) Subway: 1 to Christopher Street [www.greenwichhouse.org](#)

• **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street (212-650-7100) Subway: 1 to 137th Street [www.harlemstage.org](#)

• **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue [www.ibeambrooklyn.com](#)

• **Iguana** 240 West 54th Street (212-765-5454) Subway: B, D, E, N, Q, R to Seventh Avenue [www.iguananyc.com](#)

• **Indian Road Café** 600 West 218th Street @ Indian Road (212-942-7451) Subway: 1 to 215th Street [www.indianroadcafe.com](#)

• **Inkwell Café** 408 Rogers Avenue between Lefferts and Sterling Subway: 5 to Sterling Street [www.plgarts.org](#)

• **Iridium** 1650 Broadway at 51st Street (212-582-2121) Subway: 1, 2 to 50th Street [www.theiridium.com](#)

• **JACK** 505 Waverly Avenue (718-388-2251) Subway: C to Clinton-Washington Avenue [www.jackny.org](#)

• **Jack** 80 University Place Subway: 4, 5, 6, N, R to 14th Street

• **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](#)

• **Jazz at Kitano** 66 Park Avenue at 38th Street (212-885-7000) Subway: 4, 5, 6, 7, S to Grand Central [www.kitano.com](#)

• **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street [www.jazzgallery.org](#)

• **Jazz Museum in Harlem** 104 E.126th Street between Park & Lexington Avenues (212-348-8300) Subway: 6 to 125th Street [www.jazzmuseuminharlem.org](#)

• **Jazz Standard** 116 E. 27th between Park and Lexington Avenue (212-576-2232) Subway: 6 to 28th Street [www.jazzstandard.net](#)

• **Joe G's** 244 W. 56th Street (212-765-3160) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle

• **Joe's Pub** at the Public Theater 425 Lafayette Street (212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)

• **Kaye Playhouse** 695 Park Avenue at 68th Street (212-772-5207) Subway: 6 to 68th Street [www.kayeplayhouse.hunter.cuny.edu](#)

• **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street [www.thekitchen.org](#)

• **Knickerbocker Bar & Grill** 33 University Place (212-228-8490) Subway: N, R to 8th Street-NYU [www.knickerbockerbarandgrill.com](#)

• **Korzo** 667 5th Avenue Brooklyn (718-285-9425) Subway: R to Prospect Avenue [www.facebook.com/konceptions](#)

• **The Lambs Club** 132 W. 44th Street (212-997-5262) Subway: A, C, E, to 42nd Street [www.thelambsclub.com](#)

• **Le Chélie** 839 W. 181st Street (212-740-3111) Subway: A to 181st Street [www.lecheilennyc.com](#)

• **Le Poisson Rouge** 158 Bleecker Street (212-228-4854) Subway: A, B, C, D, E, F, V to W. 4th Street [www.lepoissonrouge.com](#)

• **The Living Room** 134 Metropolitan Avenue (718-782-6600) Subway: L to Bedford Avenue [www.livingroomnyc.com](#)

• **Local 802** 322 W. 46th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)

• **L'ybane** 709 8th Avenue (212-582-2012) Subway: A, C, E to 42nd Street-Port Authority [www.lybane.com](#)

• **McDonald's** 160 Broadway between Maiden Lane and Liberty Street (212-385-2063) Subway: 4, 5 to Fulton Street [www.mcdonalds.com](#)

• **Matisse** 924 Second Avenue (212-546-9300) Subway: 6 to 51st Street [www.matisseennyc.com](#)

• **Measure** 400 Fifth Avenue (212-695-4005) Subway: B, D, F, M to 34th Street [www.langhamplacehotels.com](#)

• **Metropolitan Room** 34 W. 22nd Street (212-206-0440) Subway: N, R to 23rd Street [www.metropolitanroom.com](#)

• **Mezzrow** 163 W. 10th Street Subway: 1, 2, 3 to 14th Street [www.mezzrow.com](#)

• **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets [www.robertoswinds.com](#)

• **Minton's** 206 West 118th Street (212-243-2222) Subway: B, C to 116th Street [www.mintonsharlem.com](#)

• **MIST Harlem** 40 West 116th Street Subway: 2, 3 to 116th Street

• **Mona's** 224 Avenue B Subway: L to First Avenue

• **Morris Jumel Mansion** 65 Jumel Terrace, between 160th & 162nd Streets, St. Nicholas & Edgecombe Avenues Subway: C to 163 Street - Amsterdam Ave

• **NYC Baha'i Center** 53 E. 11th Street (212-222-5159) Subway: 4, 5, 6, N, R to 14th Street-Union Square [www.bahainyc.org](#)

• **Neighborhood Church of Greenwich Village** 269 Bleecker Street (212-691-1770) Subway: A, B, C, D, E, F, V to W. 4th Street

• **New Revolution Arts** 7 Stanhope Street Subway: J to Kosciuszko Street [www.jazzrightnow.com/new-revolution-arts-series](#)

• **New York Aquarium** 602 Surf Avenue (718-265-3474) Subway: F, Q to W. 8th Street - NY Aquarium [www.nyaquarium.com](#)

• **Nino's Tuscany** 117 W. 58th Street (212-757-8630) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.ninostuscany.com](#)

• **North Square Lounge** 103 Waverly Place (212-254-1200) Subway: A, B, C, E, F to West 4th Street [www.northsquarenyc.com](#)

• **Nublu** 62 Avenue C between 4th and 5th Streets (212-979-9925) Subway: F, V to Second Avenue [www.nublu.net](#)

• **Nuyorican Poets Café** 236 E. 3rd Street between Avenues B and C (212-505-8183) Subway: F, V to Second Avenue [www.nuyorican.org](#)

• **Parlor Entertainment** 555 Edgecombe Ave. #3F (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](#)

• **Parnell's** 350 East 53rd Street #1(212-753-1761) Subway: E, M to Lexington Avenue/53 Street [www.parnellsny.com](#)

• **Pearl Studios** 500 8th Avenue (212-904-1850) Subway: A, C, E to 34th Street [www.pearlstudiosnyc.com](#)

• **Perez Jazz** 71 Ocean Parkway Subway: F, G to Fort Hamilton Parkway

• **Piano Magic** 78 Reade Street (212-732-8828) Subway: 1, 2, 3, A, C to Chambers Street

• **The Players** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street [www.theplayersnyc.org](#)

• **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)

• **Prime and Beyond Restaurant** 90 East 10th Street (212-505-0033) Subway: 6 to Astor Place [www.primeandbeyond.com](#)

• **Prospect Range** 1226 Prospect Avenue Subway: F to Fort Hamilton Parkway [www.prospectrange.com](#)

• **The Rainbow Room** 30 Rockefeller Plaza (212) 632-5000 Subway: B, D, F, M to 47-50th Streets - Rockefeller Center [www.rainbowroom.com](#)

• **Rendall Memorial Presbyterian Church** 59 W. 137th Street #61 (212-283-2928) Subway: 2, 3 to 135th Street

• **Riverdale YM-YWHA** 5625 Arlington Avenue (718-548-8200) Subway: 1 to 242 Street - Van Cortlandt Park [www.riverdaley.org](#)

• **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue [www.rockwoodmusichall.com](#)

• **Rose Theater** Broadway at 60th Street, 5th floor (212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)

• **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)

• **Rue B** 188 Avenue B (212-358-1700) Subway: L to 1st Avenue

• **The Rum House** 228 W. 47th Street (646-490-6924) Subway: N, Q, R to 49th Street [www.edisonrumhouse.com](#)

• **Ryan's Daughter** 350 E 85th Street (212-628-2613) Subway: 4, 5, 6 to 86th Street [www.ryansdaughternyc.com](#)

• **Rye** 247 S. 1st Street (718-218-8047) Subway: G to Metropolitan Avenue [www.ryerestaurant.com](#)

• **St. Philip's Church** 204 West 134th Street (between Adam Clayton Powell & Frederick Douglass Blvds.) (212-862-4940) Subway: 2 to 135th Street

• **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)

• **San Martin Restaurant** 143 E. 49 Street between Lexington and Park Avenues (212-832-0888) Subway: 6 to 51st Street

• **Sapphire NYC** 333 E. 60th Street (212-421-3600) Subway: 4, 5, 6, N, Q, R to 59th Street [www.nysapphire.com](#)

• **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street; G to Broadway [www.scholesstreetstudio.com](#)

• **SEEDS** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](#)

• **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street [www.shapeshifterlab.com](#)

• **Shell's Bistro** 2150 5th Avenue (212) 234-5600 Subway: 2, 3 to 135th Street [www.shellsbistro.com](#)

• **Showman's** 375 W. 125th Street at Morningside (212-864-8941) Subway: A, B, C, D to 125th Street [www.showmansjazz.webs.com](#)

• **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807) Subway: B, 2, 3 to 135th Street [www.shrinenyc.com](#)

• **Signature Theatre Café and Bar** 480 W. 42nd Street (212-244-7529) Subway: A, C, E, to 42nd Street [www.signaturetheatre.org](#)

• **Silvana** 300 West 116th Street (646-692-4935) Subway: B, C, to 116th Street

• **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn (718-398-1766) Subway: A to Nostrand Avenue [www.sistasplace.org](#)

• **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091) Subway: 1, 2, 3 to 14th Street [www.smallsjazzclub.com](#)

• **Smoke** 2751 Broadway between 105th and 106th Streets (212-864-6662) Subway: 1 to 103rd Street [www.smokejazz.com](#)

• **Soup & Sound** 292 Lefferts Avenue (between Nostrand and Rogers Avenues) Subway: 2 to Sterling Street

• **Spectrum** 121 Ludlow Street, 2nd floor Subway: F to Delancey Street [www.spectrumnyc.com](#)

• **Stephen Wise Free Synagogue** 30 W. 68th Street (212-877-4050) Subway: 1 to 66th Street [www.swfs.org](#)

• **The Stone** Avenue C and 2nd Street Subway: F to Second Avenue [www.thestonenyc.com](#)

• **SubCulture** 456 Bleecker Street (212-533-5470) Subway: 6 to Bleecker Street [www.subculturenewyork.com](#)

• **Subrosa** 63 Gansevoort Street (212-997-4555) Subway: 1, 2, 3 to 14th Street; L to Eighth Avenue [www.subrosanyc.com](#)

• **Sugar Bar** 254 W. 72 Street between Broadway and West End Avenue (212-579-0222) Subway: 1, 2, 3 to 72nd Street [www.sugarbarnyc.com](#)

• **Swing 46** 349 W. 46th Street (646-322-4051) Subway: A, C, E to 42nd Street [www.swing46.com](#)

• **Symphony Space Leonard Nimoy Thalia and Peter Jay Sharpe Theatre** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3 to 96th Street [www.symphonyspace.org](#)

• **Tagine** 537 9th Ave. between 39th and 40th Streets (212-564-7292) Subway: A, C, E, 1, 2, N, R, 7 to 42nd Street

• **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street/Jackson Heights [www.terrazacafe.com](#)

• **Threes Brewing** 333 Douglass Street (718-522-2110) Subway: R to Union Street [www.threesbrewing.com](#)

• **Tomí Jazz** 239 E. 53rd Street (646-497-1254) Subway: 6 to 51st Street [www.tomijazz.com](#)

• **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460) Subway: A, 1, 2, 3 to Chambers Street [www.tribecapac.org](#)

• **Turnmill NYC** 119 East 27th Street (646-524-6060) Subway: 6 to 27th Street [www.turnmillnyc.com](#)

• **Union Pool** 484 Union Avenue at Meeker (718-609-0484) Subway: L to Lorimer Street

• **University of the Streets** 2381 Belmont Avenue, 2nd Floor, Bronx (212-254-9300) Subway: B, D to 182-183 Streets [www.universityofthestreets.org](#)

• **Vespa** 1625 2nd Avenue (212) 472-2050 Subway: 4, 5, 6 to 86th Street [www.vespaitalianorestaurant.com](#)

• **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)

• **Walker's** 16 North Moore Street (212-941-0142) Subway: A, C, E to Canal Street

• **Waltz-Astoria** 23-14 Ditmars Boulevard (718-95-MUSIC) Subway: N, R to Ditmars Blvd-Astoria [www.Waltz-Astoria.com](#)

• **WhyNot Jazz Room** 14 Christopher Street (646-756-4145) Subway: 1 to Christopher Street [www.whynotjazzroom.com](#)

• **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue

• **Zeb's** 223 W. 28th Street (212-695-8081) Subway: 1 to 28th Street [www.zebulonsoundandlight.com](#)

• **Zinc Bar** 82 W. 3rd Street (212-477-8337) Subway: A, B, C, D, E, F, M to W. 4th Street [www.zincbar.com](#)

• **Zürcher Studio** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette [www.galeriezurcher.com](#)



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(INTERVIEW CONTINUED FROM PAGE 6)

that I've learned is not to have expectations with this because it's an art form. So while I may hear a person and think that their talent is going to go down a certain direction, that may not be what they have in store for themselves. And that's the cool thing.

TNYCJR: Do you have a pedagogical approach you've developed over the years?

TB: My composition teacher from the time that I was a kid taught me this concept of composition called IF. He calls it "If I Could Tell You I Would". Now what's interesting about it to me is when I was playing with Art Blakey I started researching more things about composition, so I found this book by Arnold Schoenberg and when I started going through the book, it was all of the same stuff! I brought it back to Roger and he said, "Yeah, you were 16 at the time, so I was trying to make sure that you got the information." Because he was only going to be teaching me for a couple of years because I was going to be off to college afterwards. So I use that technique to teach all my students and it works wonders because the thing that I love about it is that it teaches them how to develop their own ideas.

TNYCJR: We got a hint about The E-Collective's sound when you started using electronic effects on trumpet.

TB: I wanted different sounds; you know, just looking for other colors and textures. Sometimes when you play halls, I love the sound of the trumpet in a hall and then when you play the clubs, obviously the clubs would be so small you wouldn't get that big sound. So for me it started by creating ambience and depth and then all of a sudden I started thinking about it, how the trumpet could sound fortified if I put an octave on it. Then if I use harmony that's a whole other thing; you could have like a big band trumpet section type of vibe, like playing shout choruses. So that's how it all started. And then it just kind of branched off to having electronic instruments with the jazz band, do some sonic things there. And then it just grew into The E-Collective and it's naturally just kind of progressing.

TNYCJR: I'd be remiss to finish without asking some kind of Art Blakey question. What did you learn there?

TB: The thing with Art, the things that I've learned, are the things that I've used to help...that's the way that I operate with my band. You hire young talented people, you give them a framework and you let them go. Let them add to your thing and let them do what they do. That's what Art used to do with us. He always wanted us to write. He always wanted us to kind of lead the band. He always wanted us to kind of have the sound of the band, which was hard because his musical personality was so strong with those drums. We were fans of all those Messenger bands, so soon as you hear those drums we kept hearing that classic Messenger sound. He was a very unique being. ...One of the things he did for me was show me how to be an adult, first of all. He showed me how to be a bandleader and he would talk to me about it. He'd say, "Okay now when you get your band you're going to have to bah, bah, bah, bah." And I'm like, man, I never even thought about having a band, I was so excited about being in his band. But he was grooming us for that because he told me time and time again, "When you leave this band, don't go out and join somebody else's band. You go out and put together your own band. We need bandleaders in this business. That's what we need." So I'm forever grateful to Art because if it wasn't for him I wouldn't be doing none of this. ❖

For more information, visit terenceblanchard.com. Blanchard and The E-Collective is at Jazz Standard May 27th-31st. See Calendar.

Recommended Listening:

- Art Blakey and the Jazz Messengers — *Oh-By The Way* (Timeless, 1982)
- Terence Blanchard/Donald Harrison — *Black Pearl* (CBS, 1988)
- Terence Blanchard — *Eponymous* (Columbia, 1991)
- Terence Blanchard — *Jazz in Film* (Sony, 1998)
- Terence Blanchard — *Flow* (Blue Note, 2004)
- Terence Blanchard E-Collective — *Breathless* (Blue Note, 2014)

(LABEL CONTINUED FROM PAGE 11)

RPF also markets artist-specific posters and t-shirts. "There are some pretty loyal fans of both the label and the artists," states Calabro. "Not to mention lots of people don't buy music anymore. They go to Spotify or steal it off the internet. If that's the way they roll, maybe they'll support us by buying a poster or t-shirt." Later in 2015 there will be discs from Haas/Chamberlain, Allison Miller and Benevento. "Nothing about the label is overly planned," declares Calabro. "We started with one release and have kept blindly pushing forward. In my mind Royal Potato Family was a success from the first release. I had no idea if we'd sell enough records to keep it going, but if I was going to put my energy into it, there was never a doubt that it would be a priority." ❖

For more information, visit royalpotatofamily.com. Artists performing this month include Ben Goldberg at The Stone May 1st-3rd; Kirk Knuffke at BAMCafé May 2nd with Todd Sickafoose, The Stone May 3rd and Cornelia Street Café May 21st with Matt Pavolka; Allison Miller at The Stone May 3rd; and Steven Bernstein at Rockwood Music Hall May 19th with Erik Deutsch. See Calendar.


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