



THE NEW YORK CITY JAZZ RECORD

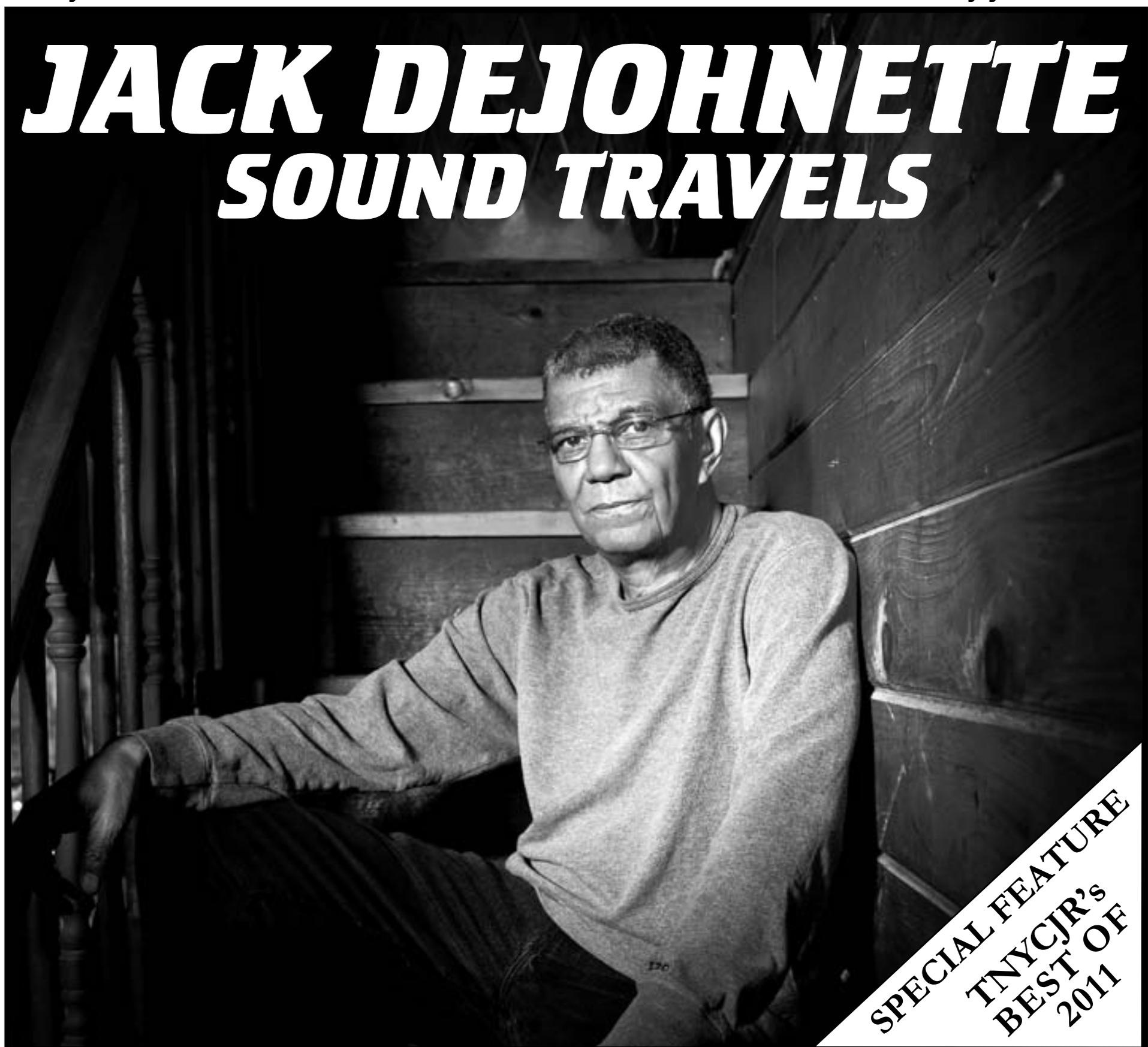
January 2012 | No. 117

Your FREE Guide to the NYC Jazz Scene

nycjazzrecord.com

JACK DEJOHNETTE

SOUND TRAVELS



SPECIAL FEATURE
TNYCJR's
BEST OF
2011

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It is really hard to believe another year has gone by. Weren't we just wearing shorts? Right, that was in November. But much has happened over the past 12 months, not least of which was the changing of this humble gazette's name after establishing ourselves as an independent entity the year before. We at *The New York City Jazz Record* are quite proud of the transformation and vow to continue supporting - for as long as the Mayan calendar allows - the jazz world, as we have for nearly a decade (May 2012 marks our 10-year anniversary).

But in a world with new birth, there must also be death and so we collectively mourn the passing of drummer Paul Motian on Nov. 22nd. Few musicians embodied the probing spirit of jazz or were better representatives of the city's scene than Mr. Motian. We have put together a two-page spread of remembrances from colleagues in honor of his stellar contributions. Also, we have fulfilled the saddest duty of our year by publishing the complete list of jazz passings from 2011 on our Miscellany page.

We would also like to make special mention of that annual tradition: the Best Of list. We have climbed over mountains of music to bring you the best in a variety of categories, all in a flashy centerfold.

Baby New Year must be a jazz fan or else why would the city be so chock-full of music in the dead of winter? The National Endowment for the Arts will present the final class of Jazz Masters this month at a ceremony at Jazz at Lincoln Center. Among the honorees are drummer Jack DeJohnette (On The Cover), who will also have a one-night celebration of a new album at Blue Note, and trumpeter Jimmy Owens (Interview), himself having just released a tribute to Thelonious Monk to be fêted with a week's worth of gigs at Dizzy's Club. And sax/clarinet wonder Chris Speed (Artist Feature), known also as the man behind Skirl Records, appears throughout town this month with several groups.

Happy New Year from *The New York City Jazz Record!*

Laurence Donohue-Greene, *Managing Editor* Andrey Henkin, *Editorial Director*

On the cover: Jack DeJohnette (photo by Chris Griffith)

Corrections: In last month's Artist Feature on Lukas Ligeti, we made a mistake in the Recommended Listening; the Tisziji Munoz album title is *Auspicious Healing*. In last month's Globe Unity: Japan multi-CD review, we included the wrong cover art for the Akira Sakata release on Family Vineyard.

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CUNEIFORM RECORDS

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Best New Releases Of 2011 - Album Of The Year:
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Best New Releases of 2011 - Honorable Mention:
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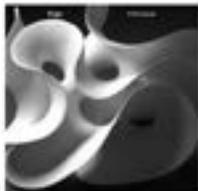
Best Unearthed Gems 2011:
JOHN SURMAN
 Flashpoint: NDR Jazz Workshop April '69

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Bassist **Michael Bates**, in a well-deserved showcase at I-Beam (Dec. 10th), took charge with two contrasting yet intimately related lineups. He began with music from the new album *Acrobat* (Sunnyside), performed by most of the original in-studio cast: Chris Speed on reeds, Russ Johnson on trumpet, Russ Lossing on piano/Wurlitzer and Jeff Davis (sitting in for Tom Rainey) on drums. In a welcome twist, trombonist Samuel Blaser joined the *Acrobat* group as well (he also partnered with Bates as a co-leader in the second set, debuting a new quintet with tenor powerhouse Michael Blake). The *Acrobat* music, all inspired by or adapted from Shostakovich, rose to new imaginative heights with the third horn. Leading off with the Intermezzo from the *Piano Quintet in G minor*, Speed played slow and high-pitched clarinet, summoning the lonely quality of the original violin line. Finishing with the Allegretto movement of the *Piano Trio No. 2*, the band dug in with a grinding beat and captured the work's deep inner tension - its Russian-ness, if you will. Bates' originals were full of improvised fire and sonic flux, with Lossing's tweaked Wurlitzer adding jolts of electric post-fusion on "Silent Witness" and the uptempo "Strong Arm". Johnson's unaccompanied solo with mute on "Talking Bird", hushed in volume yet full of unbridled urgency, was a thing of wonder. From the brash "Fugitive Pieces" to the legato balladry of "Some Wounds", the music was unsettled, precise and poignantly lyrical all at once. - *David R. Adler*



Michael Bates Sextet @ I-Beam

Some musicians complain about the lack of steady gigs in New York City. Others just make it happen. Drummer **Gerald Cleaver** swung a five-night run for his new band Black Host, although it took five clubs in Manhattan and Brooklyn to pull it off. The band was strictly metered and yet spontaneous at Zebulon Dec. 7th. At one moment guitarist Brandon Seabrook played quadruplets against Pascal Niggenkemper's double-time bass and a sax solo by Darius Jones slow enough to border on drone, at the next the guitar split into an overdrive undertow and Cooper-Moore's keyboard took over the fast promenade and then suddenly they were all uptempo and akimbo. They played without a break for 25 minutes, a bit of fusion with ringing Rhodes-like keys and spacey delayed guitar, abutted by noise clusters and broad free jazz storms then downshifting hard. The drop in momentum was almost painful. The second stretch began more sweetly melodic, a pinched alto sax singing over bowed electric guitar, Cooper-Moore's keyboard balanced on his lap, negotiating the angles as he worked an expression pedal with his foot. They stayed within the constraints of a gentle - if restless - ballad until Seabrook demanded that the energy be upped. He pushed from a place that seemed a little Waylon Jennings or a bit Joe Strummer but was certainly all Telecaster. The set was controlled but not static, the players keeping close eyes on their cue sheets, Cleaver's sometimes shockingly precise percussion reliably corralling them. - *Kurt Gottschalk*



Gerald Cleaver's Black Host @ Zebulon

In a cheerful and loquacious introduction at Bar Next Door (Dec. 4th), guitarist **Peter Mazza** announced his plan for the evening: arrangements of standards, reflecting a passion for rich and intricate harmony. Flanked by Marco Panascia on upright bass and Rogerio Boccato on a scaled-down percussion kit, Mazza quickly made clear that he is indeed a chord-hound. His treatments of "Skylark", "Over the Rainbow", "Someday My Prince Will Come", "My Romance", "Darn That Dream" and "Stella By Starlight" were packed with capricious chord-melody voicings, darting counterlines and written bass parts that Mazza and Panascia often played in unison. Even if the potential for guitar/bass muddiness was there, the sound remained light and nimble. Boccato saw to that with his dumbek, woodblocks and other accessories, which still allowed for a solid jazz feel on ride cymbal and brushes. Mazza got a clear and tailored sound from a Gibson archtop and played to Boccato's strengths with Brazilian-inspired rhythms, waltzes and other spacious feels. The single-note solo passages were inventive, sparking empathic trio interplay, but ultimately Mazza's pianistic block chords and bold contrapuntal devices were the most consistently absorbing part of this music. Never did his arrangements detract from the original melodies, or even the underlying harmonic logic that made these songs great. On "Stella", the tour de force closer, one heard extravagance, but also simple good taste. (DA)

Is it the end of days? As 2011 drew to a close, **John Zorn** - the steward of Radical Jewish Culture - released an album of Christmas songs (covers and originals) with his Dreamers group and then, on Dec. 9th, gave an organ recital at Columbia University's 1906 St. Paul's Chapel. The recital began promptly at 11 pm, following a Miller Theatre concert of his chamber works, with a deep pulse that was almost felt as much as it was heard, soon coupled with high, dissonant triplets. It was transfixing but within a couple minutes had moved to a watery midrange, the soft bass continuing anon. Zorn remained in Messiaen mode for another five minutes before switching to blurry brightness, some John Barry perhaps, punching up the middle and then falling to full-keyboard noise. It may have wandered a bit but it also made sense within the scope of Zorn's work, with blocks of intensity coming in quick succession. He was clearly more comfortable as a hand keyboardist, using the foot pedals for prolonged bass drones, but as an improviser he proceeded with unflinching commitment. At the 20-minute mark he left a surprising two minutes of silence, perhaps to reset stops but it felt something like flipping a record over. The sections grew in breadth and scope during the second half, celestial horns and sub-bass growls being mostly heaven but with a little bit of hell. And tucked away in an alcove to the side was a young man with a laptop and headphones. It could be a vinyl-ready release. (KG)

For two nights in December, Issue Project Room was given over to **Swedish Energies**, a mini-festival of experimental music attempting to present as un-IKEA (a mere 10 minutes drive away) an image of the Nordic country as possible. For the second evening (Dec. 3rd), industrial noise was the theme, befitting the former factory space and taking full advantage of the high-ceilings and violent echoes. Dancer Anna Koch and electronicist Mats Lindström started the proceedings with a visually and aurally arresting spectacle; sharp processed sounds and washes accompanying lights flashing on and off as Koch struck poses, creating marvelous layers of shadows on the stark white wall behind her. Carl Michael von Hausswolff oozed into his set, sitting off to the side of the room and generating an apocalyptic drone that swelled louder and louder in pinkish illumination. Laptop sound artist Ikue Mori had a first meeting with Ida Lundén, the former's processed chirps, whirrs, bleeps, blats and crackles abutting what appeared to be Lundén's rustic child's toy (wooden birds on a disc that pecked in a round) triggering further electronics. The closing set came from another cross-Atlantic partnering in The Skull Defekts with guests C. Spencer Yeh and Daniel Higgs. But the highlight of the event came from one of Sweden's most famous musical exports, saxophonist Mats Gustafsson, who paired his tortured, overtone-driven tenor with equally brutal analog electronic volleys, Swedish energy indeed. - *Andrey Henkin*



Mats Gustafsson @ Issue Project Room

Some players like to play with new people constantly to keep things unpredictable while others establish regular partnerships so that comfort and experience can birth innovation. While the individual members of the **Gowanus Bass Quartet** - Stephan Crump, Sean Conly, Reuben Radding and Garth Stevenson - may have worked together before, their concert at Seeds (Dec. 7th) was only their second in 21 months. The first performance, from Issue Project Room, was a sublime reading of advanced techniques and abstract textures. So what would they do as an encore, so to speak? Surprisingly, given the interval between their two performances, the music began with remarkable purpose and structure. The charming front parlor of the Brooklyn venue became a Viennese salon, three of the four basses bowing gently with a single pizzicato supporting them. One expects lots of things from groupings of basses but beauty and restraint are usually not among them. During the 35-minute first piece, the four musicians all inhabited different spaces - arco, pizzicato, percussive slaps, rubbing of the wood - but stayed together in a wonderful demonstration of listening. The second piece, a morsel at 15 minutes, began like a woodpecker at work on a creaking house, moving into a dense section of four-bowing, Radding later attaching clothespins to his bass and a lugubrious segment giving way to a perky plucked figure. Not only could you hear the players' varied styles, you could hear the different characters of each instrument. (AH)

Despite being enjoined from releasing the tribute CD *Jazz Guitars Meet Hendrix* by the late rocker's estate, Sheryl Bailey and Vic Juris feted the music of the legendary guitarist with a performance at 92Y Tribeca (Dec. 9th). Joined by organist Brian Charette and drummer Anthony Pinciotti, Bailey and Juris combined their individual styles on the former's arrangements to present Jimi Hendrix' music in a jazz setting, highlighting its compositional strength and beauty without attempting to duplicate the inimitable power of the iconic innovator's own sound. Opening with "Manic Depression" the two guitarists played off each other's diverse voices, Bailey playing soaring melodic lines while Juris laid down expansive harmonic canvases that he elaborated upon at length in his own engaging solos. Bailey opened "Third Stone From The Sun" with thunder and lightning effects that recalled Hendrix' screeching '60s feedback excursions before settling into a bluesy groove over Charette's soulful keyboard bassline. Praising the genius of Hendrix' chords, Bailey noted that it was a "no brainer" to revisit his music. By changing the rhythms on her arrangements of "Angel" and "Burning of the Midnight Lamp" - to a swinging 6/8 and an easy flowing bossa nova, respectively - she reinvigorated the pieces. The guitars revved up the energy level on "Have You Ever Been To Electric Ladyland", then ended with ethereal explorations of "The Wind Cries Mary" and "Castles Made Of Sand". - *Russ Musto*



Sheryl Bailey @ 92Y Tribeca

Calling itself "the most intimate jazz room in New York", The Kitano proved to be a most appropriate environment for the **Fred Hersch/Julian Lage Duo** (Dec. 2nd). Overlooking the blue-lit Park Avenue boulevard, the Hotel's cozy mezzanine bar lounge, with its warm sound and impeccably tuned Steinway baby grand, was undoubtedly deserving of some credit for the beauty of the music flowing from the interaction of the veteran pianist and young guitarist. Hersch opened the proceedings with an improvised, classically-tinged prelude that Lage quickly picked up on, entering a contrapuntal conversation with the pianist that seamlessly flowed into a swinging version of "You and the Night and the Music". Playing off each other, Hersch echoed the guitarist's rich low sonorities with dark left hand chords as the two alternated melodic, harmonic and rhythmic lines with uncanny precision. Lage demonstrated moving maturity on Hersch's brooding romantic "Canzona" while the pianist exhibited a youthful zest on the guitarist's "Bluegrass Underscore". A pair of Hersch dedications, "Hot House Flower" (for Billy Strayhorn) and "Down Home" (for Bill Frisell) found the team exploring a dynamically wide range in emotionally diverse moods. Hersch recalled the lessons of his Bradley's days, quoting "Some Other Time" on Lage's "The Time It Takes" and his Brazilian experiences on the choro "Doce de Coco" before the duo ended with a bluesy "Things Ain't What They Used To Be". (RM)

WHAT'S NEWS

The annual **APAP** (Association of Performing Arts Presenters) conference is being held at the Hilton Hotel Jan. 6th-10th. As part of the myriad components, *JazzTimes* magazine will present the *JazzTimes* DIY Crash Course Jan. 5th, covering such topics as "Music for Sale: New models for selling your music" and "The Jazz Artist as Small Business Owner and Manager". Numerous musicians and industry people will participate as moderators, panelists and speakers. For more information, visit APAPNYC.org. In related news APAP has announced its 2012 award recipients; the Award of Merit for Achievement in Performing Arts has been given to George Wein.

Pianist **Jason Moran** has been named Artistic Advisor for Jazz for the John F. Kennedy Center for the Performing Arts, replacing Dr. Billy Taylor, who held the position from 1994-2010. Moran has been a regular performer at the venue, first appearing there as part of the Center's Jazz Residency program Betty Carter's Jazz Ahead in April 1998. For more information, visit kenedy-center.org/jazz.

The nominees for the **54th Annual Grammy Awards**, to be given in February, have been named. Nominees in the shrinking jazz realm are Best Improvised Jazz Solo: Randy Brecker; Ron Carter; Chick Corea; Fred Hersch; Sonny Rollins. Best Jazz Vocal Album: Karrin Allyson; Terri Lyne Carrington; Kurt Elling; Tierney Sutton; Roseanna Vitro. Best Jazz Instrumental Album: Gerald Clayton; Corea, Clarke & White; Fred Hersch; Joe Lovano; Sonny Rollins; Yellowjackets. Best Large Jazz Ensemble Album: Randy Brecker With DR Big Band; Christian McBride Big Band; Arturo O'Farrill & The Afro Latin Jazz Orchestra; Gerald Wilson Orchestra; Miguel Zenón. For more information, visit grammy.com.

Stalwart Rochester jazz record store **The Bop Shop** has lost its lease after 28 years in order to make room for a food court. A new location has been found but the store will not, for the foreseeable future, be able to present its concert series, a semi-regular happening since 1988. For more information, visit bopshop.com.

Jazz at Lincoln Center has partnered with **St. Regis Hotels & Resorts** to establish jazz clubs at several international locations. The first of five planned clubs will open in April 2012 at The St. Regis Doha (in the capital city of Qatar). The St. Regis Hotel in New York was the site of many jazz performances during the Jazz Age by such performers as Count Basie, Duke Ellington and Buddy Rich. For more information, visit stregis.com or jalc.org. In related news, **Adrian Ellis**, Executive Director of Jazz at Lincoln Center, is stepping down this month after nearly five years holding the position and **Wynton Marsalis**, Artistic Director, has been hired as a Cultural Correspondent by CBS News starting in February.

Reports have it that the owners of Harlem's **Lenox Lounge** are not renewing their lease at 288 Lenox Avenue as of February, presumably closing the book on the club, which was founded in 1939 and was host to many jazz legends over the decades.

The music for the George Lucas movie **Red Tails**, inspired by the first all African-American aerial combat unit in WWII and starring Cuba Gooding Jr, was written by Terence Blanchard. It will be released Jan. 20th. For more information, visit redtailsfilm.com.

Submit news to info@nycjazzrecord.com

Jimmy Owens

by George Kanzler



Photo by Alan Nahigian

Trumpeter and flugelhornist Jimmy Owens, who turned 68 last month, has an enviable resumé that includes sitting in with Miles Davis at 15, holding down a trumpet chair in the big bands of Duke Ellington, Count Basie and Lionel Hampton, being a charter member of the Thad Jones/Mel Lewis Jazz Orchestra and playing with such jazz stars as Charles Mingus, Dizzy Gillespie and Herbie Mann. He's also been very active as a jazz educator and champion for the rights of jazz musicians in the workplace. A fixture on the New York jazz scene since he basically gave up the road over 40 years ago, this month Owens will be honored as one of five 2012 National Endowment of the Arts Jazz Masters.

The New York City Jazz Record: How do you feel about being honored by the NEA?

Jimmy Owens: You feel very happy when you get recognized for something you've been doing already and have been doing, but not so that you can be recognized. It's a wonderful feeling.

TNYCJR: You'll be joining one of your close musical associates, pianist Kenny Barron, an earlier NEA Jazz Master recipient.

JO: Yes, in fact we will be going into Dizzy's Club just before the NEA Awards ceremony, to do music from my new CD, *The Monk Project* [IPO Records].

TNYCJR: Did you ever get to play with Monk?

JO: No, unfortunately, I never got to play with him but I did get to speak with him a few times and he even answered me a couple of times. But I never had a chance to talk to him about music.

TNYCJR: How did the album project come about?

JO: I was part of three previous tribute to jazz composers albums for IPO records [a Tom McIntosh and two Thad Jones CDs] and [label owner] Bill Sorin, who is a wonderful person, called me and said he had an idea: Would I like to do a tribute album to someone? I said Monk and that's how it came about. My general idea and concept was to do Monk's songs in a way they have not been done, different tempos or time signatures. For instance I slowed down "Pannonica" and put "Let's Cool One" in 3/4 time. The one Duke Ellington song ["It Don't Mean A Thing (If It Ain't Got That Swing)"] is from a transcription of Monk's recording and I have parts of Monk's recorded solos played by the ensemble on it, as well as "Epistrophe" and "Let's Cool One" too. But the whole idea of doing this album was to emphasize the blues and the blues feeling in the music, like slowing down "Brilliant Corners" to stress the blues feel.

TNYCJR: In over 50 years in jazz, how have you seen the music and the jazz scene change?

JO: The biggest thing is how much the music has changed; how Miles and Trane and Dizzy and Monk and Horace Silver changed the music by setting down a different kind of foundation. That was 50 years ago and it's a foundation that young musicians coming up today have to deal with, like the whole modal element became something accepted from every musician's standpoint. So that is a change in a very positive way. But in a negative way, the musicians who have created this music in those 50 years, many of them have died without having built anything substantive in the way of pensions or health care. That's one of the things I've been trying to deal with for a number of years, getting musicians the possibility of having a pension sometime in their lives.

TNYCJR: You are one of the jazz musicians who does collect a pension from Local 802 of the American Federation of Musicians, aren't you?

JO: Yes, I get a pretty good taste and I'm happy about my astuteness in building this over the years, as I've had the advantage of thinking about the business end of it; some musicians never think about that. Local 802 has had a pension fund since 1959, but there are a number of jazz musicians from 1959 who either died or are still playing who could have gotten a pension but because of the musicians' union and the industry and all of that were stopped because they either didn't know about it or worked in places where dues weren't collected. We're still fighting on that. None of the jazz clubs in New York pay into the musicians' pension fund.

TNYCJR: How do they manage to get around that?

JO: They come up with the excuse that "we're not the employer, the bandleader is." About six years ago I was very involved in the union and we went to Albany and got the legislature to repeal the 8.25 percent admission tax for the clubs because they were interested and said they'd apply that 8.25 percent tax savings to the pension fund. But when the bill was passed the clubs all reneged and didn't do it. And we also still have musicians who get ill and don't have any health insurance. That's why I was one of the members of the Jazz Foundation of America who started the Musicians Emergency Fund to help individual jazz musicians.

TNYCJR: Besides the business, pension and health care sides of the music, you've also been very active in jazz education for decades. What was your own jazz education like?

JO: I learned mainly on the bandstand. There were some schools that taught jazz like Berklee in Boston. I wasn't interested in going there but to a music school like Juilliard, but I never got an opportunity as my

parents didn't have the money to send me. So I continued studying privately. I'd been studying with Donald Byrd since I was 15 and he's the one who worked it out for me to audition for Marshall Brown's Newport Youth Band. My experience came from that band and coming out of that band I hit a lot of rehearsal bands and eventually got into Slide Hampton's Tentet, Hank Crawford's band and Lionel Hampton's Orchestra - that's where the learning took place, on the bandstand.

TNYCJR: You were in Duke Ellington's band too, how was that?

(CONTINUED ON PAGE 50)

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Photo by Scott Friedlander



Chris Speed

by Sean Fitzell

Leaping into the jaunty head of Charlie Parker's "Segment", tenor saxophonist Chris Speed quickly unfurled a lengthy improv drawn from its melody, propelled by Reid Anderson's thrumming bass and Dave King's emphatic drums. The Bad Plus rhythm team smoothly navigated the twisting transitions of the spry new piece of Speed's that followed, without his overt direction. With sustained wails, drones and breathy huffs, Speed beautifully emoted on "Nap Clarity", an old ballad from his book, before the trio flexed its jazz chops with exuberant readings of Albert Ayler, John Coltrane and Lee Konitz. The old-school jam session was loose and fun, surprising from three musicians more commonly associated with the contemporary cutting-edge. Instead, their subversion was swinging standards at The Stone.

"They were all tunes I love. That's what we grew up doing," says Speed. "It's a challenge, but also to feel like I have something to say that's personal is important to me." Growing up near Seattle, he began playing classical piano and then clarinet at a young age, before discovering jazz and rock and taking up tenor sax. With supportive parents and dynamic public school music programs, he was able to gig throughout high school with a big band that drew from the area's burgeoning talent. There he met alto saxophonist Andrew D'Angelo and drummer Jim Black, who would become enduring friends and collaborators.

Speed attended New England Conservatory and while in Boston played everything from weddings to Haitian groups and Afropop bands, even touring with the Artie Shaw band after graduation. With Black and D'Angelo, he founded Human Feel in 1987 and, after guitarist Kurt Rosenwinkel joined, the band's brash combination of improvisation and tuneful melodies gained notice in the early '90s. "Human Feel was the band of all bands for me," Speed says. "That was my first band and that's where I learned how to do everything."

Relocating to New York, Speed earned further recognition as an adventurous improviser and nascent talent in saxophonist Tim Berne's seminal Bloodcount. Soon entrenched in the NYC creative scene, his tenor and clarinet adorned the projects of composer John Zorn, bassist Mark Dresser, pianist Myra Melford and trumpeter Dave Douglas. Speed also explored Balkan music with peers in Pachora and honed his skills as a composer and leader with yeah NO, featuring Black, trumpeter Cuong Vu and bassist Skuli Sverrisson. "When I'm writing, that's where my ear goes: unison or harmony lines," Speed says. "I try to be conscious of what's happening and when ideas come that surprise me, I try to acknowledge them somehow." Intertwined lines over deep grooves typified the music, culminating with the nuanced and hauntingly beautiful *Swell Henry* (Squealer, 2003).

Speed reduced his number of projects and focused on refining his sound. "It's challenging to have two instruments that I want to be on the highest level," he

says. "I don't feel like I'm better on one than the other, so I'm trying to constantly keep improving on both." But he remains integral to several long-running ensembles, including Black's AlasNoAxis, trombonist Curtis Hasselbring's New Mellow Edwards, drummer John Hollenbeck's critically lauded Claudia Quintet, the various classical-meets-improvisation works of pianist Uri Caine and, more recently, Dave King's Trucking Company. "The bands that I'm a part of I work on just as hard as projects that I'm sort of the sole generator of music for," he says.

Speed launched Skirl Records in 2006 to support and highlight his Brooklyn community of collaborators. Having a mutually supportive pool to draw from has been significant to him, not only to play his music, but also to spur and challenge him continually. He's played on half of Skirl's 18 titles to date, most recently flutist Leah Paul's chamber work *Bike Lane*, the label's first fully composed release. After a decade hiatus, *Human Feel* was revisited on 2007's *Galore* and the musicians tapped their collective chemistry and gained experience for new material. "One remarkable aspect of Chris and his music," D'Angelo says, "is his sense of timing. Not just rhythmically, but the way he is able to cue in backgrounds, improvised melodies and other compositional moments." He adds, "It's as if he does it purely through his intuition."

Skirl is also home to Speed's other cooperatives: The Clarinets, with Anthony Burr and Oscar Noriega, and his latest venture, *Endangered Blood*, with Noriega, Black and bassist Trevor Dunn. Initially a 'neighborhood' band that convened to raise money for D'Angelo when he was ill, the group has become Speed's primary compositional outlet. The depths of their connections seep through the music. "I feel fortunate, because working on music and feeling that flow happening is kind of it for me - it's meditative, it's transcendent, it's all those sort of spiritual things you read about," says Speed. The group recently did four dates in the Pacific Northwest, including a concert at his hometown's Earshot Festival and two weeks in Europe. In Spring 2012, *Endangered Blood* will tour the Southeast US and record their second CD.

Speed also recently recorded with Italian drummer Zeno De Rossi, along with guitarist Marc Ribot and bassist Danilo Gallo, interpreting old Italian songs. In addition, a set of improvised music with Black and Sverrisson was recorded in New Orleans during Mardi Gras but not released. "I can't complain. It's so tough for everybody at the moment, not just musicians. So I'm really thankful for the work," Speed says. This month will be busy: he'll be playing with Caine in Cologne and locally with Pachora, Hasselbring, Mexican brass Banda de los Muertos and with Leah Paul.

"I'm happy with what I'm doing, I'm composing and I'm working and that's the whole point for me," Speed says. "I need to keep putting stuff out and keep challenging myself and I think that's happening." ❖

For more information, visit chrisspeed.com. Speed is at The Stone Jan. 5th and 10th with Uri Caine, *Le Poisson Rouge* Jan. 6th with Curtis Hasselbring as part of the Winter Jazz Fest and *I-Beam* Jan. 14th with Leah Paul. See Calendar.

Recommended Listening:

- Human Feel - *Scatter* (GM, 1991)
- Dave Douglas - *In Our Lifetime* (New World Countercurrents, 1994)
- Tim Berne's Bloodcount - *Saturation Point* (Screwgun, 1997)
- Chris Speed's yeah NO - *Swell Henry* (Squealer, 2003)
- Claudia Quintet - *I, Claudia* (Cuneiform, 2004)
- Endangered Blood - *Eponymous* (Skirl, 2010)



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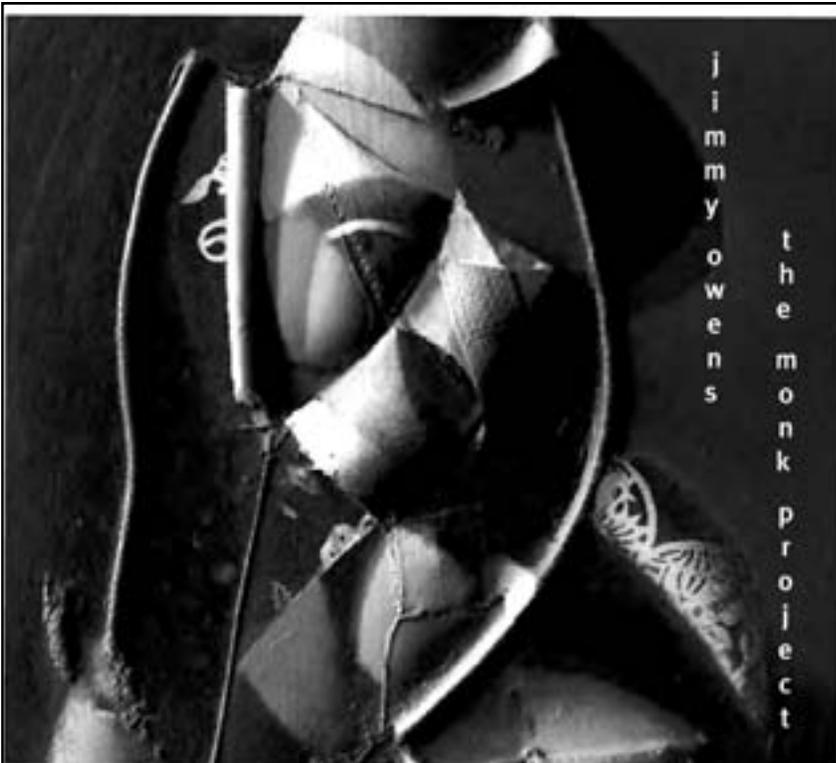
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DownBeat: 4-1/2 stars, Best CDs of 2007.

AllAboutJazz: "Buy it, grab it, love it and hold it. Over 650 years of experience are found in this nonet of musicians, and it will take you that long to find something better."



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JazzReview: "One of the jazz highlights of 2004".



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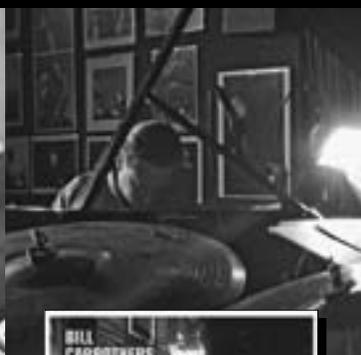
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(Dan Bilawsky, All About Jazz)

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JACK DEJOHNETTE

SOUND TRAVELS

by Kurt Gottschalk



Photo by Chris Griffith

During a career that has stretched across six decades - dating back to early appearances with Herbie Hancock, Charles Lloyd and Jackie McLean - Jack DeJohnette has been many things: a drummer, a pianist and an experimenter with electronics; a composer for both film and for his own bands; a stylist in the terrains of jazz, world and new age musics and a timekeeper behind many of the greatest names jazz has produced. But across all of it, the multi-faceted artist's work is always uniquely his own. DeJohnette doesn't immigrate into new sound worlds, he journeys through them, retaining identity as a citizen of one of the thirstiest and most absorbent of musical forms, a notion well exemplified by the title of his new CD, *Sound Travels* (eOne Music).

In that respect, DeJohnette might be called jazz' great equalizer. His associates have ranged from the pop jazz singer Bobby McFerrin to avant pop stylist Lester Bowie. His playing has ranged from classic acoustic jazz to fusion to the sort of electronic and meditative settings often disparaged by jazz purists. His influences have included Indian, Latin, South African and Moroccan traditions, but he's never fallen into the lowest-common-denominator trap of so-called "world music". He doesn't change course so much as simply cover the field. It's a funny thing to say about someone who was part of *Bitches Brew* and who did a session with Alice Coltrane and Carlos Santana, but DeJohnette's music up to and including the new album rarely comes off as a fusion (verb, not noun) of forms, of jazz and world music or of jazz and amped-up rock. More often it is simply as an open approach to different sources from different regions of the world.

"That's the idea - it's like sound travels," DeJohnette said, invoking the title of the new record and putting the emphasis on the first word, connoting that it's not an incidental statement (like "news travels fast") but a process, a journey, like "international travel" or "air travel". It's not so much that sound waves move, in other words, but that we are moving with them. "It travels in different environmental worlds. Pieces like 'Dirty Ground' sort of came together organically... I had some good help from incredible musicians and an incredible producer and engineer," he said. "It was Bob [producer Robert Sadin] who got excited about my music and [engineer] Dave [Darlington] gave me some really good creative input. I had some good help on this. I wrote the music but we kind of put it all together so it made some sense. It was a group effort."

It was Sadin who encouraged DeJohnette to play piano on the record as well. On most of the tracks he's heard on both piano and drums and the album opens and closes with a pair of unaccompanied piano pieces. DeJohnette took piano lessons as a youth before picking up the drumsticks. He has played acoustic and electric keyboards throughout his career and part of his strength on the instrument might be knowing his limits.

"The piano on the album makes sense, the way I use it," he said. "I'm not trying to compete with the

pianists out there who are much better than I am. You put it in a setting and it feels OK. I know what I wanted to get out of it. I didn't worry about 'is this good or is this bad?' I just stayed in the moment."

The album - which also features McFerrin, pianist Jason Moran and bassist Esperanza Spalding - kicks off a year of festivities marking DeJohnette's 70th birthday. This month he will celebrate the album's release with a show at the Blue Note playing with the band he assembled for that album and two days later he will be honored at a concert at Jazz at Lincoln Center commemorating his being awarded the 2012 National Endowment for the Arts (NEA) Jazz Master Fellowship where he will perform with Sheila Jordan, Von Freeman, Jimmy Owens and Charlie Haden. That night's set list, according to DeJohnette, will include "When Will the Blues Leave?" a composition by 1984 NEA Jazz Master Ornette Coleman. The summer will bring appearances at the Newport and Monterey festivals as well as a European tour.

"It's the highest honor a jazz musician can get in America," he said of being named an NEA fellow. "It's quite a distinguished honor. And I'm celebrating the whole year. Herbie did that in 2010, Chick [Corea] did it last year and I'm doing it now."

The NEA award is recognition a long time coming. DeJohnette was a significant part of the original Charles Lloyd Quartet and Miles Davis' fusion bands of the late '60s and early '70s. He's anchored Keith Jarrett's Standards Trio since the '90s and all the while has led his own bands as well. He's also had the unusual distinction of taking over Tony Williams' chair in two different bands: both drummers got their starts in Jackie McLean's band, DeJohnette coming in when Williams left for Davis' band in 1963, and when Williams left that gig, it was again DeJohnette who got the job.

"I was always the guy Miles called when Tony couldn't make it, so when Tony finally did leave I took over," DeJohnette said. "We had a little competition going on but later we hung out together at Mt. Fuji, got a lot closer, we developed a friendship."

Now DeJohnette looks back admiringly on Williams' life and career, cut short when he died in 1997 at the age of 51. "Tony and I are contemporaries, we came up together," he said. "Tony was very talented, an amazing drummer and he was quite a composer. We were on similar paths with our own ways of interpreting the music. Tony left a very strong mark on the music. With people like Cindy Blackman you can still feel his presence. Lifetime is still one of the best organ trios around. That's why I wanted to make the *Saudades* album for him."

That record, released in 2006, simulated the original Lifetime instrumentation with Larry Goldings on organ and John Scofield on guitar as Trio Beyond. But in typical DeJohnette fashion, the record referenced more than just one influence. It took as its title a Portuguese word, which means a deep sadness and that is often applied to fado, that country's tradition of folk, guitar-based music. The double-disc set, recorded

live in London, included compositions by Williams and Lifetime guitarist John McLaughlin and organist Larry Young as well as all three band members. But it also included pieces by other departed greats: John Coltrane, Miles Davis, Joe Henderson and Jule Styne.

The sad truth about a career as long as DeJohnette's - and perhaps especially in jazz - is that you lose so many along the way. Perhaps one of the more unusual releases in DeJohnette's expansive catalog is the 1989 album *Zebra*, a set of trumpet and synthesizer duets featuring the late Lester Bowie. The music was recorded in 1985 as a soundtrack for a film called *Tadayuki Naito / Zebra* featuring photographer Naito's documenting of African zebras. While Bowie and DeJohnette worked together elsewhere (1978's *New Directions* and 1980's *New Directions in Europe*, both also including John Abercrombie and Eddie Gomez), it's the duo soundtrack record that stands out in both men's discographies. "I was hired to write some music for a photographer who made a 40-minute film on zebras," DeJohnette recalled. "The producer wanted to have Lester Bowie come in and improvise on that. It's all programmed drums and I played keyboards and Lester came in. It's one of my favorites." The record, however, was met with lukewarm reviews and hasn't gained in popularity since, probably in no small part due to the heavy use of electronics. *Zebra* employed not just synths but drum machines. For better or worse, it made for an unusual record and DeJohnette stands behind his use of programmed drums. "It depends on what sounds you use," he said. "In African drumming there's a lot of repetition, so a drum machine is perfect for that."

Which in a sense might point to something about his work overall. For the jazz legend who has won a Grammy for Best New Age Album, it's not about tradition or nationality or invention or technology so much as it is about what sound you use. "Music is music - it's either good or bad," he said. "I think all music is world music, it's all folk music, it all draws from the folk. I don't really like to get tied down by genres or compartmentalizing. It's music. You like it or you don't. The guy who really made it happen was Harry Belafonte, 40 or 50 years ago. And even people like Dizzy, Louis Jordan, there was a Caribbean kind of a thing. The terms came because the industry wanted to sell products, you know? 'New Age', there's all these sorts of terms, but people listen to all sorts of music." ❖

For more information, visit jackdejohnette.com. DeJohnette is at Blue Note Jan. 8th and Rose Theatre Jan. 10th as part of the NEA Jazz Masters Awards Ceremony. See Calendar.

Recommended Listening:

- Charles Lloyd - *Dream Weaver* (Atlantic, 1966)
- Miles Davis - *Live-Evil* (Columbia-Legacy, 1970)
- Jack DeJohnette - *Special Edition* (ECM, 1979)
- David Murray/Jack DeJohnette - *In Our Style* (DIW, 1986)
- John Surman/Jack DeJohnette - *Invisible Nature* (ECM, 2000)
- Jack DeJohnette/John Patitucci/Danilo Pérez - *Music We Are* (Kindred Rhythm, 2008)

Hal Singer

by Alex Henderson



'40s



'10s

At 92, Hal "Cornbread" Singer has seen a great deal of jazz history first-hand. The veteran tenor saxophonist still has vivid memories of the months he spent in

Duke Ellington's orchestra and of his friendships with legends like Billie Holiday, Dexter Gordon and Dizzy Gillespie. And after all these years, Singer continues to perform and record. As recently as 2010, he recorded an album in France (his adopted home since 1965) that prominently features fellow tenor man David Murray. Singer and Murray might seem an unlikely combination; Singer came out of the Swing Era, whereas Murray is an inside/outside musician with strong avant garde credentials. But, in fact, the two of them proved to be quite compatible on Singer's album *Challenge*, which favors a passionate blend of postbop, hardbop and soul jazz.

"I had never worked with David at all before this record," Singer explains. "We have two different styles and come from two different eras of the music. But we tried to make it as interesting as we could in our respective ways and it worked out OK. I think that some of the younger guys are realizing that they have to go back and respect some of the past."

Born in Tulsa, Oklahoma on Oct. 8th, 1919, Singer has been active in the jazz world since the '30s. The saxist, who moved to New York City in 1943, built an impressive résumé as a sideman for Jay McShann, Roy Eldridge, Hot Lips Page and other Swing giants. In 1948, Singer recorded his debut single as a leader, "Fine As Wine"/"Rock Around the Clock", for Mercury, waxed the hit instrumental "Cornbread" for Savoy and spent several months in Duke Ellington's orchestra.

"To hear Cootie Williams, Lawrence Brown, Harry Carney and Jimmy Hamilton was just mind-boggling," Singer says of his time with Ellington. "Every night, I was going to work and it was like I was on a cloud. It was just a beautiful thing. And what happened was that I had made some records for Savoy; one was named 'Cornbread', which swept the country at that time. Different people were telling me to get out of Duke Ellington's band and start out for myself and Sonny [Greer] and Johnny [Hodges] were telling me the same thing. They were saying, 'Get your own

group.' So that's the way it happened, but other than that, I think I would have been with the Ellington band until it broke up or something."

Singer's first recordings as a leader made him a prominent figure in the early R&B market and, arguably, helped pave the way for the birth of rock 'n' roll in the mid '50s. "Rock Around the Clock" (not to be confused with Bill Haley & the Comets' famous 1954 recording) isn't quite rock 'n' roll in the Little Richard/Chuck Berry/Elvis Presley sense, but it definitely rocks hard for 1948.

Although Singer's roots were Swing, he kept an open mind to post-Swing styles of jazz. Hardbop eventually influenced him, as did postbop and modal jazz. "I was fortunate enough to have come through the big band period and to have witnessed the changing of the styles into bebop and into what they call free jazz," Singer notes. "Some of it I didn't think would fit me as a person, but that didn't mean I couldn't associate with some of the guys, talk with them and try to understand where they were trying to go."

About half of Singer's life has been spent in Paris. Singer might have moved back to New York, but after marrying a French woman (his wife Arlette) and having two daughters with her, he ended up staying permanently. Asked what some of his fondest memories of his pre-Paris days are, Singer responds: "Oh, working with Henry 'Red' Allen, working with Hot Lips Page, working on 52nd Street with Don Byas and having Count Basie up the street at the Famous Door and having Stuff Smith across the street. Roy Eldridge here, Coleman Hawkins there. As I look back on it now, it was a lovely period of my life."

And when Billie Holiday's name comes up, Singer remembers: "Billie was, for me, a very, very beautiful lady. When I was working at the Famous Door with [drummer] Big Sid Catlett's band - we were the intermission band - I would take her dog for a walk sometimes. Billie had a dog named Mister. Just to be able to say I worked in the same club where Billie Holiday worked is really something. People in the club would be rowdy before Billie came on and when she would sing, the club would get quiet."

But as many happy memories as Singer has of his youth, one won't hear him complaining about the jazz scene of 2012. In fact, Singer is quite optimistic about jazz' future in both the United States and Europe. "When I was coming up," Singer asserts, "all the jazz books and jazz education like you have today didn't exist. People who really want to play jazz now are making a living teaching these kids jazz and the musicianship in jazz is so high now. It's a wonderful thing." ❖

Recommended Listening:

- Hal Singer - *Rent Party* (Savoy, 1955-56)
- Hal Singer - *Blue Stompin'* (with Charlie Shavers) (Prestige-OJC, 1959)
- Hal Singer/Milt Buckner - *Milt & Hal* (Black & Blue, 1968)
- Hal Singer/Jef Gilson - *Soul of Africa* (Chant Du Monde, 1975)
- Hal Singer - *Senior Blues* (Carrere, 1991)
- Hal Singer - *Challenge* (featuring David Murray) (Marge, 2010)



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LEST WE FORGET

Julius Hemphill (1938-95)

by Ken Waxman

Known best for the 15-odd years he spent as a founding member of the World Saxophone Quartet (WSQ), saxophonist and composer Julius Arthur Hemphill influenced the shape of jazz before and after that affiliation. *Live at Kassiopeia*, a 1987 German concert recently released by NoBusiness, demonstrates his prowess in extending solo reed language and in powerful duets with German bassist Peter Kowald. Hemphill's organizational and musical smarts also encouraged younger saxophonists such as Tim Berne and especially Marty Ehrlich, whose Julius Hemphill Sextet preserves the all-saxophone ensemble Hemphill created after splitting with the WSQ.

Born Jan. 24th, 1938 in Fort Worth, TX, the sounds of blues, jazz and gospel live and on jukeboxes were

part of Hemphill's life growing up. Brief R&B gigs with Ike Turner's band following a hitch in the US Army intensified these currents. Moving to St. Louis in the late '60s, Hemphill helped organize the multidisciplinary collective Black Artists' Group (BAG) with future WSQ members Oliver Lake (alto) and Hamiet Bluiett (baritone). Moreover, it was compositions such as his epic "The Hard Blues", initially recorded on the influential *Dogon A.D.* for his Mbari label (recently reissued by International Phonograph), which confirmed that the textures of experimental jazz could be combined with bedrock blues rhythms.

This tendency was extended with the WSQ, initially consisting of Lake, Hemphill, Bluiett and tenor saxophonist David Murray. Hemphill was chief arranger for the cooperative until personal conflicts and health problems forced him to leave. With albums under his own name such as *Roi Boyé & the Gotham Minstrels* (Sackville/Delmark) and *Blue Boyé* (Screwgun), he started experimenting with multimedia,

multi-instrumentalism and overdubbing. Hemphill collaborated with dancer Bill T. Jones on "The Last Supper at Uncle Tom's Cabin/The Promised Land"; organized one eponymous big band disc on Elektra/Musician around a setting of K. Curtis Lyle's poetry; composed "Long Tongues", a 75-minute opera for six saxophones, rhythm section, strings, brass and piccolo that utilized spoken word, dance and photo montage; wrote for non-jazz ensembles such as the Arditti String Quartet and the Richmond Symphony and, in live performance, would often play alongside pre-recorded tapes.

The results of a serious car accident, plus diabetes, cancer and heart problems, adversely affected his life from the early '80s onward. Although his health didn't permit him to perform after 1994 - Berne took his place in the sextet - before that Hemphill had worked steadily with associates like percussionist Warren Smith and cellist Abdul Wadud. Hemphill died in New York on Apr. 2nd, 1995. ❖

Jazz Generations

by David Murray

Tomorrow I will visit a 92-year-old gentleman named Hal "Cornbread" Singer who plays tenor saxophone. He had a string of hits in the '50s in New York and played with everyone from that period, then moved to Paris in the '60s to play with Memphis Slim. He is in a quite good health except for a bit of glaucoma. Usually we sit and talk, then eventually get out our tenors to show each other the recent developments in our separate studies, which is always a treat as he still takes piano lessons and is still growing and studying and writing new compositions.

In 2010 we recorded with a rhythm section (*Challenge, Marge*). I take great pleasure in being in his presence and I sense he enjoys mine. We feel each other's knowledge and appreciation for each other's music. He's probably forgotten more things than I know but the idea of crossing generations has always fascinated me - how people from previous generations can offer answers, give details of history, impart knowledge through just speaking about their encounters with other famous icons and cats they knew intimately.

I first met Hal in 1977 while touring with the World Saxophone Quartet (WSQ). Dexter Gordon, Johnny Griffin and Hal played the set before at the Nancy Jazz Festival in France. The WSQ schedule was very tight so that day we didn't have a chance to check in our room before the concert. So when we left the festival and went to the hotel, Dexter, Johnny and Hal were holding court in the well-stocked cognac bar that we turned into an all-night saxophone summit until 6:30 am, our departure time. I never did check into my room. We spoke of many things: music, people, generations, art, European real estate, women, the big bands of Ellington, Lunceford and Basie. As the youngest I probably enjoyed the entire night the most as I realized I had finally been accepted as a good musician by my elders. They told me my sound was solid and that I was one of the cats. All I needed at that point in my career was a vote of approval to boost my confidence. I had studied hard, long and diligently. It's amazing when things come together for an artist as when he or she is recognized by their peers and elders. The wise South African poet Mongane Wally Serote paraphrased an old saying "Motho ke motho ka batho, kgoši ke kgoši ka batho" - "A person is only a person because of other people."

This is true with jazz and generations of jazz

artists who are the descendants of sons and daughters of slaves in America and, in fact, everyone who plays our totally ecumenical music. We need one another to define our own existence and a reason to play such important music. Sitting into the wee hours of the night and exchanging ideas with these great men had a positive effect on who I am today and what drives me.

I was once told by a friend and wonderful saxophonist and copyist Will Connell that he thought of me as a benchmark player, which I considered to be one of my highest compliments as he meant others would weigh their worth against mine in my generation. Sometimes I feel like some kind of missing link. Young enough to hire some of the talented, up-and-coming musicians of today and yet old enough to have interacted with people like Kenny Clarke and Lou Bennett, who I last saw arguing in 1978 in my dressing room at Gerard Terronez' Jazz Unite on the break about a video of Lester Young and whether cats were Prez'd out before or after WWII (that is raising the tenor in an askew manner and sporting a pencil thin moustache). As I went on stage with Alan Silva and Olivier Johnson I thought about how great their generation was.

To have lived and learned from the great masters of our short jazz history wasn't always pleasant either. Ed Blackwell once told me at the Vanguard after playing with me for seven years that this was the first night that I had played with the rhythm section: "You've been playing for those people but not with us!" What a lesson. I asked him why it took so long for him to inform me of this and he said "You wouldn't have understood." These kinds of things helped to shape my career and I am grateful to have lived through those small humiliations and setbacks in order to be where I am today.

The young musicians of present are surrounded by an abundance of information on the internet and in the many jazz schools throughout the country. The record companies have disappeared and now a business card is a self-produced CD. Poor kids. I feel for them. I remember the day when Bob Thiele asked John Hicks and I to record *Sunrise/Sunset*. I never knew where he got his seed money for his companies until I received my check. Then I understood why John Coltrane recorded "My Favorite Things" and "Chim Chim Cheree". The name on the check was Beanstock, the publisher for *Fiddler on the Roof*. It all made sense then to me. Another lesson. Music is a business and Bob was a good businessman.

I had a gig once during college at a place on Foothill Boulevard in Cucamonga, California with an organ player (who had a rhythm box) and a guitar

player. We just played standards for an elite drummer crowd. There was a belly dancer who came on after us to entertain for about 20 minutes. One night I asked what she wanted me to play. She just informed me to watch her navel and play my small horn. So that went on for quite some time. I had received my first lesson in World music and got \$50 more per night, exactly what I needed for school.

Lessons and knowledge come from different places and I've learned to appreciate it whenever it happens. You never know - a kid might walk up to you and ask a question about music that is really important to them. We don't all have to be professional educators to pass on information and young people these days pick their own role models. Just make sure that when they do inquire, please attempt to give them an answer comparable to the information that you received at that same station and time in your life. If that happens, the jazz tradition stays intact. ❖

For more information, visit myspace.com/davidmurraymusic. Murray is at Le Poisson Rouge Jan. 7th as part of Winter Jazz Fest and Birdland Jan. 10th-14th. See Calendar.

Tenor saxophonist and bass clarinetist David Murray has been one of jazz' most consistently exciting and prolific musicians since the mid '70s. Effectively mixing tradition with progressive thinking, Murray has made over 80 albums as leader, been a member of the groundbreaking World Saxophone Quartet since its founding in 1977 and collaborated with an astonishing array of musicians.



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VOXNEWS

by Katie Bull

Let me introduce myself as the new author of this column by first saying thanks to Suzanne for the last five years of the Lorge Vox Tour. As a jazz singer, composer and bandleader living here in NYC, I am honored to be stepping into the VOXNews column to support jazz vocal listening. Homogeny makes me restless. Jazz, like travel or food, is more interesting when the adventure crosses terrain and expands tastes. With that kind of journey in mind January promises yet another opportunity to expand your jazz vox ears, right here in our own backyard.

Sheila Jordan, a member of the final NEA Jazz Master class, will be honored Jan. 10th at Jazz at Lincoln Center's Rose Theatre along with the esteemed company of fellow jazz greats Charlie Haden, Von Freeman, Jimmy Owens and Jack DeJohnette. A bebop and free jazz firebird and the consummate instrumentalist's singer, Ms. Jordan is simultaneously

living history and never-endingly current. The Jordan-influenced **Joanie Pallatto**, Southport Records cofounder, makes a rare NYC visit to Iridium (Jan. 11th) in support of her fellow Chicagoan Von Freeman (Jordan and Freeman will appear as guest performers).

Grammy-nominated **Theo Bleckmann** brings multi-dimensional downtown experimental roots to his recent Kate Bush project on Winter & Winter (*Hello Earth: Music of Kate Bush*), appearing Jan. 5th with the project at David Rubenstein Atrium and The Stone (Jan. 7th, 10th, 11th and 14th) with various groups as part of programming curated by Winter & Winter label head Stefan Winter.

The rich timbre and authenticity of Brazilian **Luciana Souza** can be heard at the Allen Room (Jan. 27th-28th) in a group featuring as guest Souza's countryman clarinetist Nailor "Proveta" Azevedo. At Winter Jazz Fest (Jan. 7th) Argentine **Sofia Rei Koutsovitis** weaves multiple South American influences into a jazz-inflected tapestry, followed by

the soulfully intricate music of Israeli singer **Ayelet Rose Gottlieb**.

The Evolving Music Series is like an experimental mini-festival every Monday at Clemente Soto Velez Cultural Center. The singers you can catch this month are **Kyoko Kitamura**, **Jean Carla Rodea** and **Fay Victor** (Jan. 16th) and **Rosie Hertlein** (Jan. 2nd and 30th).

Recent CD releases include two great new albums on Swiss imprint Unit. In *Donafior*, **Anne-Florence Schneider**, a Brazilian composer-singer, collaborates with bassist/arranger Dudu Penz; she glides in a sonic sensuality, with an entirely entrained band of Brazilian heavyweights. Singer, composer, lyricist **Soraya Berent** is clearly also a poet/spoken-wordist, blending many styles in her provocatively titled *Undividualism*. And check out *Conversations with Christian* (Mack Avenue), bassist Christian McBride's duets with an eclectic range of his favorite musicians including singers **Dee Dee Bridgewater**, **Gina Gershon**, **Angélique Kidjo** and even **Sting**. ❖

Dreyfus Records

by Donald Elfman

The power and spirit of jazz improvisation was at the center of Dreyfus Jazz, the label that Francis Dreyfus founded, but the music that he recorded and that which the label continues to document, transcends categories and breaks down boundaries. Dreyfus, who passed away in May of 2010, was a man of vision and perception and he cared deeply about listening with open ears. His widow H el ene and family members Chlo e and Laura are continuing that tradition as the label moves forward.

A little more background on Francis: he first heard jazz at age eight; started jazz clubs as a teenager; entered the music publishing business and worked with, among others, Cliff Richard and Petula Clark and later Pink Floyd, David Bowie, Cat Stevens and more and 'discovered' the pioneer of electronic music Jean Michel Jarre in 1973. The publishing company began as of 1976 to work in France with American jazz and pop giants Al Jarreau, Rickie Lee Jones, Miles Davis, David Sanborn and Marcus Miller.

In 1991 Dreyfus established his jazz label. Some of his earliest signings were of saxophonist Steve Grossman, the Mingus Big Band, late pianist Michel Petrucciani, accordionist Richard Galliano and Gypsy guitarist Bir eli Lagr ene. And he licensed material from Chet Baker, Benny Golson and French organist Eddy Louiss.

Bassist Marcus Miller initially gained acclaim for

work with Miles Davis and is still with the label as a leader after 11 albums starting in 1993, the most recent the two-CD/DVD set *Tutu Revisited*. "My music was different from much of the acoustic jazz that Francis was involved in at the time," Miller remembers. "But we immediately developed a great relationship. Francis was passionate about the music! He made decisions from a strong business perspective but also from the standpoint of how important it was that the public gets to hear this music. He would really fight for his artists and he became a father figure to all of us. My warmest recollections are of him at the side of the stage with a smile on his face. It was a very comforting sight."

H el ene Dreyfus remembers that Francis was an independent-minded producer with a very individual approach but that he developed strong relationships with the artists. "He was very close to Michel Petrucciani and his meeting with Richard Galliano was decisive for the development of the latter's career," she says. Galliano has characterized what made Dreyfus different as "personality and charisma" and "a passion for the melody." He believes that Francis had an "all-terrain" experience and approach to music and that this experience covered all parts of the business. "When I was completing my *Passatori* album, Francis, who always gave me full freedom, suggested that the album should breathe and he thought it was important to allow silence for this purpose between the compositions. Recently, a very talented conductor said, 'In music, the most important thing is breathing.' I thought of Francis at that moment."

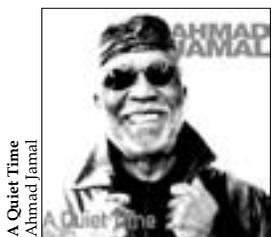
As a jazz lover, Francis Dreyfus also realized another grand dream: the creation of a *Jazz Reference*

Series, a collection of 70 jazz albums covering the great names of the music. What was his purpose? He said that he did it "for all those who already love jazz and for those who will find great pleasure in rediscovering it thanks to sound quality that is unexpected and unequalled. But also for those, namely the younger generation, who don't yet realize that they are going to love this music that burnt down, from its creative violence and its jubilant swing, the entire twentieth century."

So Dreyfus had a true sense of jazz history and tradition but he used it as a link to make a transition to the present and beyond. A look at the catalogue reveals music from Ahmad Jamal, Roy Haynes, Bud Powell and Django Reinhardt, Chet Baker and Benny Golson, but also drummer Aldo Romano, pianists Franck Avitale and Martial Solal, accordionist Marcel Loeffler and electric mandolinist U. Shrinivas and many more names that indicate the very broad scope that Dreyfus helped to blossom.

The Dreyfus label continues to flourish under H el ene, but like anything else in the music business at the beginning of the 21st century, she has had to face the challenges of the economy. She reflects, "Since the end of the 1940s it has not been easy to sell jazz. It is interesting that what used to be the primary form of 'pop' music is now relegated to a niche market. The current economy doesn't help any of us, but music and entertainment have traditionally weathered economic crises quite well. And we are all suffering from the transition that our industry's 'delivery system' is going through - from physical to digital."

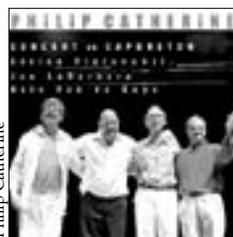
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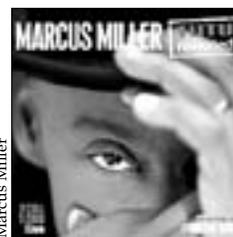
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Influences: Countless... John McLaughlin, Terje Rypdal, Buddy Guy, Frank Zappa, Ravi Shankar, John Coltrane, Duke Ellington, Anton Webern, Deep Purple, good funk, hypnotizing music.

Current Projects: Solo guitar album *Night Guitar*; Anders Nilsson Group; Fulminate Trio with Michael Evans and Ken Filiano; Exposed Blues Duo with vocalist Fay Victor; Hot & Cold - guitar duo with Aaron Dugan; a trio with my brother Peter Nilsson on drums and Joe Fonda on bass.

By Day: Working on the music, teaching, cooking, qi-gong.

I knew I wanted to be a musician when... I found myself getting more and more into it, soaking up good influences in my youth by playing with friends, going to concerts and immersing myself in listening to records = hooked.

Dream Band: Dream 1: Musicians from all corners of the world gathering in a huge room to experience what we can make happen with one note. Dream 2:

Hammond organist, two guitarists (one slide), percussion section, horns and strings, vocalists ready to wail on cue, dancers. Interested parties, get in touch!

Did you know? My nickname in high school was Janus, which I much later named one of my albums.

For more information, visit andersnilssonguitar.com. Nilsson is at Shrine Jan. 3rd, Barb es Jan. 4th and 20th, Brecht Forum Jan. 8th with Ras Moshe, 55Bar Jan. 25th and The Firehouse Space Jan. 28th. See Calendar.



Anders Nilsson



Kris Bowers

KRIS BOWERS began studying piano privately at the age of nine. After attending the Los Angeles County High School for the Arts, in 2006 he moved to New York to study at the Juilliard School. Bowers has worked with Terrell Stafford, Vincent Herring, Louis Hayes, Q-Tip, Jos e James, Jay-Z and Kanye West. Bowers was the winner of the 2011 Thelonious Monk Institute International Piano Competition.

Teachers: Donald Vega, Danny Grissett, Mulgrew Miller, Eric Reed, Frank Kimbrough, Kenny Barron, Fred Hersch.

Influences: Herbie Hancock, Kenny Kirkland, Chick Corea, Wynton Kelly, Oscar Peterson, Brad Mehldau, Thelonious Monk, Bach and Brahms.

Current Projects: I'm currently writing music in preparation for the recording of my debut album. Also, I run a website called Campsounds geared towards the discovery/promotion of music on college campuses.

By Day: Masters student at Juilliard and fashion blog enthusiast.

I knew I wanted to be a musician when... I completed my first year of high school. Being surrounded by people my age with so much passion for their art was incredible, specifically those in the jazz department.

Dream Band: Terence Blanchard, Branford Marsalis, Ron Carter and Tony Williams.

Did you know? I actually wanted to be a cartoonist up until the end of my freshman year in high school. My dream job was to work for Pixar.

For more information, visit krisbowersmusic.com. Bowers is at Jazz Standard Jan. 7th with Jos e James, The Jazz Gallery Jan. 8th with Dominick Farinacci and Tribeca Performing Arts Center Jan. 28th as part of Monk in Motion. See Calendar.

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I got to play with him in a lot of different contexts. The way we played, we would always hook up even on really open free things. Something about it was organic but logical. One aspect of his playing was that he played drums like he was a little kid. You listen to his early recordings, he obviously can play drums. But he started not to do that. With that big grin he would get behind the kit, making things happen that couldn't have happened any other way. In his later life - the last record I did with him was with Anat Fort - he didn't rehearse anymore. It was so amazing his playing. He didn't play the hits, he played around the hits. He was the only guy who could play like that and do it so successfully and consistently. He had an innate intuitive ability to do it and do it his own way. You only had to listen for three seconds and know it was him right away.

- ED SCHULLER, BASSIST

I met Paul the first time in 1992. His playing had always fascinated me to such an extent that I had developed a secret wish to play with him in duet. This happened that year on the occasion of a festival in the south of Italy. I remember we met and he told me "no rehearsal". When the concert came, I had the impression of having an entire orchestra close to me...there was somehow harmony and counterpoint in his drumming. Some years later that exciting concert was released as *Flux and Change*. That was the beginning of a long series of collaborations. Our last meeting was our week at the Village Vanguard in July 2010, with Marc Johnson. That was a dream of mine coming true: playing with him in the place where he had imprinted the signs of his immense talent and originality to the history of modern jazz.

His approach was always unpredictable, very honest and his magnetism made him absolutely unique. I considered him much more than a drummer. He was, I think, a composer at the drums, a great musical architect. I'll miss his artistry and humanity.

- ENRICO PIERANUNZI, PIANIST

Woke up this morning and realized you weren't going to be around anymore. I recall the times we played over the many years; always with a special touch you helped provide. Especially the last one with Charlie Haden and Brad Mehldau. And the one with your group with Lovano and Frisell and Charlie and me. And the times with Warne Marsh, Bill Evans and Jimmy Garrison at the old Half Note. Each time was a special music for me. I thank you for sharing with me. Rest in peace, dear man.

- LEEKONITZ, SAXOPHONIST

You have taught me more than I could even grasp at this point. It goes far beyond music, for the way you lived your life and the way you lived your music were inseparable. You honored me by instantly connecting with my musical language, although you knew nothing about me before. You brought me to where I am artistically today, introducing me to ECM Records, who eventually released the recording we made together. You changed my life because you believed my music should be out there and helped it get to audiences I had never been exposed to. But even more than all that, you are a true example of a beautiful individual who never compromised for anything or anybody. Sometimes you did it very subtly and sometimes it sounded like a very loud bass-drum kick. But no matter what you did, it always sounded like YOU. If there is anything I would ever call inspiration, this is it. With that spark within us, you will always be around.

- ANAT FORT, PIANIST

There are very few creative people. Paul Motian was one of them. He could listen. His contribution to the music, not just percussion, is inestimable.

- PAUL BLEY, PIANIST

I first saw Paul Motian with Keith Jarrett live at the Village Vanguard in the early '70s after hearing him extensively on records. It blew my mind how original and creative he was and he remained so right up until the last time I heard him two months ago at the Vanguard. Paul was in my first touring band and I'll never forget the experience, which began with us becoming roommates on the first day! I would definitely say I received an intensive crash course in the road from Paul during this tour. In retrospect it makes sense that he would be so supportive as he has always seemed to take a special interest in younger musicians. He reminded me of my first teacher/mentor Julius Hemphill in their lack of condescension and no bullshit attitude. You always knew where you stood with Paul and this directness is what makes his music so powerful and real.

- TIMBERNE, SAXOPHONIST

Paul Motian was a MUSICIAN. He taught me, brought me up. Pointed the way. Showed me things I never could have imagined. Led me to places of extraordinary beauty. Indescribable. Paul never let up for one second. Raising it up. Always. No compromise. Listen to the MUSIC. I am blessed to have known him.

- BILL FRISELL, GUITARIST

I first played with Paul at a three-day recording session in the summer of 2007 with Masabumi Kikuchi, Terumasa Hino and Thomas Morgan. Making music with him was a dream come true and the confirmation of musical intuitions that were dawning in me at the time and which have been at the heart of what I'm trying to do ever since.

The present moment, the only one we actually experience and yet from which we spend the better part of our days in sleepy or frantic exile - was where Paul Motian lived, fully awake, fully present, when he spoke, when he played, in every note he wrote. Like Ornette, like Trane, he disappeared in the exact vibration of his materials: a major third, a brush stroke on a cymbal, a Big Sid Catlett phrase floating free of the bar line, all connected by invisible strings of pulse to form a giant mobile full of air, grace, power. He was modern to the end, which is to say ever awake to the ever shifting implications of the now...riding its tip, finding new ideas, new sounds, new ways of playing tempo and melody, of interacting as musicians, of commanding respect as humans, every time he sat at the drums.

The present of music is a leap, a risk, a dare that defies any biological determination. Between Paul and Thomas Morgan, the bassist both on the 2007 session and on the album we made under Motian's leadership a year later, there was a half-century age difference and yet when we played the time was a heartbeat for all time.

- MICHAEL ATTIAS, SAXOPHONIST

I was 23 when Paul invited me to tour with his Electric Bebop Band... A once-in-a-lifetime experience I thought, but I ended up playing and recording with him on and off for almost 10 years. I don't know words that can describe how incredible and beautiful Paul was but I know how grateful I am to have known him and that I will learn from him for as long as I live.

- JAKOB BRO, GUITARIST

For me Paul was my link to the whole history of modern jazz. We had a 30-year relationship: I was 28, he had just turned 50 when we first started playing together. His music came from the feelings he got from the people he played with. The trio with Bill Frisell, Paul and myself emerged from Paul's quartet and quintets we were in. The three of us had a communication and a way of playing together that was very expansive and beautiful. The trio had that annual tradition for eight or so years of playing two weeks straight at the Village Vanguard. We'd see the same people in the front row night in and night out. No one wanted to miss a set. That made us play everything completely different each set, with a totally opposite, different attitude every time. And that helped to shape the music.

The one thing also about Paul that was amazing over the last dozen years - particularly when Bill and I were getting really busy during which time Paul was staying in New York because he had to stop traveling - was the countless bands he ended up putting together. It was like a school to him. I feel so proud of those cats as did he. And all those players from those bands were coming to hear the trio play, so they were familiar with the way of playing and the tunes. Paul opened the door for so many cats to play and to share the music. He shared his music with everybody. He taught us all how to play, to create music. He also didn't rehearse - every little so-called rehearsal was a concert the way we would put tunes together and explore them. He would just make the hit. He was something else.

- JOELOVANO, SAXOPHONIST

The influence and presence of Paul Motian has spanned more than half of my life, from listening to the incredible records he was on through the many years I had the immense honor and pleasure of playing in one of his amazing bands. Among the many memories is my first gig with him, at the start of a tour that began in Stockholm. There was no rehearsal before the tour; Paul sent me the music and said we'd just go over a few tunes at soundcheck on the first gig. As the band was setting up, Paul began playing while checking out the kit. The moment I heard his stick hit drum and cymbal, I had an incredible feeling of familiarity from having listened to him for so long - here was Paul Motian and his sound right next to me. The music was always exciting, inspiring, SWINGING!, soft, loud, meditative, bright, dark, beautiful, ugly, brilliant and more and more. Paul's playing and music embodied everything about life, yet with a distinct directness and simplicity. Being in Paul's band felt much like being a part of a large family. He made us laugh...a lot...we made him laugh a lot too. He was an incredible spirit, always curious and aware. I learned so much from him and am forever grateful.

- STEVE CARDENAS, GUITARIST

The death of Paul Motian marks the end of an era. A great irreplaceable protagonist of the jazz world left the stage. The music of Bill Evans, Lennie Tristano, Paul Bley, Masabumi Kikuchi, Keith Jarrett and Bill Frisell would sound different without his influence. Each note of Paul Motian had its destiny and meaning. He led events with an invisible hand like a wizard. With a sure knack, he chose for his groups as-yet almost unknown musicians, just as Bill Frisell, Joe Lovano, Brad Shepik, Kurt Rosenwinkel, Chris Potter or Thomas Morgan once were. Motian knew that all these musicians have held hidden treasures. Paul never pushed his way into the foreground; he remained a humble man dedicated to his music.

- STEFAN WINTER, LABEL OWNER

Paul Motian played with Bill Evans in the '50-60s and made some memorable recordings with Bill, but it was not until recently that Paul became so intimately involved with The Village Vanguard. He did not want to travel anymore and since he lived in the city and felt comfortable at the club, I gave him free reign. I liked his ideas and commitment to produce the talent he liked to play with and the sounds he sought. Paul was so successful that he is now woven into the tapestry of The Vanguard.

-LORRAINE GORDON, CLUB OWNER

Paul was one of a kind: a musicians' drummer who thought about the music, not just the rhythm, and cast his own sound on everything he played. But he could play anything and with anybody. He was committed to his work and didn't stop learning as he grew older. When he wanted to start writing music, he learned how to write. Once while playing at the Village Vanguard, I heard a crash, looked up and Paul wasn't there at his drums; but coming from behind his drums was his arm, reaching for the cymbals so he wouldn't miss a beat. He had fallen off the drum stool in his musical excitement, but never stopped playing.

-KEITH JARRETT, PIANIST

We shared 50 years of music and friendship starting with Bill Evans, Paul Bley then countless others... Marc Copland, Marilyn Crispell, Masabumi Kikuchi (poo), Keith Jarrett...on and on. Paul's candidness, musical integrity, enthusiasm and humor always showed up on every occasion. His willingness to be the music at hand always brought a profound sense of space and creative possibility for everyone. What a joy it has been to know him personally and musically. His beingness continues as a constant inspiration for me. Paul is gone and yet the contribution he made to the quality of my life (and hopefully others) continues. Goodbye Paul and thanks for enriching my life just being who you were.

-GARY PEACOCK, BASSIST

Paul was complex, private, moody, funny, often childlike, completely without artifice. When I put together my first project for ECM (*Nothing Ever Was, Anyway*), there was never any question in my mind that he should be the drummer. He was absolutely unique, could bring out the character of a piece by playing something completely opposite, yet complementary - a march rhythm during a ballad, that kind of thing. He didn't like to rehearse. He would always say "I'll just listen" and he always did. Paul loved to clown around. I still remember him waltzing around the recording studio with Manfred Eicher during one of our sessions. When he was grumpy (usually when he was hungry, tired or overwhelmed) he would often apologize or say "Don't pay any attention to what I say." I think beneath his tough exterior was a sensitive, although never sentimental, person.

Paul loved to shop. I once talked him out of buying a \$200 joke plastic toilet seat filled with nails and subsequently got talked into buying an expensive pair of sunglasses I didn't really like (they made me look like an axe murderer) and ended up giving away as soon as I got home.

I always thought we'd have more chances to play together. I didn't even know he was sick and never had a chance to say goodbye. I think that was the way he wanted it - simple and no fuss. I'll miss him terribly, as a friend and a great force in the history of contemporary jazz.

-MARILYN CRISPELL, PIANIST

PAUL MOTIAN 1931-2011



john rogers / w.bgo / johnrogersnyc.com



Square Down

Simon Nabatov/Ernst Reijseger/Matthias Schubert (Leo)
Meets Ernst Reijseger Skopje Connection (Losen)
Cave of Forgotten Dreams
 Ernst Reijseger (Winter & Winter)
 by John Sharpe

Whether due to the need to maximize income and performance opportunities or because musicians today are more willing to explore diverse interests, simultaneous musical existences are the norm. However few cast the net as wide as Dutch cellist Ernst Reijseger.

Reijseger rejoices in home territory on *Square Down* by an egalitarian trio completed by gifted Russian pianist Simon Nabatov and German saxophonist Matthias Schubert. Mercurial interaction holds sway across six spontaneously generated cuts as egos are checked at the door in a magical three-way exposition drawing on extended techniques. Reijseger plucks and bows with unfettered abandon, contrasting creaking tonal flexibility with his singing classical technique. Nabatov spends as much time inside the piano as out, which makes his freewheeling keyboard forays stand out all the more while Schubert's slobbery susurrations and hoarse multiphonics evolve into rapidly articulated sonic cascades. Preternaturally responsive, they wheel and twist like flocking birds, leaderless but united. Their interplay dazzles in its dexterity, speed and depth of feeling.

Revealing another facet of his character, the Dutchman slips easily into the Skopje Connection, in a chamber quartet whose rhythmic verve is not held back by the absence of bass or drums. By turns lyrical and playful, the cellist eschews trickery in the straightforward company of two Macedonians and upcoming Italian trumpeter Luca Aquino. Georgi Sareski does a sterling job propelling the quartet on guitar as well as penning six tracks while Dzijan Emin imitates accordion on his melodica. At times the tunes verge on the predictable, recalling other gypsy jazz combos, but they still engage through their irrepressible joie de vivre. The program includes six improvs, which add variety and blend in well, being largely tonally centered, though not always totally convincing.

Finally another change of pace. Reijseger composed the soundtrack to German director Werner Herzog's marvelous film *Cave of Forgotten Dreams*, documenting the amazingly fresh cave art discovered at Chauvet-Pont-d'Arc in France, unseen for thousands of years. If there was a devotional aspect to the striking depictions of animals, it is well reflected in the score, which features the voices of the Nederlands Kamerkoor choir, organ, piano, flute and cello, at times evoking liturgical works. Classical and jazz influences are combined in a subtle mix inspiring suitable wonder and awe. All numbers are credited to the cellist; while the choral pieces are clearly written, it is harder to tell with some of the other selections, such as the wonderful duet between Reijseger's soaring cello and Harmen Fraanje's majestic church organ on "Child's Footprint Duo" or the vocally-inflected cello eked out on "Ostinato # 3".

For more information, visit leorecords.com, losenrecords.com and winterandwinter.com. Reijseger plays *Cave of Forgotten Dreams* at *The Stone Jan. 1st*. See *Calendar*.



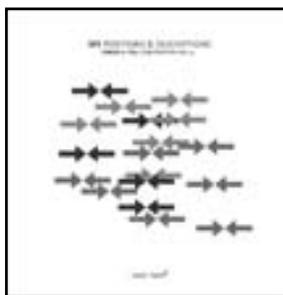
Verona
 Lawrence D. "Butch"
 Morris (Nu Bop)

by Ken Waxman

For the past 20-odd years as "Butch" Morris has demonstrated conduction - structuring free improvisation using a specific series of hand gestures - many improvising ensembles have been created in his wake. Whether or not groups use signals developed by Morris to rearrange and sculpt notated and non-notated music, conduction is part of their inventory.

Verona collects two Morris-directed conductions from 1994 and 1995. While both involve 11-piece ensembles, the instrumentation in 1995 makes it more appealing. The three parts of "Verona Skyscraper" vibrate with a lyrical exposition and juddering intensity that upstages the five parts of "The Cloth". As two percussionists, a guitarist and two pianists stretch, smack and crunch a pulsating ostinato, distinctive solo interludes interrupt the cacophonous friction. Bill Horvitz' guitar plinks are contrapuntally paired with one pianist's key clipping or the aggression of the rhythm section is muted by Stefano Benini's legato flute tone or contralto wisps from Marco Pasetto's clarinet. Throughout, Zeena Parkins' harp is lyrical with a hard edge. As the massed instrumental textures quiver continuously, the stand-out soloist is JA Deane on trombone and electronics. His braying plunger work cuts through harmonized woodwind extensions or the layered friction of piano strumming cadenzas. Although Deane also solos on "The Cloth", the minimalist quivers predominating from dual cello string shimmies, low-frequency piano chording and gaunt oboe tones make the themes overly precious. When the downward pinches of Parkins' harp stand out as disruptively staccato, the sameness of the other textures becomes apparent. Luckily by the time the carol-like "Omega" is played, sul ponticello strokes from the celli and whacks from Lê Quan Ninh's percussion join barking trombone guffaws to angle at least this segment towards concluding excitement.

Flash forward 12 years and bassist Simon H. Fell's *Positions and Descriptions* owes as much to juxtaposition as conduction, although Steve Beresford is on hand to bring conduction clues to the 16-piece ensemble. The nine-movement suite is described as "a compilation ... incorporating composed, pre-recorded and improvised elements." With the pre-recorded sequences at a minimum, the tension engendered is between the composition's notated and free-form sections. Early in the suite Tim Berne's mercurial saxophone lines create free jazz interludes abetted by drummer Mark Sanders' rim shots. Later, a chamber ensemble of clarinet and strings echo ornate textures as glockenspiel, vibes and bells jingle contrapuntally and a tubax burps. From a jazz standpoint, "Movt. III" is the most exhilarating track, with Sanders' bass drum accents and Fell's pumping strings leading the band though a vamp reminiscent of Count Basie. In counterpoint, clarinetist Alex Ward produces reed-biting shrieks and trumpeter Chris Batchelor brassy slurs. Before a cacophonous ending, pianist Philip Thomas and violinist Mifune Tsuji output a faux-schmaltzy tango. Preceding and following this, harp glissandi and baroque-styled trumpet maintain the composition's formalistic aspects. "Plusieurs Commentaires de PB pour DR [Description 5]", described as a "mini concerto for baritone saxophone", only features the horn's



Positions & Descriptions
 SFE
 (Clean Feed)

distinctive snorts. The concluding "Movt. V" gives guitarist Joe Morris a dynamic showcase for kinetic string snaps. At the same time Fell has orchestrated sequences in which staccato string vibrations, woodwind smears and horror-movie quivers from the electronics arrive in sequence. Taken adagio, the finale involves every musician creating snarling dissonance. Whether that last sequence actually involved conduction, giving top-flight soloists free reign is usually as good a guarantee of quality music as theory.

For more information, visit jtdistribution.net and cleanfeed-records.com. Morris conductions are at *Zebulon Sundays*, *The Stone Mondays* and *Nublu Tuesdays*. See *Calendar*.



RECOMMENDED NEW RELEASES

- Dan Blake - *The Aquarian Suite* (BJU Records)
- Taylor Ho Bynum Sextet - *Apparent Distance* (Firehouse 12)
- Emmet Cohen - *In the Element* (Bada Beep)
- Dave Douglas & So Percussion - *Bad Mango* (Greenleaf)
- Adam Rudolph's Go:Organic Orchestra - *The Sound of a Dream* (Meta)
- Wadada Leo Smith's Mbira - *Dark Lady of the Sonnets* (TUM)
- David Adler, *New York@Night Columnist*
- Carsten Dahl Experience - *Metamorphosis* (Storyville)
- Paul Kikuchi - *Portable Sanctuary, Vol. 1* (Present Sounds)
- Jean-Michel Pilc/François Moutin/Ari Hoenig - *Threedom* (Motéma Music)
- Jason Stein Quartet - *The Story This Time* (Delmark)
- Juma Sultan's Aboriginal Music Society - *Father of Origin* (Eremite)
- Aki Takase/Han Bennink - *Two for Two* (Intakt)
- Laurence Donohue-Greene
Managing Editor, The New York City Jazz Record
- Samuel Blaser Quartet - *Boundless* (hatOLOGY)
- Je Suis! - *Mistluren* (Umlaut)
- The Living Room - *Still Distant Still* (ILK Music)
- Pascal Niggenkemper - *Upcoming Hurricane* (NoBusiness)
- São Paulo Underground - *Três Cabeças Loucuras* (Cuneiform)
- Jason Stein Quartet - *The Story This Time* (Delmark)
- Andrey Henkin
Editorial Director, The New York City Jazz Record



The Monk Project
Jimmy Owens (IPO)
 by Tom Conrad

Thelonious Monk is to the United States what Antonio Carlos Jobim is to Brazil. Both loom over their respective musical cultures like the Cristo Redentor statue looms over Rio de Janeiro. Brazilian jazz players must come to terms with Jobim and North American jazz players must settle with Monk (and vice versa, since jazz is now an art form without borders).

One difference is that Jobim has been canonized in his own country (the airport in Rio is named for him) while Monk has been marginalized in his. But that is a subject for another essay. The good news is that Monk projects proliferate. Jimmy Owens' new one is cleverly conceived and impeccably executed. A multi-generational allstar septet plays nine Monk tunes and one by Ellington. The band is Wycliffe Gordon (trombone), Marcus Strickland (tenor saxophone), Howard Johnson (tuba and baritone sax), Kenny Barron (piano), Kenny Davis (bass) and Winard Harper (drums), plus the leader on trumpet and flugelhorn.

Meticulously detailed charts by several arrangers portray Owens' idiosyncratic Monk perspective: "Well You Needn't" is way slow; "Pannonica" is even slower and ethereal; "Let's Cool One", written in 4/4, is reimagined as a quick fidgety waltz and "Blue Monk" becomes a gutbucket novelty number, with plunger-muted trombone flatulence and barrelhouse piano.

Owens' whimsical versions are valid if not major additions to the vast Monk interpretive archives. They do not exactly trivialize Monk, but they conventionalize, sanitize and defang him. Owens smooths out Monk's wrinkles and gives him tucked-up hospital corners. Something crucial is lost: Monk's spikes and surprises, his dissonant passions and jagged ironies. The tight charts keep all the considerable solo firepower in Owens' septet under wraps. Owens' transformations ("Brilliant Corners" into dirty blues and Dixieland, "Epistrophy" into swing) are cute. Monk's impishness always had an edge. Monk was many things. Cute was not one of them.

For more information, visit iporecordings.com. Owens is at *Dizzy's Club* Jan. 3rd-8th and *Rose Theatre* Jan. 10th as part of the NEA Jazz Masters Awards Ceremony. See Calendar.



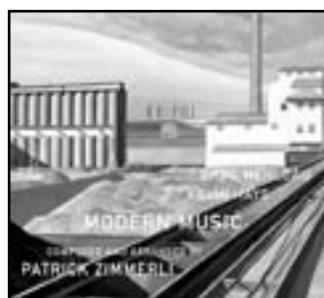
Gato Loco
Stefan Zeniuk (Winter & Winter)
 by Elliott Simon

Brass bands are an important part of New Orleans music and are central to the development of jazz. As one can imagine, with six or more brass frontmen supported by an equal number of bassist/percussionists the sound can be like a shot of adrenaline, characterized by infectious danceability, raw power and intense volume. Saxophonist Stefan Zeniuk's venture into these surroundings shifts the brass band rhythm to a Latin vibe with excellent results.

Recorded at a winery in the Bordeaux section of France, it is likely that the local fermentation was also an essential ingredient of the resulting musical mélange. The decision to document a live performance as the group's Winter & Winter debut is a daring one, doing a wonderful job of presenting the band's party atmosphere. Rhythms criss-cross and hypnotic hooks fuse with rock, marching band, Latin and even Romani to create a musical cauldron overflowing with worldly sonic stew. True to their name, these cats can get crazy.

Zeniuk, whose horn is neither subtle nor sensual, gets his point across with a varied musical palette. However, trumpeters Jesse Selengut and Jackie Coleman occasionally do tilt toward the spiritual as on the very sexy "Cat on the Town" and no doubt a studio session would have better highlighted these aspects of their arsenal. But this date is more festive than formal and guitarist Clifton Hyde's searing electric leads and wall-of-sound thrash is more than a nod to a chic downtown mindset.

For more information, visit winterandwinter.com. Zeniuk is at *The Stone* Jan. 3rd and 12th. See Calendar.



Modern Music
Brad Mehldau/Kevin Hays (Nonesuch)
 by Ken Dryden

Pianists Brad Mehldau and Kevin Hays have been long-time friends of composer/arranger Patrick Zimmerli. Mehldau has a substantial discography as a leader, plus important sideman recordings with Lee Konitz, Charles Lloyd, Wayne Shorter and Joshua Redman. Hays isn't as well known, though he's been on numerous record dates with Eddie Henderson, Nicholas Payton, Joshua Redman and many others. Zimmerli, a tenor saxophonist, won the first annual Thelonious Monk Institute of Jazz Composers Competition in 1993 and contributed arrangements and originals for this duo piano session.

Prior to the recording sessions, the pianists woodshedded on Zimmerli's arrangements of a variety of works, culling some and adding originals of their own, eventually recording in an empty concert hall. Mehldau's brisk, demanding "Unrequited" is packed with emotion while there is a wealth of interplay within Hays' richly textured "Elegia". Ornette

Coleman's "Lonely Woman" is an unlikely choice for a piano duo, but Zimmerli's dramatic conception takes it far beyond its typical performances.

Zimmerli's compositions are equally inspired. His sparse "Celtic Folk Melody" has an ominous air with its staccato lines backing the melancholy theme while "Modern Music" is constructed around an infectious vamp that serves as the undercurrent for much of the piece, pushing the two pianists to their limits in their interaction. *Modern Music* is a compelling duo piano meeting that consistently exceeds expectations.

For more information, visit nonesuch.com. Mehldau is at *Village Vanguard* Jan. 3rd-8th. See Calendar.

UNEARTHED GEM



Some British Jazz Pianists
Various Artists (Retrieval-Challenge)
 by Michael Steinman

This disc, rather diffidently titled *Some British Jazz Pianists*, has a good deal to recommend it to connoisseurs of the impossible-to-find, for 8 of the 24 tracks (from 1923-55) were not issued at the time. And of the six pianists represented (Gerry Moore, Billy Jones, Arthur Young, Reginald Foresythe, Joe Bolton and Geoff Griffiths), only Foresythe has measurable historical fame because his compositions were recorded by Fats Waller and Benny Goodman.

The recordings span the musical period between piano ragtime and mid-Swing Era, ending with readings of three pieces by Art Tatum (someone not known as a composer) competently performed by Young. Each selection is technically impressive and the level of pianistic skill is quite high, whether the material chosen is a Joplin rag or one mislabeled "Pork and Greens", really Luckey Roberts' "Pork and Beans". The centerpiece of this disc is a series of 11 recordings by Gerry Moore, pop tunes recorded between 1935-38. They are, however, more 'jazzy' than improvisatory and the listener might admire them as pleasant dance music while lamenting their lack of originality.

Much of the music on this disc could easily pass for the night-club soundtrack for a '30s film, where a competent studio pianist accustomed to playing 'sweet' is asked to 'swing it'. The playing comes through as easy to take, inoffensive, yet tepid. On the most adventurous tracks, one hears piano playing where the rhythm is polite, the ambiance owing much more to the theatre and dance hall than to the jazz club. Listeners will notice a Fats Waller flourish, a Jess Stacy tremolo, an Earl Hines suspension, a Teddy Wilson arpeggio, but none of these amiable players present a discernible style recognizable for rhythmic freedom, improvisatory power or forceful swing.

Sadly, this disc suggests that the European players did have a long way to go to catch up to their American counterparts, although many eventually did. If this sounds jingoistic, listeners have only to compare any British performance here with an American piano recording from the same year. The difference will be startling.

For more information, visit challengerecords.com

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21 Spices Trilok Gurtu (Art of Groove)
Eponymous Snehasish Mozumder & Som
 (Random Chance)
Bootleg Bhangra (Live) Red Baraat (Sinj)
 by Tom Greenland

Indian Carnatic and Hindustani musics share with jazz a penchant for passion, intelligence and improvisation while Bollywood dancetracks and Punjabi-influenced Bhangra beats wield a similar swing and sway.

Bombay-born, Hamburg-based tabla drummer Trilok Gurtu has primed Western ears for Eastern musical possibilities via numerous collaborations. *21 Spices*, with ex-Toto drummer Simon Phillips, is a seamless fusion of world beats, (mostly) recorded live with a rock rhythm section and the North Germany Radio Big Band, a crack unit that delivers the complex yet uncluttered arrangements with enviable precision. The two percussionists blend together like one eight-limbed drummer, Gurtu's tablas often sounding like congas, but Indian roots sprout up in his chanted bols (tabla handstrokes) and a tihai (rhythmic cadence) on "Jhulelal". But despite pristine ingredients and a good recipe, this music comes out overcooked, sacrificing individual flavors for a blended but bland group sound.

Mandolinist Snehasish Mozumder's eponymous debut evinces influences of raga and Arabic musics, with traces of African soukous, Caribbean soca, speed metal and bluegrass. Sameer Gupta and N. Tukur's cameos on tabla, Jason Lindner's harmonium-like organ and Nick Gianni's gentle gulping ornaments on bansuri (flute) all contribute to an Indian ethos. Like ragas, the compositions are built around fixed scale degrees and patterns of melodic development - all but one are tuned to the same open-string sam (fundamental note) - but unlike ragas they utilize Western concepts of harmony and meter. The album ends climactically with "The Heights", featuring Gianni's gasping phrases and Mozumder's breakneck tremolos, much like the jhala section of a raga.

Dhol drummer Sunny Jain's Red Baraat is what you might call an Indo-beat wedding band, mashing up Bhangra, heavy horn-funk and go-go swing. The Brooklynite's sophomore release *Bootleg Bhangra (Live)* is a remake of debut *Chaal Baby*, recorded live and local at Southpaw. Subcontinental influences stem from Jain's Punjabi parents and trumpeter Sonny Singh's Sikh upbringing, the set list is a compilation of Indo-Pak classics and you could even argue that Mike Bomwell's soprano sax evokes the shenai of North Indian marriage ceremonies. But the band's sound is assertively eclectic, much akin to the bacchanalian pageantry of New Orleans' Dirty Dozen Brass Band. If you spell party with a capital P, but hold out for jazz-with-a-capital-J, this dhol 'n' brass band is a blast of fresh air.

For more information, visit mig-music.de, randomchancerecords.com and jainsounds.com. *Red Baraat* is at Le Poisson Rouge Jan. 5th and 92YTribea Jan. 6th. See Calendar.



Night Guitar
 Anders Nilsson (s/r)
 by Matthew Miller

Listening to this deeply focused and atmospheric solo performance, it's hard to escape the notion that *Night Guitar* is more than a little biographical in nature. On his website, the guitarist recounts his upbringing in Sweden, love of and subsequent disillusionment with Swedish shred guitarist Yngwie Malmsteen, move to New York a decade ago and achieving musical liberation while busking in subway stations. These experiences permeate the vignette-like movements of *Night Guitar*, often in surprisingly direct ways.

On "Meet Me In The Back Alley", Nilsson opens with a moody bass drone that he quickly adorns with plucked scale tones and microtonal string bends. Transitioning to a second mini-movement, he introduces a rhythmic chordal pattern that is quickly overtaken by overdubbed and overdrive-laden distorted guitar chords. The effect is shocking and even comical but he's simply integrating the sounds of his life without the filter that limits most artists' sonic choices. The distortion effect reappears throughout the album, almost always without warning, a reminder not to get complacent on this shape-shifting and emotionally resonant music.

On "Breakfast Boogie/Nightmare Ballad", Nilsson's considerable skills as a cinematic composer are apparent from the first ostinato bass notes, which establish the foundation of a structure that remains throughout the track's careful edits and overdubs. You can almost imagine a shadowy figure flickering across a screen as the crosshatched patterns and effects Nilsson conjures make way for pulsing, bent high note punctuations, just as the piece grows from a tangle of interconnected phrases into a sprawling and diffuse panorama that somehow never loses its tense feel.

Equally foreboding is episodic closer "The Journey Beyond", which manages - more than any other track - to blend Nilsson's vast sonic influences into a single piece. The result is an epic and often melodramatic performance that tests the bounds of genre-bending without losing laser-like compositional focus.

For more information, visit andersnilsonguitar.com. Nilsson is at Shrine Jan. 3rd, Barbès Jan. 4th and 20th, Brecht Forum Jan. 8th with Ras Moshe, 55Bar Jan. 25th and The Firehouse Space Jan. 28th. See Calendar.



Siren
 Uri Caine (Winter & Winter)
 by Stuart Broomer

Pianist Uri Caine is an intrepid explorer of the musically unlikely, having opened up a pantheon of European composers and their works to an invigorating reinvention that includes sometimes-heady doses of improvisation. Among them have been his take on Wagner, his numerous Mahler projects and those

investigations of the epic sets of variations, Bach's *Goldberg* and Beethoven's *Diabelli*.

On *Siren*, he's on relatively casual ground, working through a set of mostly original compositions in the traditional piano trio format with his regular rhythm section of bassist John Hébert and drummer Ben Perowsky. Caine brings his own sense of rigor to the form. He has clearly thought long and hard about what it is that piano trios do best and he's constructed a set of frequently difficult tunes that play off multiple rhythms and complex harmonies. The group works through them with the precision of an inspired machine. The opening "Tarshish" is a genuinely unsettling beginning, a fractured and fracturing piece based on constantly shifting meters. Like several of the pieces here, it seems composed of collections of fragments reworked into a mosaic, with mood change the order of the day, from harried to joyous to anarchic. The similar "Succubus" is driven by a complex drum pattern with sudden repeating ostinatos and splashing clusters. It's a daunting technical challenge, reminiscent of some of Chick Corea's trio forays, but Caine, Hébert and Perowsky have range as well as skill, changing pace to bring a loosely jaunty verve to "Lazy Hazy Crazy" and a fresh transparency to the beautiful ballad "Foolish Me", which might have sprung from one of Caine's classical inspirations.

While the compositions are clearly intended to challenge and stimulate, there's often real joy in the complex interplay. The trio reaches its peak, though, on the one standard included here, a remarkably free trip through Bronislaw Kaper's "On Green Dolphin Street".

For more information, visit winterandwinter.com. Caine is at The Stone Jan. 3rd, 4th and 10th. See Calendar.

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Trio + 2 The Fonda/Stevens Group (Not Two)
Restlessness (Live at The Sunset) The Nu Band (Marge)
History of Jazz in Reverse FAB Trio (TUM)
 by Robert Iannapallo

In addition to helping his own projects, bassist Joe Fonda is hardly a commitment-phobe, participating in several bands that have been ongoing for over ten years, most notably the three below.

His longest-standing group is a co-led quartet with pianist Michael Jefry Stevens for 18 years. An outgrowth of the Mosaic Sextet, drummer Harvey Sorgen has been with them since their inception. Usually trumpeter Herb Robertson is in the frontline but for *Trio + 2*, a live date in Katowice, Poland, they're joined by alto saxophonist Maciej Obara and tenor saxophonist Ireneusz Wojtczak. The group was formed to feature the compositions of the leaders and what's interesting is the contrast. Stevens ("For Us" and "The River Po") tends to feature strong flowing melody lines designed to elicit lyrical playing from the band while Fonda ("In The Whitecage" and "Fast") brings dense knotty experimental works that bring out the players' adventurousness. The guests each contribute a composition and they are clearly in the spirit of the band. *Trio + 2* is the group's 12th album and shows that this durable outfit still has plenty energy left.

The Nu Band is a quartet that started around 2001 when drummer Lou Grassi, trumpeter Roy Campbell, reedman Mark Whitecage and Fonda decided to collaborate. It operates as a true collective with each member contributing compositions, four masters making music together. And this camaraderie is evident all over *Restlessness*, a live disc recorded in Paris. From the opening of Grassi's "Seventh Heaven", a rhythmically tricky head, effortlessly rendered, one can hear it. They take Campbell's "Camel Caravan" (a bit of Middle-Eastern modality) for a fiery 22-minute ride; Fonda contributes the title cut, which includes him reciting an anti-war poem and the band alluding to "The Caisson Song" and his "BH and I" gives the band a jaunty head with which to conclude. As Whitecage says at the end over the applause, "We've been together ten years and we're still a new band."

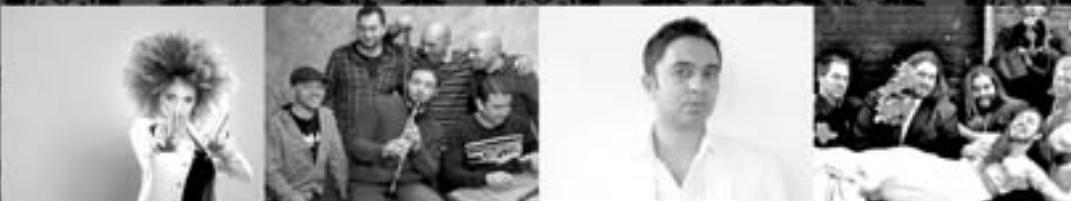
Sadly the FAB Trio (Fonda, drummer Barry Altschul and violinist Billy Bang) didn't quite reach the ten-year mark. Formed by Fonda in 2002, with Bang's passing in 2011 their fourth release, *History Of Jazz In Reverse*, a 2005 studio recording just seeing the light of day, becomes their swan song. And it's a corker. Bang is the obvious focus of this group and his playing was superb when prodded by Fonda and Altschul. "Chan Chan", a Cuban folkloric favorite, is driven by Altschul's implied, unique Latin rhythms and Fonda's rock solid bottom. Bang's obvious fondness for the Cuban style of violin is incorporated into his own unique approach and the result is a cliché-free version of this well-documented tune. "For Bea" is a touching improvised ballad that brings out a less-expected side of this trio. But the fire and brio this trio was known for is there throughout, a fitting finale release for a band that enlivened the past decade.

For more information, visit nottwo.com, futuramarge.free.fr and tumrecords.com. Fonda is at Shrine Jan. 3rd, Barbès Jan. 4th, Michiko Studios Jan. 8th with Mike Musillami and Roulette Jan. 17th with Jon Irabagon. See Calendar.

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Live at Smalls
Joel Frahm Quartet (smallsLIVE)
by Matthew Kassel

The black and white snapshots arrayed on the inside flap of *Live at Smalls*, tenor saxist Joel Frahm's latest recording, show the members of his quartet in the middle of a thought, with their eyes closed: guitarist Kurt Rosenwinkel is reaching high up for a note on the neck of his hollow body; bassist Joe Martin hugs his instrument in closely, wearing a look of seeming elation; drummer Otis Brown III (unfortunately listed as a pianist) swings coolly on his ride cymbal. Then there's Frahm, hunching his shoulders in tightly, brow furrowed, drawing the audience in with his focus. You wish you could have seen the show in color, especially at Smalls, that unpretentious basement hangout in the West Village. But this live recording is intimate enough.

Frahm possesses a sweeping sense of soloistic equilibrium - in the same vein as Sonny Rollins - that makes him an engaging improviser. Rosenwinkel has this as well. In Frahm's composition "Short Rack", a soulful blues in medium swing tempo, the two musicians deliver long and tuneful narratives that surge and recede through the beat. There are many of these and they're good. A generous leader, Frahm gives his bandmates ample room to stretch out; in a section of another Frahm tune, "A Little Extra", Brown fools with rhythm, playing counterintuitive double- and half-time ride patterns over Martin's steady walking bass as a guitar solo slithers underneath.

Because his rendition of Billy Strayhorn's "Chelsea Bridge" is so lovely and wistful, one wishes Frahm had included at least one more ballad standard on this album. Frahm unspools a haunting improvisation, supported by the soft lightning of Rosenwinkel's chords, resolving in soulful tenderness. Often you can hear the guitar chords linger, echoing out into the room. But you had to have been there to catch them as they fell completely into silence.

For more information, visit smallslive.com. Frahm is at The Jazz Gallery Jan. 5th with Joan Stiles, Le Poisson Rouge Jan. 7th with Laurence Hobgood as part of Winter Jazz Fest and Zinc Bar Jan. 25th with Misha Piatigorsky. See Calendar.



Unknown Skies Rob Brown Trio (Rogue Art)
Exception to the Rule John Escreet (Criss Cross)
Breaking The Waves LeeAnn Ledgerwood (SteepleChase)
by George Kanzler

Musical style is definitely not the common denominator on these three albums, which run the gamut from free jazz to mainstream modern piano trio, with some highly adventurous, questingly experimental forays in the middle. Present on all three is drummer Nasheet Waits, whose father Freddie Waits (1943-89) is described in *The New Grove Dictionary of*

Jazz thusly: "may well have been the most versatile drummer of the century." Judging from these albums, son Nasheet is no slouch at versatility himself.

Alto saxophonist Rob Brown's trio on *Unknown Skies* also includes Craig Taborn on piano. Recorded live in France at the 2010 Sons d'Hiver Festival, it is a high-energy set of semi- to openly free jazz organized around minimal thematic material, the first two and longest tracks owing a stylistic debt to Ornette Coleman via John Zorn (with whom Brown has collaborated). "A Fine Line" begins with an emphatic drum solo then a brief, spiky Ornette-ish unison theme giving way to longer, unfurling lines until Brown's galvanizing alto rises to a frenzy before energetic piano and tom-toms. The title track, the best piece, is a long, serpentine theme developing with elaborations and a deep lyrical insistence from all three improvisers. Three shorter, more compactly organized tracks featuring specific rhythmic or structural motifs, round out the album.

Exception to the Rule, pianist John Escreet's adventurous, exploratory album, is definitely an exception to the rule for the Criss Cross label, venturing far beyond the label's modern mainstream, postbop norm. Alto saxophonist David Binney doubles on electronics on four of the ten tracks and Escreet switches to keyboards on their all-electric duet on "Electrotherapy". Waits and bassist Eivind Opsvik don't get to play with electricity but they do have to execute Escreet's demandingly intricate compositions, with shifting meters: "The Water is Tasting Worse" cycles three chords over four measures in 5/4, 3/8, 5/4 while "Collapse" features a similar sequence with measures of 5/8, 7/8, 3/4, 4/4. The description sounds daunting, but the musicians create compelling music nonetheless, thanks largely to the ease with which Waits executes his pivotal role. In the notes, Escreet says of Waits: "He's the most dance-inducing drummer I know", probably because Waits can create grooves over and around the most complex lines and meters. His springy rhythms do much to buoy up the intimidating counterpoint exercise "Escape Hatch".

Pianist LeeAnn Ledgerwood is an impressionist in the Bill Evans/Keith Jarrett mode and the trio she leads on *Breaking the Waves* (Ron McClure is the bassist) resembles the Fred Hersch Trio that features Waits. It's an interactive trio adept at a variety of strategies, from the rubato trialogue of swirling textures on "Save the Wolves" and the martial drums and 8/8 mixed swing feel of "Audrey Girl" to the boppish "Chilli's Walk", Waits' restlessness adding frisson, and loosey-goosey 6/8 tribute to McCoy Tyner "Deep Six", Waits channeling Elvin Jones.

For more information, visit roguart.com, crisscrossjazz.com and steeplechase.dk. Nasheet Waits is at Cornelia Street Café Jan. 5th-6th with Ralph Alessi. See Calendar.

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Nova Express



At the Gates of Paradise

John Zorn (Tzadik)

by Kurt Gottschalk

John Zorn's musical portraits have always been some of his most compelling projects. Past works dedicated to Marcel Duchamp, Jean-Luc Godard and Mickey Spillane all reflected the dedicatee's artistic style within the composer's own creative approach. Zorn's music has become more singularly focused, more organic perhaps, than those earlier collaged compositions, but his adeptness for capturing one aesthetic within another is as strong as ever, as evidenced by a pair of new releases that pay tribute to two of the finest writers in the English language, Williams Blake and Burroughs. The Romantic philosopher/poet Blake and the drug-fueled beat granddaddy Burroughs couldn't be more opposite and it only adds to the intrigue that the same acoustic quartet plays on both discs, a group (John Medeski on piano and Kenny Wollesen on vibes with bassist Trevor Dunn and drummer Joey Baron) who know full well how to approach Zorn's music.

It's surprising that Zorn hadn't turned his eye to Burroughs. The poet/novelist is perhaps most famous for his cut-up technique - pages of prose cut apart and taped together to create new textual works. While Zorn is more methodical in his composing, the term "cut up" was often applied to his work in the '80s-90s. But a Burroughs dedication back then might have been too obvious. In 2011, with a hornless jazz band, it's a different sort of challenge.

Burroughs was a remarkably dry character. His voice, both speaking and writing, delivered the fantastic and the hellish in an even monotone. There's rarely anything particularly musical in his writing, but by virtue of reputation he is linked with the beat era and bebop. Zorn has given him a modernist styling here that feels appropriate without being a period piece. *Nova Express'* music is uptempo and easy-going on its surface, but Zorn applies the cut-up approach to the not-quite-straight-ahead proceedings - not as abruptly as in the old days with electric guitars and samplers and maybe more impressive for the fact. Medeski and Wollesen negotiate tight turns with a remarkable subtlety. It's hard not to think of the Howard Shore/Ornette Coleman music for David

Cronenberg's 1992 Burroughs-inspired movie *Naked Lunch*. Zorn's fast-paced and slightly schizoid scores would make compelling accompaniment to an altered-mind jazz-age allegory.

The Modern Jazz Quartet lineup is harder to reconcile in terms of Blake, the British poet who died in 1827. Blake's extreme (for his time) religious views might explain the appeal to Zorn, although it's hard to find that, or anything else that screams of relevance, in the music of *At the Gates of Paradise*. Which, of course, there needn't be, but whatever the starting point, the music is smoother and less compelling than on the Burroughs project, falling more closely in line with Zorn's own "Music Romance" series. The simpler charts give the players more room to breathe and more opportunity for conventional soloing, which, needless to say, is done with finesse. But ultimately it comes off as being more akin to the background music that *Nova Express* wants to deceive you into thinking it is.

For more information, visit tzadik.com. John Medeski is at *Le Poisson Rouge* Jan. 5th and 6th solo as part of Winter Jazz Fest. See Calendar.



Lost and Found Project 2065

Michael Carvin (Mr. Buddy Records)

by Anders Griffen

The music on this recording leaps forth with the energy and enthusiasm of children playing out newly imagined games. This is the collective spirit of the ensemble and the focus of the "Lost and Found Project". "Lost" refers to the way drummer Michael Carvin played as a child from ages 6-13. "Found" refers to all that he discovered as a musician from ages 14-65. "2065" refers to turning age 65 in the 21st century.

In part, this particular album has to do with finding the child. The "lost" is "found" on this record as you can hear that joyful, childlike fervor at the same time as the command and control of a master drummer. While imbued with that childlike energy, these are not the performances of six-year-olds. All of the music is composed by Carvin without time signatures or bar lines, which helped to avoid pre-meditated unisons; the musicians meet in the music spiritually. The endings, however, are cued and tight.

The drum set is an instrument of indefinite pitch; reedman Antoine Roney and electric bassist Jansen Cinco find their way to indefinite pitch as well. Carvin has rarely, if ever, employed electric bass since his Motown days, but here the sound is non-commercial, favoring texture over groove. Roney, while bringing out the melodies and harmonic variations, offers a palette of textures as well. The musicians are free to explore, but the music doesn't meander. "Dr. Too Much", in remembrance of late saxophonist Frank Lowe, is a highlight. The music builds until you can hear Carvin's voice, somewhat in the background, sing the final melody.

In the past 40 years or so Carvin has appeared on over 250 recordings and none of them sound like this. A unique space is created here. Some listeners may suppose this is music of the future and consider "2065" the year. While that's not the way it was conceived, it's not wrong to think of it that way. This is an album that will reward repeated listens.

For more information, visit michaelcarvin.com. Carvin is at *The Kitano* Jan. 6th. See Calendar.

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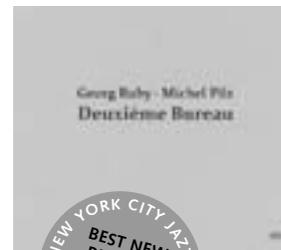
JHM 205

Georg Ruby – Michel Pilz
Deuxième Bureau

Michel Pilz – bcl
Georg Ruby – p

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www.georgruby.de



JHM 204

Fee Stracke Vertreibung
aus dem Paradies New Tunes

Oliver Fox – cl, sax
Valentin Gregor – viola, violin
Fee Stracke – p
Sergio Gomez – b
Hampus Melin – dr

Fee Stracke's compositions open up spaces for freely associating sounds, images, whatever, both for listener and musician. Her style is vivid, rhythmic, humorous.

myspace.com/feestracke



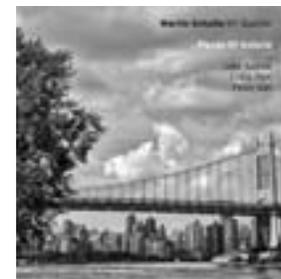
JHM 203

Martin Schulte New York
Quartet Pieces of Astoria

Jake Saslow – sax
Martin Schulte – g
Craig Akin – b
Peter Gall – dr

The quartet celebrates with it some sort of the rebirth of the cool with elements of rock – and in a modern interpretation of Duke Ellington's Avantgarde-Swing.

www.martinschulte.com



JHM 202

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Stefan Karl Schmid – ts, ss, bcl, comp
Marcel Richard – b, comp
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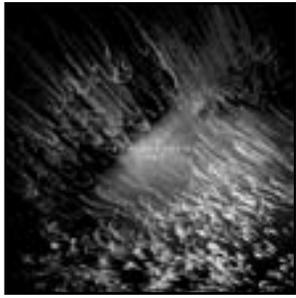
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UCHU
Herculaneum (s/r)
 by David R. Adler

On releases such as *Orange Blossom*, *Herculaneum III* and *Olives and Orchids*, the Chicago sextet Herculaneum fashioned a sound full of urgent, percolating rhythm and well-placed dissonance - a horn-heavy aesthetic with echoes of Blue Note's '60s avant garde wing. Their newest, *UCHU*, is true to form, with eight concise tracks held together by the powerful work of bassist Greg Danek and drummer Dylan Ryan.

While the Herculaneum lineup - four horns and rhythm section - remains big and compelling, *UCHU* lacks some of the timbral variation of the band's earlier efforts. One misses the crisp guitar of John Beard and the occasional vibraphone of Ryan, which gave the group a moody chamber-jazz dimension. And yet other changes are afoot: for the first time, alto saxist David McDonnell, tenor saxist/flutist Nate Lepine and trumpeter Patrick Newbery weigh in with original pieces (Ryan is normally the band's sole composer).

"Dragon's Office", by McDonnell, starts the album in a springy 5/4, with snaky trombone/tenor unisons expanding into four-part voicings, lush yet wonderfully acidic. Danek bows the bass on the heavily African groove of "Elmyr" to mimic the squeaking percussion of a guica. On both of these cuts McDonnell takes charge as a soloist; he returns with Eric Dolphy-esque fire on Ryan's "Little Murders" and Newbery's heavy metal closer "Rumors". Lepine's tenor solos on "Chianti" and "Fern" also have a satisfying balance of logic and intensity. Broste's moment comes on "Age of Iron", a slow-swinging line by McDonnell, ideal for the lonely trombone rumination that continues as the track fades away.

Lepine's "Fern" is the standout: unhurried, insistently grooving, with a thick harmonized horn passage that bookends the piece. Bass and drums play along the first time through, but in the final 30 seconds it's the horns alone, laying bare the counterpoint's nasty inner workings.

For more information, visit herculaneumsound.com. This band is at Kenny's *Castaways* Jan. 7th as part of *Winter Jazz Fest*, *Zebulon* Jan. 9th and *The Cake Shop* Jan. 10th. See *Calendar*.



Departure of Reason
Mary Halvorson/Jessica Pavone (Thirsty Ear)
 by Sean J. O'Connell

Since the early aughts, guitarist Mary Halvorson has built a sturdy reputation from behind her hollow-bodied guitar. Her bending lines and precise phrasing, even in the midst of chaos, can be found throughout poorly ventilated rooms around the city. The equally prolific violist Jessica Pavone can often be found bowing right alongside her. For their newest release, armed with just two voices and ten strings, the pair have woven together an hour's worth of original

material (five compositions apiece) that oscillates between swaying folk and churning avant garde, sometimes within the same measure.

"That Other Things" opens the album with Halvorson playing a chunky oom-pah behind Pavone's spacious melody for three slowly building minutes before Halvorson kicks out a staccato phrase that quickly escapes into one of her signature jagged lines. "Hyphen" starts with a promising dissonant Santo & Johnny strum until halfway through when Pavone starts repeating the same scale over and over to aggravating effect. The song eventually dissolves into a distorted display of flickering guitar and swaying viola that lurches towards a demure conclusion. The chamber bounce of the curiously titled "Onslaught" balances intricately woven lines with lighthearted aplomb while the give-and-take of penultimate "Ruin" delves into a harsher realm with Halvorson's eight-bit bends and distorted barre chords diving around Pavone's jagged downstrokes.

The three songs that feature vocals are quite different, almost pop-like in tone. "The Object of Tuesday" has a choppy beat that finds Halvorson and Pavone in extremely tight harmonies, often sounding vocally and instrumentally reminiscent of the Haden sisters. The repeated phrases (the word 'city' appears 20 times in the first four lines) add a hypnotic lull whereas the dirgey vibe of "Saturn" uses the lyrics more sparsely, revealing that "belief" is the "departure of reason". Album closer "Why Should You Surrender?" meanwhile finds both women in plucked synchronization. The vocals are also sparser and contain a sort of lecturey Oompaloompa-esque repetition that is eventually demolished by Halvorson's spidery guitar.

Although this album has its charms amid the stark instrumentation it would be great to hear these same compositions backed by a hard-rocking rhythm section. In the meantime these bare performances stand as a winning testament to their complex partnership.

For more information, visit thirstyear.com. Halvorson is at *Le Poisson Rouge* with Curtis Hasselbring Jan. 6th and *Kenny's Castaways* Jan. 7th both as part of *Winter Jazz Fest*, *Rockwood Music Hall* Jan. 15th as part of the *Alternative Guitar Festival*, *I-Beam* Jan. 18th-19th and *The Cake Shop* Jan. 26th. Pavone is at *I-Beam* Jan. 14th with Leah Paul and 18th. See *Calendar*.



A Child Is Born
Geri Allen (Motéma Music)
 by Alex Henderson

Not everything that pianist Geri Allen performs on this recording is a Christmas song per se; neither "Amazing Grace" nor the African-American spiritual "Let Us Break Bread Together" is specifically holiday-related. Many of the standards that Allen chooses are pre-20th Century Christmas carols rather than examples of modern Christmas pop. So *A Child Is Born* takes liberties with the traditional 'Christmas album'. But then, Allen is a jazz artist and taking liberties is something that one hopes jazz artists will do.

There are classical and gospel influences but postbop is the dominant ingredient. Allen, who is heard on acoustic piano and electric keyboards as well as the celeste, puts a modernist spin on a variety of material, ranging from Thad Jones' title track to traditional songs such as "It Came Upon a Midnight Clear", "Angels We Have Heard on High" and "O

Come, O Come, Emmanuel". She also turns her attention to "The Little Drummer Boy".

The only accompaniment on this release is the occasional vocal. The end result is an unpredictable album that by and large remains faithful to its Christmas-oriented theme. It is perhaps more definitely arranged than her other albums but the playing retains her individualistic and personal style. Allen takes her share of chances on this thoughtful project, among the more intriguing and memorable Christmas recordings of the season.

For more information, visit motema.com. Allen is at *Village Vanguard* Jan. 10th-15th. See *Calendar*.



Have No Fear
Von Freeman (Nessa)
 by Joel Roberts

A 2012 NEA Jazz Master, tenor saxophonist Von Freeman, who turns 90 later this year, is finally getting national recognition after being a widely influential presence on the Chicago jazz scene for decades. Best known to some as the father of a more famous jazz son (fellow tenor player Chico Freeman), he remains one of the most underappreciated legends in jazz, largely because he has seldom strayed from his Windy City base and recorded infrequently, particularly in his earlier years.

Have No Fear, a recently reissued 1975 date on the Nessa label, made when Freeman was 53, was just his second album as a leader, following 1973's *Doin' It Right Now* (an Atlantic session produced by Rahsaan Roland Kirk). It's a perfect snapshot of Freeman's singular tenor style, featuring extended workouts on three covers and two of Freeman's fine originals.

Freeman's gritty postbop sound comes out of Coleman Hawkins, Lester Young and Charlie Parker (he played with the latter two during their stops in Chicago in the '50s), but he has a unique, somewhat off-center approach that draws on everything from rhythm and blues to free jazz (he spent time with Sun Ra way back in the '40s and '50s and has ties to several members of the AACM). Even on familiar fare like Count Basie's "Swinging the Blues" or Henry Mancini's "Mr. Lucky", his solos take unexpected twists that may recall Coltrane at one turn, or tough Chicago tenormen like Gene Ammons (a high school classmate of Freeman's) at another. He can play with warmth and subtlety, too, as he proves on a gorgeous reading of the ballad "Polka Dots and Moonbeams", which he also packs with surprises.

Freeman's longtime Chicago bandmates John Young (piano), David Shipp (bass) and Wilbur Campbell (drums) complement the leader's idiosyncratic style ideally on this valuable effort from a true (and now official) jazz master.

For more information, contact nessarecords@charter.net. Freeman is at Rose Theatre Jan. 10th as part of the NEA Jazz Masters Awards Ceremony and is celebrated at Iridium by Southport Records Jan. 11th. See Calendar.



Take Flight
Liz Childs Quartet (s/r)
 by Marcia Hillman

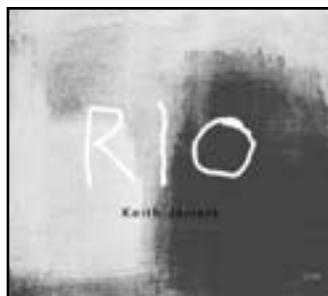
Liz Childs has chosen to step away from the piano and focus on her vocal ability for this (her second) CD. She is accompanied by her working group of guitarist Ed MacEachen, bassist Dan Fabricatore and drummer Anthony Pinciotti. The 17 selections consist of mostly standards, one original and three interesting folk song choices, MacEachen doing notable double duty as arranger on ten of the tunes.

Childs is gifted with a voice of many textures. There is a little girl element, a softness aptly suited to the bossa nova selections (Jobim's "Dindi" and "Meditation", both sung with the English lyrics) and a sort of laziness reminiscent of Peggy Lee. One of the gems of this CD is "You Don't Know What Love Is", where Childs can break your heart with her delivery, evocative of Billie Holiday at her best.

Childs scats on many of the songs, more of a wordless singing with fewer syllables than is typical, as on her rendition of "Bluesette". Her voice is a powerful instrument and she uses it effectively except when letting it become strident enough to hurt one's ears (as on the opener, "It Could Happen To You"). That said, she wends her way through the rest of this album with superb diction, innovative phrasing and concentration on lyrics.

Childs' inclusion of three 'folk' items emphasizes her storytelling priority, especially two powerful pieces by Leonard Cohen. Renditions of "Hallelujah" and "Famous Blue Raincoat" capture the inherent melancholy and complexity of both songs. On the other hand, Bob Dylan's "I'll Be Your Baby Tonight" is handled as a blues with a country twist and a New Orleans shuffle.

For more information, visit lizchilds.com. Childs is at Studio 100 Jan. 19th. See Calendar.



Rio
Keith Jarrett (ECM)
 by Andy Vélez

This 2011 recording of a concert from Rio de Janeiro's Teatro Municipal is the latest in a long series of Keith Jarrett solo piano performances on the ECM label, going back 40 years to 1971's *Facing You*. It's typically abundant with a seemingly inexhaustible flow of melodic lines and rhythmic ideas. The 15 short pieces presented in this double-CD set evoke an air of near ecstasy shared by the pianist and his Brazilian audience.

A former child prodigy who gave solo concerts of his own compositions at age 7, at 66 Jarrett's career has encompassed playing with Tony Scott, Art Blakey's Jazz Messengers, a trailblazing period with Charles Lloyd and even a stint on the electric keyboard with Miles Davis. Through those decades he has evolved into one of the greatest improvisers in jazz while also widely respected for his classical performances.

"Part 1" opens with roiling Brubeck-ian polytonal chords mixed with lyrical passages, which together could be the soundtrack for a spook house from another planet. There are moments here, as throughout the concert, when Jarrett eggs himself on with little wordless cries reminiscent of that other keyboard genius, Glenn Gould.

"Part 2" goes further into a different sort of darkly romantic side. Yet there is no vamping here nor indeed anywhere in the performance, for Jarrett is a fearless improviser who dives into his playing. "Part 5" is a lively, roof-raising soul anthem while "Part 6" shifts to whiffs of "Malaguena", bolero and flamenco. "Part 8" is an on-your-feet gospel rouser that precedes the finale, a piece which Jarrett calls "one of the most beautiful endings I have ever done."

For more information, visit ecmrecords.com. Jarrett plays solo at Stern Auditorium Jan. 25th. See Calendar.



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- Ben Kono - *Crossing*
- Chris Dingman - *Waking Dreams*^{1,2}
- Chris Parrello - *Things I Wonder*
- The Claudia Quintet + 1 feat. Kurt Elling & Theo Bleckmann - *What Is The Beautiful*
- Dan Tepfer - *Goldberg Variations/Variations*
- Darren Johnston's *Gone to Chicago - Big Lift*¹
- Dave Douglas - *Three Views*
- Erik Friedlander - *Bonebridge*
- Fabian Almazan Trio - *Personalities*
- Gilad Hekselman - *Hearts Wide Open*
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- Helen Sung - *(re)conception*
- Honey Ear Trio - *Steampunk Serenade*¹
- In One Wind - *How Bright a Shadow*
- Jake Saslow - *Crosby Street*
- Joe Fiedler Trio - *Sacred Chrome Orb*
- The Jeff Gauthier Goatette - *Open Source*²
- Jeff Lederer - *Sunwatcher*
- Kermit Driscoll - *Reveille*¹
- Le Boeuf Brothers - *In Praise of Shadows*
- Marco Cappelli - *In The Shadow Of No Towers*
- Marco Cappelli Acoustic Trio - *Les Nuages en France*
- Miguel Zenon - *Alma Adentro*¹
- MSG (Mahanthappa, Sardjoe, and Guilfoyle) - *Tasty!*
- The Nice Guy Trio - *Sidewalks & Alleys/Waking Music*
- Orchestre National De Jazz - *Shut Up And Dance*
(Featuring the Music of John Hollenbeck)
- Rudresh Mahanthappa - *Samdhi*
- Steven Lugerner - *These Are The Words/Narratives*
- Taylor Haskins - *Recombination*
- Tirtha (Vijay Iyer w/Prasanna, Nitin Mitta) - *Tirtha*¹
- Volker Goetze Orchestra - *NY 10027*
- Yaron Herman Trio - *Follow The White Rabbit*
- Youn Sun Nah - *Same Girl*¹

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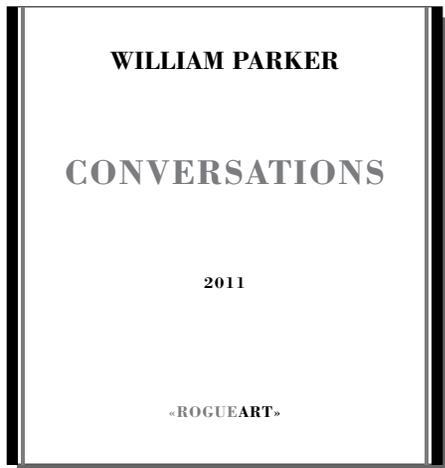
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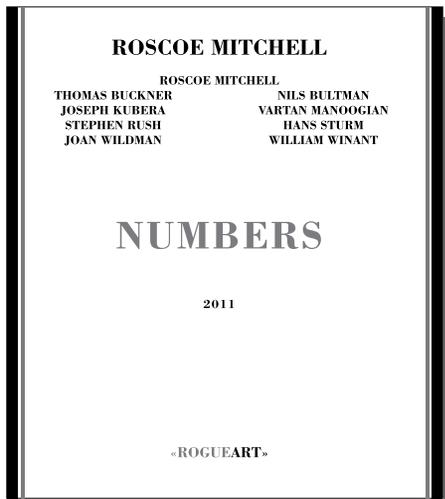
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Vespers Iro Haarla Quintet (ECM)
A Time For Love Marcus Printup (SteepleChase)
Universal Consciousness/Lord Of Lords
Alice Coltrane (Impulse-Verve)
by Terrell Holmes

Although the harp has made sporadic appearances in jazz, a trio of releases includes the harp as a central instrument, showcasing players who make its soothing, mellifluous sound something more than an archetypal exponent of peace and heaven.

Iro Haarla, a self-taught harpist, composed and arranged all of the songs on the minimalistic *Vespers*. Haarla is also a pianist and, following the breathy, tremulous intro by trumpeter Mathias Eick on "A Port on a Distant Shore", supplies the rhythmic component that a piano might, lending support with well-placed single-note and occasional cascades, forming an unusual rhythm section with bassist Ulf Krokfors and drummer Jon Christensen. Haarla's flowing, thoughtful strumming on "A Window Facing South" meshes nicely with Krokfors' bass while the beautiful "Satoyama" contains some masterful mimicry, Trygve Seim manipulating his sax to sound like a shakuhachi and Haarla's high-note plucking recalling koto.

Harpist Riza Hequibal enhances trumpeter Marcus Printup's latest album, *A Time For Love*, where the leader, Hequibal and bassist Kengo Nakamura interpret a diverse lineup of standards with sophistication and vibrancy. On "Blue Bossa", Hequibal strums the strings in a bossa nova style, swinging the door open for a typically soaring Printup statement. Nakamura's deft plucked solo provides another solid level of melodic expression. Hequibal opens "Besame Mucho" with an acoustic guitar-like sound that leads again into passionate trumpet. The classical harp style lends poignancy to the wistful "I Remember Clifford", meshes wonderfully with Printup's elegant flugelhorn on "Bewitched, Bothered and Bewildered" and transforms the dreamy title cut. Hequibal's ability to take the harp's classical core and place it within a jazz context makes *A Time For Love* a romantic jewel.

As a harpist, keyboardist, percussionist, composer and arranger Alice Coltrane (who died five years ago this month) was a force of nature. Two of her albums have recently been reissued on a single CD. An urgent burst of violins announces the title cut of *Universal Consciousness*. Coltrane is overdubbed on harp and organ and the strings supply a shrieking complement, nearly submerging bassist Jimmy Garrison and drummer Jack DeJohnette. Coltrane plays the harp on this album just enough to enhance the music, inserting snapshot flourishes amidst the swirling activity. Coltrane's best harp playing is on "The Ankh of Amen Ra" where her flowing, forceful statement leads into her overdubbed low-moan organ. When Coltrane and her orchestra play excerpts from the *Firebird Suite* on her 1972 release, *Lord of Lords*, she is repaying a debt to Stravinsky, whose influence runs through the album. "Andromeda's Suffering", with Coltrane's piano rumbling over a pulsating curtain of violins, violas and cellos, is the album's symphonic mission statement. The harp is in the background on the saturnine, Asian-tinged title cut but Coltrane has her say with bells; like DeJohnette and Garrison, percussionist Ben Riley and bassist Charlie Haden are almost devoured by the overproduction. The gospel-based "Going Home"

might be the most beautiful and complex song of all. Coltrane's touch on harp here is lovely and her organ play above the perfectly layered strings is stunning.

For more information, visit ecmrecords.com, steeplechase.dk and impulserecords.com



Crossing Roper Bar
Australian Art Orchestra/Young Wagilak Group (s/r)
by Donald Elfman

The exchange between the Australian Art Orchestra (AAO) and the aboriginal singing of the Young Wagilak Group has been described as a marriage of the very old with the very new. It's essentially a celebration of the country and its people and about using music as a way to link cultures through time and space. The Roper is a river that passes through the town of Ngukurr and leads us to the Wagilak group and their powerful song.

This is music that sounds, on this recording, as if it's growing and evolving out of the earth. Though much of this music is arranged - both orchestrally and in the vocals - it sounds truly spontaneous, free and improvised. From the outset we're in what feels like an unexplored area. Viola, percussion and other assorted instruments create a terrain out of which slowly emerge the voices of the Wagilaks and it's as if this world is being born. The sounds of the instruments - as they appear and fade only to reappear - complement the wailings of the singers and the whole thing works in a mysterious, dreamlike fashion.

These are all accomplished performers yet this is never about anything but coming together to tell a story that has not really been told to us before. There are brief instrumental sections in which individual players or groups of players solo, but the giving tradition is what's being expressed. The song cycle from this remote part of the world is one of the oldest musical forms in existence and, in collaboration with what can be called free jazz improvisation, seems not only to stay alive but also, amazingly, to grow and thrive. Special kudos must go to Paul Grabowsky, the leader of AAO, and Benjamin Wilfred, leader of the Young Wagilak, for finding a way of keeping all of these sounds vital.

For more information, visit aao.com.au

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Unstandard
New York Standards Quartet (Challenge)
by Graham Flanagan

With the release of their second album, the New York Standards Quartet continues to solidify its status as one of the most notable jazz ensembles on the scene. Formed in 2006 by saxophonist Tim Armacost, the group commands a faithful following in Japan, where it has toured on four separate occasions. The quartet keeps things down-home on *Unstandard*, however, as they deconstruct 11 classic American jazz standbys. Anchored by the stellar skills of Dave Berkman on piano - as well as the impressive rhythm section of bassist Yosuke Inoue and drummer Gene Jackson - the group exhibits an obvious fondness for the program of familiar works, one buoyed by the musicians' desire to dig deeper and take the tunes to places their original composers might never have imagined.

One of the best moments occurs on Benny Golson's "Stablemates", with Berkman beginning on organ before switching to piano mid-song. This also features Armacost on tenor sax, which some might prefer to the songs where he uses the soprano as his weapon of choice, though one can't deny the leader's talent, especially on renditions of "All the Things You Are" and "How High the Moon".

Original members Armacost and Berkman had a two-night engagement at The Kitano last month, albeit with a couple of substitutions in the personnel department (bassist Ugonna Okegwo and drummer Greg Hutchinson). The pianist played with a truly aggressive sense of feeling that sometimes suggested he was ready to embark on his own sonic journey. However, the group always remained his priority and his intensity only strengthened its cohesive spirit.

For more information, visit challengerecords.com.



Black Man's Blues/New York Collage
Billy Bang's Survival Ensemble (NoBusiness)
*The Day of the Dead/October Ferry/
Symphony of Scorpions/Forest Path to the Spring*
Graham Collier (BGO)
Live in Viersen Tony Levin Quartet (Rare Music)
Journey
Misha Mengelberg/Piet Noordijk Quartet
(Music Center The Netherlands)
by Clifford Allen

As with each year, 2011 marks another turn of jazz history as numerous architects of the art form pass on. But far-flung connoisseurs and musicians are more unified today, allowing a greater amount of discourse. Furthermore, awareness of artists' work among younger players makes tangible the possibility of a living legacy.

The New York improvising world lost one of its most celebrated figures when violinist Billy Bang died in April 2011 at age 63. He was a significant contributor to the development of next-wave "loft jazz" in the '70s and later brought to the artistic fore the traumas of the Vietnam War, which shaped his - and many other musicians - creative life. The two-disc set *Black Man's Blues/New York Collage* collects archival and reissued recordings from his late '70s Survival Ensemble. The group consisted of Bang, bassist William Parker, drummer Rashid Bakr and multi-instrumentalist Bilal Abdur Rahman; with the addition of reedman Henry Warner and conguero Khuwana Fuller, they recorded one LP (*New York Collage*) for Anima in 1978. The fact that Bang was self-taught as a musician is belied by his elegant, bluesy rhythm and classical attention to form, surrounded by a rugged sonic whorl. Parker and Bakr provide an incredible rhythmic surge and Abdur Rahman's post-Coltrane tenor playing and overall orchestral contributions are part of what makes the Survival Ensemble sing.

English composer Graham Collier (1937-2011) is not as discussed in contemporary music circles as he should be - not only did his bands of the late '60s-70s act as a proving ground for many of the upcoming stars of British jazz, but his insistence that the ensemble's immediate response to one another was part and parcel of structural vision and direction is the lifeblood of 'jazz' composing" as we know it. The latest in an ongoing series of reissues by BGO, *The Day of the Dead/October Ferry/Symphony of Scorpions/Forest Path to the Spring* assembles four of Collier's pieces on two discs. Each of the works was inspired by the writer Malcolm Lowry who was a tremendous influence on Collier. *The Day of the Dead* is particularly unique in that it utilizes recitation, with John Carbery providing casual Lowry-sourced verbiage both wry and erudite atop the soloistic inflections and syrupy jazz-rock grooves of a medium-sized ensemble. Figures like Harry Beckett, Henry Lowther, Art Themen, Roger Dean, Ed Speight, Roy Babbington and Alan Jackson are the flesh and architecture of a band that feels orchestral or an orchestra that plays like a band.

Tony Levin (1940-2011) probably crossed paths with Collier in London during the latter half of the '60s. A drummer who worked with adventurous postboppers like Tubby Hayes and Joe Harriott, Levin fully embraced the avant garde in the ensuing decades, working with Keith Tippett's Mujician quartet and saxophonists Evan Parker and Paul Dunmall. His tape archive was tremendous and he instituted the Rare Music label to ensure that the jazz-loving public might have a window into this broad range of work. *Live in Viersen* presents a 1987 German concert, with Levin joined by the three-saxophone frontline of Dunmall, Jerry Underwood and a young Andy Sheppard on five original pieces. Underwood's compositions are perhaps the most effective here - from the Sunny Murray-like rumbling and breath of "Alone Forever" to its knotty horn riff, the saxophonists perch on an improvisational precipice, their belt-loops held by Levin's dexterous, swinging index finger.

Among the soldiers of Dutch jazz, alto saxophonist Piet Noordijk (1932-2011) has probably received the least amount of contemporary listening, but he was at the center of things when American expatriates like Dexter Gordon, Eric Dolphy and Johnny Griffin came to Holland to perform. The favor was returned when, as co-leader of a quartet with pianist Misha Mengelberg, he came to Newport in 1966. Though the two LPs waxed by this group remain long out of print, the MCN Dutch Jazz Archive has newly issued *Journey*, a 1966 Concertgebouw Amsterdam session, which adds expat trumpeter Ted Curson to the frontline (bassist Rob Langereis and drummer Han Bennink round out the unit). Three of the tunes represented here are Mengelberg's - including the jaunty sock-hop fantasia of "Driekusman Total Loss" - and Curson's "The

Leopard" and "Sugar 'N Spice" fill out a very inspired performance. Dolphy and Griffin seem like the logical starting point for Noordijk's phrasing, a fiery straight man to Mengelberg's odd, painterly commentary. And at this early stage and in an all-Dutch group, the pianist sounds far less subversive than he did with Dolphy on *Last Date* (Fontana, 1964), even as they approach freedom. Instead Bud, Monk, Cecil and Satie converge on this slippery and colorful date.

For more information, visit nobusinessrecords.com, bgo-records.com, raremusicrecordings.co.uk and muziekcentrumnederland.nl

(CONTINUED ON PAGE 28)

AMANDA MONACO'S DEATHBLOW
with
Greg Ward, sax
Sean Conly, bass
Satoshi Takeishi, drums

Winter Jazz Fest
The Bitter End
January 6th
11 pm

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CONCERTS OF THE YEAR

GERALD CLEAVER'S UNCLE JUNE
Andrew Bishop, Mat Maneri, Stacy Dillard, Craig Taborn,
Javier Moreno, Ryan Mackstaller, Jean Carla Rodea
Cornelia Street Café, January 30th

CHRIS POTTER QUARTET
David Virelles, Larry Grenadier, Eric Harland
Village Vanguard, February 13th

PAUL MOTIAN QUINTET
Russ Lossing, Oscar Noriega, Bill McHenry, Eivind Opsvik
Village Vanguard, February 27th

ORRIN EVANS QUINTET
Joel Frahm, Eddie Henderson, Ben Wolfe, Donald Edwards
Smoke, March 26th

ANTHONY WILSON'S FOUR SEASONS
Julian Lage, Steve Cardenas, Chico Pinheiro
Metropolitan Museum of Art, April 10th

ANDREW D'ANGELO BIG BAND
Undead Jazz Fest, Sullivan Hall, June 23rd

ARI HOENIG QUARTET
Gilad Hekselman, Shai Maestro, Orlando le Fleming
Undead Jazz Fest, Public Assembly, June 24th

PAT METHENY/LARRY GRENADIER
Blue Note, October 13th

DARCY JAMES ARGUE'S SECRET SOCIETY
BAM Harvey Theater, November 10th

MARIA SCHNEIDER ORCHESTRA
Jazz Standard, November 27th

-David R. Adler

WAYNE SHORTER QUARTET
Danilo Pérez, John Patitucci, Brian Blade
Town Hall, February 9th

KEN VANDERMARK/NATE WOOLEY/PAUL LYTTON
The Stone, March 18th

**SCOTT ROBINSON, VINNY GOLIA,
JD PARRAN, WARREN SMITH**
Harlem in the Himalayas, Rubin Museum of Art, April 15th

MATT WILSON SOLO
Undead Jazz Fest, Homage Skate Park, June 25th

TONY MALABY, TOM RAINEY, JOHN HOLLENBECK
Evolving Music Series,
Clemente Soto Velez Cultural Center, July 25th

DAVID BINNEY QUARTET
Craig Taborn, Eivind Opsvik, Tyshawn Sorey
Harlem in the Himalayas, Rubin Museum of Art, September 16th

MUHAL RICHARD ABRAMS QUARTET
Vincent Chancey, Stomu Takeishi, Adam Rudolph
Community Church of New York, September 23rd

**ANTHONY BRAXTON TRI-CENTRIC
FOUNDATION ORCHESTRA**
Roulette, October 6th

PAT METHENY/LARRY GRENADIER
Blue Note, October 11th

PETER EVANS QUARTET WITH GUEST JOHN BUTCHER
Carlos Homs, Tom Blancarte, Jim Black
Cornelia Street Café, November 6th

-Laurence Donohue-Greene

JACKY TERRASSON TRIO
Ben Williams, Jamire Williams
Village Vanguard, January 27th

GREG WARD QUARTET
Rob Clearfield, Joe Sanders, Justin Brown
The Jazz Gallery, February 10th

THE CELESTIAL SEPTET
Bruce Ackley, Steve Adams, Scott Amendola, Nels Cline,
Trevor Dunn, Larry Ochs, Jon Raskin
Le Poisson Rouge, February 26th

DARIUS JONES/MATTHEW SHIPP
Jazz Standard, April 27th

PULVERIZE THE SOUND
Peter Evans, Tim Dahl, Mike Pride
Vision Festival, Abrons Arts Center, June 8th

NELS CLINE/MARC RIBOT
Le Poisson Rouge, June 15th

INGEBRIGT HÅKER FLATEN/JOE MCPHEE
The Stone, July 13th

DAVE LIEBMAN QUARTET
Vic Juris, Tony Marino, Marko Marcinko
Birdland, September 6th

CHICK COREA/HERBIE HANCOCK
Blue Note, November 23rd

MATS GUSTAFSSON SOLO
Swedish Energies Festival,
Issue Project Room, December 3rd

-Andrey Henkin

MUSICIANS OF THE YEAR

CHICK COREA (piano/keyboards)

FRED HO (baritone saxophone)

DARIUS JONES (alto saxophone)

CRAIG TABORN (piano)

NATE WOOLEY (trumpet)

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THE KITANO (Murray Hill)

LE POISSON ROUGE (West Village)

ROULETTE (Downtown Brooklyn)

THE STONE (Alphabet City)

HONORABLE

Aki Takase/Han Bennink - *Two for Two* (Intakt) • Aki Takase/Kazuhisa Uchihashi/Axel Dörner - *KANON: Beauty is The Thing* (Doubt Music) • Anderskov Accident - *Full Circle* (ILK Music) • Angelica Sanchez - *A Little House* (Clean Feed) • Australian Art Orchestra/Young Wagilak Group • Brad Mehldau - *Live in Marciac* (Nonesuch) • Chick Corea/Stefano Bollani - *Orvieto* (ECM) • Cuong Vu 4-Tet - *Leaps of Faith* (Original) • Darren Johnston/Aram Shelton/Lisa Mezzacappa/Kjell Nordeson - *Cylinder* (Clean Feed) • Dave Douglas United Front - *Brass Ecstasy at Newport* (Greenleaf Music) • Delirium - *Green Side Up* (ILK Music) • Denny Zeitlin - *Labyrinth (Live Solo Piano)* (Sunnyside) • Enrico Rava Quintet - *Tribe* (ECM) • Eric FAB Trio - *History of Jazz in Reverse* (TUM) • Farmers by Nature - *Out of This World's Distortions* (AUM Fidelity) • Faustino/Roder/Eberhard/Neuse • Fred Ho and the Afro Asian Music Ensemble - *Deadly She-Wolf Assassin at Armageddon!/Momma's Song* (Innova) • Fred Lonberg-Holm/Nick Step • Greg Ward's Phonic Juggernaut - *Eponymous* (Thirsty Ear) • Gutbucket - *Flock* (Cuneiform) • Honey Ear Trio - *Steampunk Serenade* (Foxhaven) • Indigo • Ingebrigt Håker Flaten/Håkon Kornstad/Jon Christensen - *Mitt hjerte altid vanker - I (Live at Oslo Jazzfestival)* (Compunctio) • Ingrid Laubrock Sleepthief - *The* • Jason Stein Quartet - *The Story This Time* (Delmark) • JD Allen Trio - *VICTORY!* (Sunnyside) • Jean-Michel Pilc/François Moutin/A • Joe McPhee/Michael Zerang - *Creole Gardens - A New Orleans Suite* (NoBusiness) • Joëlle Léandre - *Live at the Ulrichsberg Kaleidophon* (Leo) • John E • Junior Mance Quintet - *Letter From Home* (JunGlo) • Katie Bull - *Freak Miracle* (Innova) • Ken Vandermark/Håvard Wiik/Chad Taylor - *Side A: A New Ma* • London Improvisers Orchestra - *Lio Leo Leon* (psi) • Lucas Niggli Big Zoom - *Polisation* (Intakt) • Mads Vinding Trio - *Open Minds* (Storyville) • Ma • Matthew Shipp - *The Art of the Improviser* (Thirsty Ear) • Michael Dessen Trio - *Forget the Pixel* (Clean Feed) • Miguel Zenón • Muhal Richard Abrams - *SoundDance* (Pi) • Nate Wooley Quintet - *(Put Your) Hands Together* (Clean Feed) • Nate Wooley/Chris Corsano/ • Neil Welch - *Boxwork* (Table & Chairs Music) • Odean Pope - *Universal Sounds* (Porter) • Ohad Talmor - *Newsreel* (Auand) • Orrin Evans' Captain Black B • Peter Knight - *Fish Boast of Fishing* (Listen Hear Collective) • Pierre Favre Ensemble - *Le Voyage* (Intakt) • René Marie - *Black Lace Freudian Slip* (Moté) • Samuel Blaser Quartet - *Boundless* (hatOLOGY) • São Paulo Underground - *Três Cabeças Loucuras* (Cuneiform) • Satoko Fujii Orchestra New York • Tarfala Trio - *Szyzygy* (NoBusiness) • The Kris Wanders Outfit - *In Remembrance of the Human Race* (Not Two) • Thomas Heberer - *Klippe/One* (NoBusiness) • Vijay Iyer/Prasanna/Nitin Mitta - *Tirtha* (ACT Music) • Vinnie Sperrazza/Jacob Sacks/Masa Kamaguchi - *Barcelona Holiday* (Fresh Sound-New Talent) • V

ALBUMS OF THE YEAR

BEN ALLISON - *Action-Refraction* (Palmetto)
BRIAN CARPENTER'S GHOST TRAIN ORCHESTRA - *Hothouse Stomp* (Accurate)
ALEXIS CUADRADO - *Noneto Ibérico* (BJU Records)
CHRIS DINGMAN - *Waking Dreams* (Between Worlds)
TONY MALABY'S NOVELA - *Eponymous* (Clean Feed)
PAT METHENY - *What's It All About* (Nonesuch)
RALPH PETERSON'S UNITY PROJECT - *Outer Reaches* (Onyx)
MATANA ROBERTS - *Coin Coin Chapter One: Les Gens de Couleur Libres* (Constellation)
CRAIG TABORN - *Avenging Angel* (ECM)
ANTHONY WILSON - *Seasons: Live at the Metropolitan Museum of Art* (Goat Hill)
 -David R. Adler

BAD LUCK - *Two* (Table & Chairs Music)
MICHAEL BATES - *Acrobat: Music for, And By, Dmitri Shostakovich* (Sunnyside)
BILL DIXON - *Envoi* (Victo)
DARIUS JONES - *Big Gurl (Smell My Dream)* (AUM Fidelity)
SØREN KJÆRGAARD/BEN STREET/ANDREW CYRILLE - *Fenklang* (ILK Music)
TONY MALABY'S NOVELA - *Eponymous* (Clean Feed)
OTHER DIMENSIONS IN MUSIC - *Kaiso Stories* (Silkheart)
RED TRIO + JOHN BUTCHER - *EMPIRE* (NoBusiness)
GEORG RUBY/MICHEL PILZ - *Deuxième Bureau* (JazzHaus Musik)
ADAM RUDOLPH'S MOVING PICTURES WITH ORGANIC STRING ORCHESTRA - *Both/And* (Meta)
 -Laurence Donohue-Greene

BB&C - *The Veil* (Cryptogramophone)
BAD LUCK - *Two* (Table & Chairs Music)
MICHAEL BATES - *Acrobat: Music for, And By, Dmitri Shostakovich* (Sunnyside)
RAOUL BJÖRKENHEIM/BILL LASWELL/MORGEN ÅGREN - *BLIXT* (Cuneiform)
ELEKTRO - *Featuring John Tchicai* (Blackout)
PETER EVANS/AGUSTÍ FERNÁNDEZ/MATS GUSTAFSSON - *Kopros Lithos* (Multikulti Project)
JEFF GAUTHIER GOATETTE - *Open Source* (Cryptogramophone)
PASCAL NIGGENKEMPER - *Upcoming Hurricane* (NoBusiness)
REED TRIO - *Last Train to the First Station* (Kilogram)
ARCHIE SHEPP/JOACHIM KÜHN - *Wo!Man* (Archieball)
 -Andrey Henkin

UNEARTHED GEMS

MILES DAVIS - *LIVE in Europe 1967: Bootleg Series Vol. 1* (Legacy)
MISHA MENGELBERG/PIET NOORDIJK QUARTET - *Journey* (MCN)
ROSCOE MITCHELL - *Before There Was Sound* (Nessa)
JUMA SULTAN'S ABORIGINAL MUSIC SOCIETY - *Father of Origin* (Eremite)
JOHN SURMAN - *Flashpoint: NDR Jazz Workshop* (April '69) (Cuneiform)

TRIBUTES

MICHAEL BATES - *Acrobat: Music for, And By, Dmitri Shostakovich* (Sunnyside)
SAMUEL BLASER - *Consort in Motion* (Kind of Blue)
GIACOMO GATES - *The Revolution Will Be Jazz* (Savant)
FRED HO AND THE GREEN MONSTER BIG BAND - *The Sweet Science Suite* (Big Red Media-Mutable Music)
JOE LOVANO US FIVE - *Bird Songs* (Blue Note)

DEBUTS

JOSEPH DALEY EARTH TONES ENSEMBLE - *The Seven Deadly Sins* (JARO)
CHRIS DINGMAN - *Waking Dreams* (Between Worlds)
KERMIT DRISCOLL - *Reveille* (19/8)
ECO D'ALBERI - *Eponymous* (Porter)
JE SUIS! - *Mistluren* (Umlaut)

REISSUES

BILL DIXON ORCHESTRA - *Intentions and Purposes* (RCA Victor-International Phonograph)
JOE FARRELL - *Outback* (CTI-Masterworks Jazz)
JULIUS HEMPHILL - *Dogon A.D.* (Mbari/Freedom-International Phonograph)
ROSCOE MITCHELL - *Complete Old/Quartet Sessions* (Nessa)
RANDY WESTON - *Blue Moses* (CTI-Masterworks Jazz)

BOXED SETS

LOUIS ARMSTRONG - *The Armstrong Box* (Storyville)
HOWARD RILEY - *The Complete Short Stories* (NoBusiness)
JUMA SULTAN'S ABORIGINAL MUSIC SOCIETY - *Father of Origin* (Eremite)
VARIOUS ARTISTS - *In Retrospect* (FMP)
PER HENRIK WALLIN/SVEN-ÅKE JOHANSSON - *1974-2004* (Umlaut)

LARGE ENSEMBLE RELEASES

JOSEPH DALEY EARTH TONES ENSEMBLE - *The Seven Deadly Sins* (JARO)
JACOB FRED JAZZ ODYSSEY - *Race Riot Suite* (The Royal Potato Family)
FRED HO AND THE GREEN MONSTER BIG BAND - *The Sweet Science Suite* (Big Red Media-Mutable Music)
TONY MALABY'S NOVELA - *Eponymous* (Clean Feed)
GERALD WILSON - *Legacy* (Mack Avenue)

VOCAL RELEASES

GIACOMO GATES - *The Revolution Will Be Jazz* (Savant)
RENÉ MARIE - *Voice of My Beautiful Country* (Motéma)
YOUN SUN NAH - *Same Girl* (ACT Music)
OTHER DIMENSIONS IN MUSIC - *Kaiso Stories* (featuring Fay Victor) (Silkheart)
JEN SHYU/MARK DRESSER - *Synastry* (Pi)

BOOKS

Clark: The Autobiography of Clark Terry (Univ. of California Press)
Norman Granz: The Man Who Used Jazz for Justice (Univ. of California Press)
Alex Steinweiss: The Inventor of the Modern Album Cover (Taschen)
The Studio Recordings of the Miles Davis Quintet, 1965-1968 (Oxford University Press)
Traveling the Spaceways Sun Ra, the Astro Black and other Solar Myths (University of Chicago Press-White Walls)

MENTIONS

Kira Sakata & Chikamorachi - *Live at Hungry Brain* (Family Vineyard) • **Alexander von Schlippenbach/Manfred Schoof** - *Blue Hawk* (Jazzwerkstatt)
Crossing Roper Bar (s/r) • **Billy Bang/Bill Cole** - *Eponymous* (Shadrack) • **Billy Hart** - *Sixty-Eight* (SteepleChase) • **Boom Box** - *Jazz* (Jazzwerkstatt)
Chris Dingman • **Darius Jones/Matthew Shipp** - *Cosmic Lieder* (AUM Fidelity) • **Darren Johnston's Gone to Chicago** - *The Big Lift* (Porto Franco)
David S. Ware/Cooper-Moore/William Parker/Muhammad Ali - *Planetary Unknown* (AUM Fidelity) • **Dead Cat Bounce** - *Chance Episodes* (Cuneiform)
Ed Reed - *The Dancing Monk* (Savant) • **Evan Parker/Kenny Wheeler/Paul Dunmall/Tony Levin/John Edwards** - *Live at the Vortex* (Rare Music)
Frank Foster - *50* (JACC) • **François Tusques/Noel Mcghe** - *Topolitologie* (Improvising Beings) • **Fred Ho/Green Monster Big Band** - *Year of the Tiger* (Innova)
John Zorn - *Attic Antics* (Loose Torque) • **Gebhard Ullmann/Ta Lam 11** - *Mingus!* (Jazzwerkstatt) • **Gianluca Petrella TuboLibre** - *Slaves* (Spacebone)
John Zorn • **Trio/Michel Edelin** - *The Ethiopian Princess Meets The Tantric Priest* (Rogue Art) • **Ingebrigt Håker Flaten/Dennis Gonzalez** - *The Hymn Project* (Daagnim)
The Madness of Crowds (Intakt) • **Ira Sullivan/Stu Katz** - *A Family Affair* (Live at Joe Segal's Showcase) (Origin) • **Jason Adasiewicz Sun Rooms** - *Spacer* (Delmark)
Ari Hoenig - *Threedom* (Motéma Music) • **Jeremiah Cyerman** - *Fire Sign* (Tzadik) • **Jeremy Pelt** - *The Talented Mr. Pelt* (HighNote)
John Zorn - *Exception to the Rule* (Criss Cross) • **John Zorn** - *The Satyr's Play - Cerberus* (Tzadik) • **Jon Corbett's Dangerous Musics** - *Kongens Gade* (Leo)
John Zorn (Clean Feed) • **Kenny Burrell** - *Tenderly* (HighNote) • **KLANG** - *Other Doors* (Allos Documents) • **Lisa Mezzacappa & Nightshade** - *Cosmic Rift* (Leo)
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Matana Roberts - *Alma Adentro: The Puerto Rican Songbook* (Marsalis Music) • **Misha Mengelberg/Evan Parker** - *It Won't Be Called Broken Chair* (psi)
Norman Granz • **C. Spencer Yeh** - *The Seven Storey Mountain* (Important) • **Nate Wooley/Scott R. Looney/Damon Smith/Weasel Walter** - *Scowl* (ugEXPLODE)
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René Marie (Motéma Music) • **Rob Garcia 4** - *The Drop and the Ocean* (BJU Records) • **Rova Saxophone Quartet** - *Planetary* (Solyd) • **Roy Haynes** - *ROY-alty* (Dreyfus)
Stanley Jordan - *Eto* (Libra) • **Sonny Rollins** - *Road Shows, Vol. 2* (Doxy-Emarcy) • **Stanley Jordan** - *Friends* (Mack Avenue) • **Starlicker** - *Double Demon* (Delmark)
Thomas Heberer's Clarino - *Klippe* (Clean Feed) • **Tim Hagans** - *The Moon is Waiting* (Palmetto) • **Trevor Watts/Veryan Weston** - *5 More Dialogues* (Emanem)
Yoni Kretzmer • **Yonny Golia Quartet** - *Take Your Time* (Relative Pitch) • **Wadada Leo Smith's Organic** - *Heart's Reflections* (Cuneiform) • **Yoni Kretzmer** - *Overlook* (OutNow)

(CONTINUED FROM PAGE 25)



Somatic Jim Black (Winter & Winter)
Verivyr Achim Kaufmann (Pirouet)
Things About Carlos Bica & Azul (Clean Feed)
Paroxysmal Postural Vertigo
 Walter Beltrami (Auand)
 by John Sharpe

Drummer Jim Black is in constant action on both sides of the Atlantic. Renowned for his assertive but often skewed rhythmic foundation, Black challenges assumptions on these four discs.

Black's new trio, debuting on *Somatic*, might surprise those familiar with his recent history, in that it forsakes electricity for his swinging take on the piano tradition. Black's all original program retains his simple understated melodies, which here launch more lyrical jazzy improvisations. It sounds as if the threesome, featuring Austrian wunderkind Elias Stemeseder and in-demand bassist Thomas Morgan, has been together for years due to their accomplished and sensitive interactions. Black himself is supportive and undemonstrative - he doesn't take a solo in the whole set, but rather his off-kilter rhythms and odd breaks form just one of three equally-voiced parts. Morgan is authoritative, whether delivering pulse or commentary, all in a full rounded tone. Stemeseder proves a promising talent, extending from the themes, building tension through repetition. It's telling though that the fragmented "Protection", the standout track, adds a touch more bite to the proceedings.

Verivyr, the sophomore outing from the German pianist Achim Kaufmann's trio, features Black in the same setting but with rather more edge. They signal their intent straight from the git-go, unconventional textures to the fore: Kaufmann rubbing the piano strings for an eerie oscillation surrounded by indeterminate percussive noises. Black's lurching beats rejoice in his patented quirky combination of remarkable timbres and accents, though still largely restrained in terms of power. With Valdi Kolli handling bass duties, together they indulge in busy three-way conversations that diverge and reunite around the pianist's knotty themes, often barely hinting at meter, tune or lead instrument in a probing, questioning group ethos that could be a primer for the modern piano trio. Each track boasts unexpected twists, best exemplified by the episodic "Berlin No Lights". Black is at his most insistent on the awry funk of "Le Quadrimateur" over which Kaufmann pontificates in abstract but sparkling starbursts of notes.

Black holds down the drum stool on *Things About*, the fourth release from the longstanding trio Azul, an assured vehicle for responsive interplay around Portuguese bassist Carlos Bica's lovely tunes. Black epitomizes delicacy and judiciousness, largely keeping time on brushes for most of the session, with just intimations of his latent potential in his idiosyncratic fills and bustling rattles. Bica projects a deeply enveloping sound and gives every note just the right amount of weight, as heard in his tasteful solos on the relaxed title track and the mournfully nagging "Cancao Vazia". Frank Möbus' electric guitar never overpowers, as he takes a string of graceful chiming solos in a rich warm singing tone with horn-like single-note lines.

Separated from schmaltz by the intelligence of the guitar lines and the delicate poise of the bass and drums, an elegant simplicity pervades the set.

However on Italian guitarist Walter Beltrami's *Paroxysmal Postural Vertigo*, Black is in his element, belaying all manner of sources in an impudent clatter. Based around aurally portraying the effects of vertigo, which suddenly afflicted Beltrami out of the blue, the guitarist successfully hints at the disjuncts and instability such a condition imposes through ten tight, fast-changing, sometimes portentous, sometimes catchy arrangements. There's no grandstanding and the allstar cast is readily subservient to Beltrami's tunes. Vincent Courtois' cello wails like an additional horn alongside Francesco Bearzatti's energetic tenor saxophone and clarinet while Stomu Takeishi's pliant rubbery electric bass meshes well with Black to create a swirling maelstrom on "Lilienthal". With his imaginative use of rock idioms, the leader has created an exciting set packed with visceral thrills.

For more information, visit winterandwinter.com, pirouet.com, cleanfeed-records.com and auand.com. Black is at The Stone Jan. 3rd and 10th with Uri Caine, 5th playing the music of Paul Motian, 7th-8th as a leader and 11th in duo with Hank Roberts, Le Poisson Rouge Jan. 6th with Jenny Scheinman as part of Winter Jazz Fest, Brooklyn Conservatory of Music Jan. 14th with Briggan Krauss, and Cornelia Street Café Jan. 17th with Peter Evans. See Calendar.



Upcoming Hurricane
 Pascal Niggenkemper (NoBusiness)
 by Ken Waxman

Spontaneity is enhanced by inspiration. That's what bassist Pascal Niggenkemper proves with this CD, an original take on the classic jazz piano trio, recorded in one session in Cologne. The symmetry maintained between linear harmony and fanciful abstractions demonstrated on the seven tracks is also a result of the equilibrium maintained among the bassist and his associates - sidemen isn't the word - who singly and together have been on hundreds of records.

Detroit-born drummer Gerald Cleaver usually works with sound explorers such as saxophonist Roscoe Mitchell and bassist William Parker, although his past experience includes gigging with mainstream piano masters such as Tommy Flanagan. No slouch on the keyboard himself, Russian-born, Cologne-based Simon Nabatov is a mercurial pianist, whose extended 10-year New York stint means he's as likely to work regularly with Americans like drummer Tom Rainey as Europeans like saxophonist Frank Gratkowski. Niggenkemper, of French-German descent though now a New York resident, is a member of several combos of unconventional instrumentation, so it's instructive to note how his tough Mingus-styled string pops and scrubbed multiphonics fit in this traditional setting.

Very well, it turns out, since Niggenkemper gives free reign to everyone's inventions, especially the pianist. Nabatov's strategy for "Fighting the Mill", for instance, involves tremolo rumbles plus strummed inner strings that mesh with woody bass rubs and off-handed syncopation. With all three playing continuously, Nabatov manages to create a lyrical narrative concurrent with skittering dynamics that would give Cecil Taylor pause.

An equivalent muscularity is apparent on the title track, as Nabatov's animated polyrhythms move from

stentorian and fortissimo to suggest linear ballads. His touch is even more vigorously percussive than Cleaver's understated clunks and pops. Overall though, it's Niggenkemper's unvarying walking that holds the piece together. On other tracks the drummer's kinetic ruffs and raps are given brief showcases as are the bassist's acerbic sul tasto line extensions. While Nabatov may take the bulk of the solos never does the performance seem unbalanced in his favor.

For more information, visit nobusinessrecords.com. Niggenkemper is at Goodbye Blue Monday Jan. 5th, Launch Pad Gallery Jan. 6th, Caffè Vivaldi Jan. 8th and Korzo Jan. 31st with Jason Stein. See Calendar.

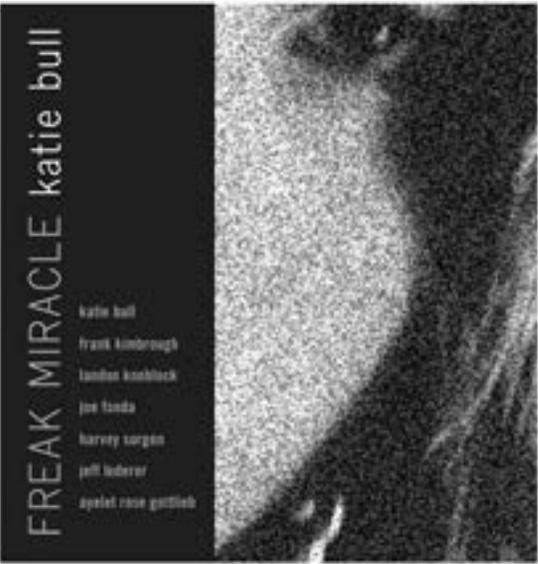
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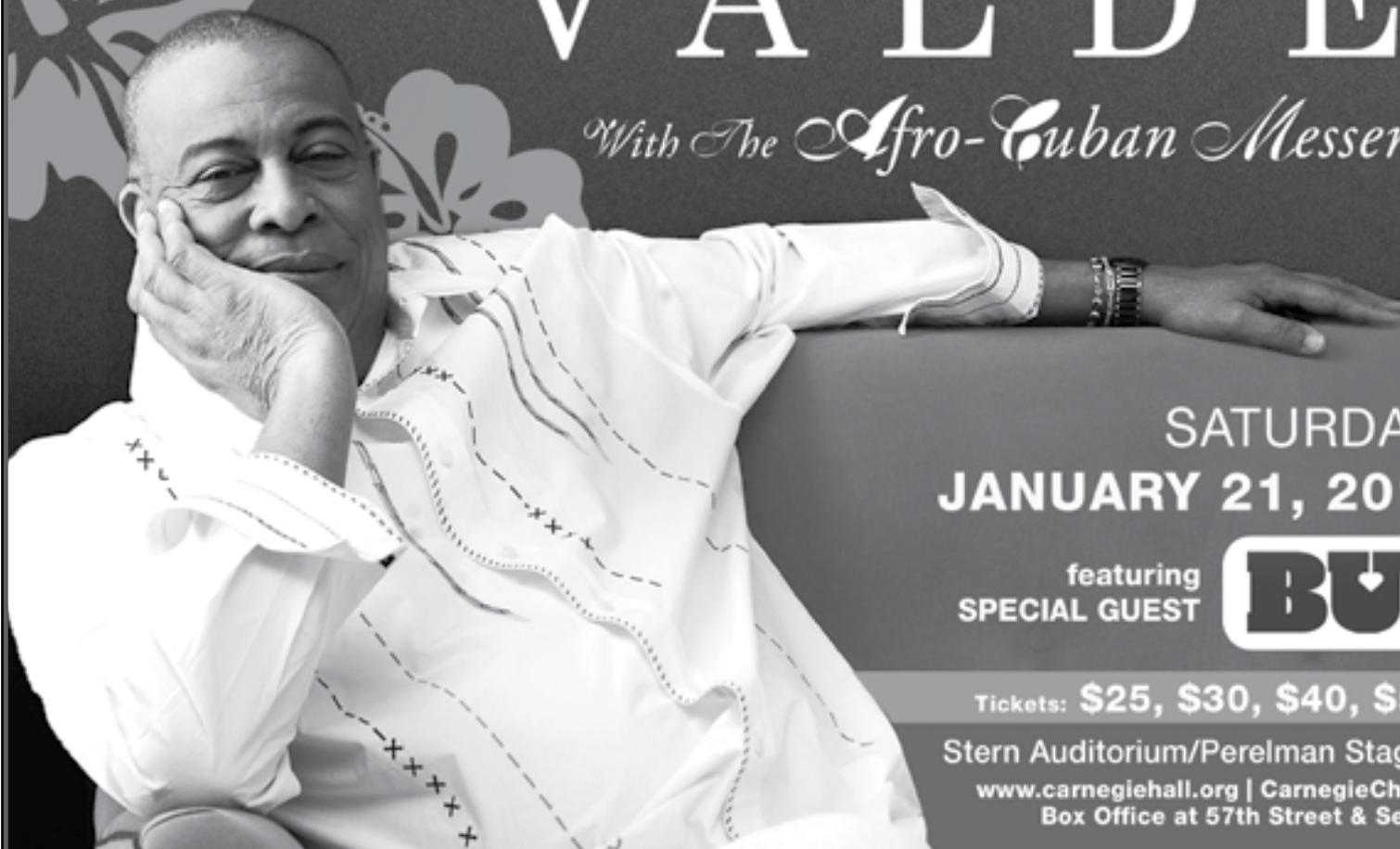
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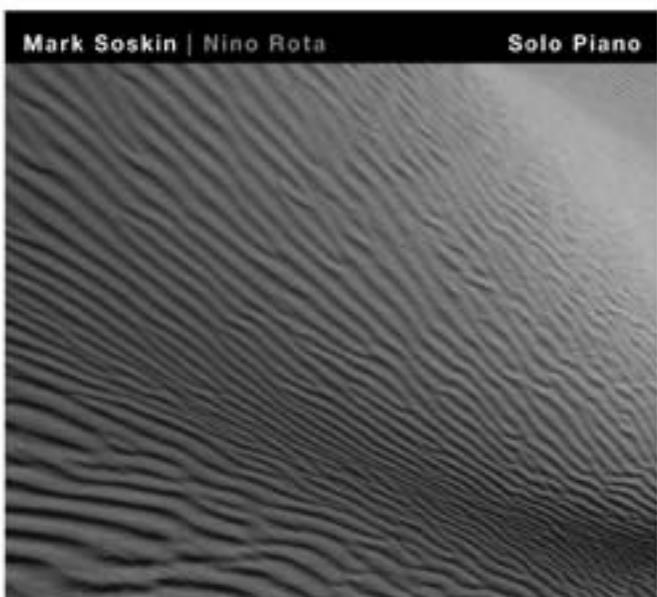
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Snowbound
Lapis Luna (s/r)
by Elliott Simon

Back in the day before jazz downsized and went 'creative', every hotel in NYC had a lightly swinging house band that featured both a male and female vocalist. This music was for dancing and romancing and this is the delightful feel that Lapis Luna adeptly captures on their holiday release *Snowbound*.

Lovely jazz/pop treatments were de rigueur in post-WWII, pre-rock popular music and vocalist Shawn Aileen Clark's phrasing and style nails the genre and time period perfectly. Such is the case on the swinging opener "Warm December", the engaging ballad "By the Fireside" and whimsical treatment of "Christmas Island". Billy Nemec joins Clark for some male/female vocal repartee, proffering a fairly predictable rendition of "Winter Weather" but more interesting Latin-infused "Baby It's Cold Outside".

The backing septet is a good one; unfortunately the tunes are short, most clocking in at less than three minutes, not giving the band enough time to stretch out. Multi-instrumentalist Tom Abbott does, however, show his versatility, adding color and depth on alto, tenor and bari saxes as well as clarinet, oboe and bassoon. The hidden treasure though is Tom Beckham,

who adds his own special warmth through spot-on vibraphone work, instilling equal helpings of holiday feel and jazz legitimacy. A bluesy rendition of "Love for Christmas" delightfully catches the listener off guard with Clark showing that she can be as naughty as she is nice.

The requisite version of "White Christmas" is presented with an island tinge while the title cut is a very pretty bossa that features guitarist John Merrill. While some moments like the aforementioned "White Christmas" and a reggae treatment of "I Saw Mommy Kissing Santa Claus" don't quite fit together, *Snowbound* does gel as both a versatile holiday musical program and an authentic return to a time when jazz and pop were kindred spirits.

For more information, visit lapisluna.com. This group is at The Plaza Hotel Rose Club Thursdays. See Regular Engagements.



Three Musicians
Joan Stiles (Oo-Bla-Dee Music)
by Ken Dryden

After picking up piano early in life and joining a rock band, Joan Stiles switched to jazz and never looked back. Earning a Master's degree from Manhattan School of Music where she studied with Harold Danko,

she released her debut CD as a leader in 2004 and has consistently been one to look to for a different approach to familiar standards and jazz works.

For this session the pianist omitted a bass from her group, relying on the inspired playing of saxophonist Joel Frahm and drummer Matt Wilson, who perfectly match her own musical diversity. Right away one can hear the humor present throughout much of the session in the opening interpretation of "Everything is Coming Up Roses", in which the pianist incorporates some lively stride interwoven with bop, with plenty of dissonance to boot.

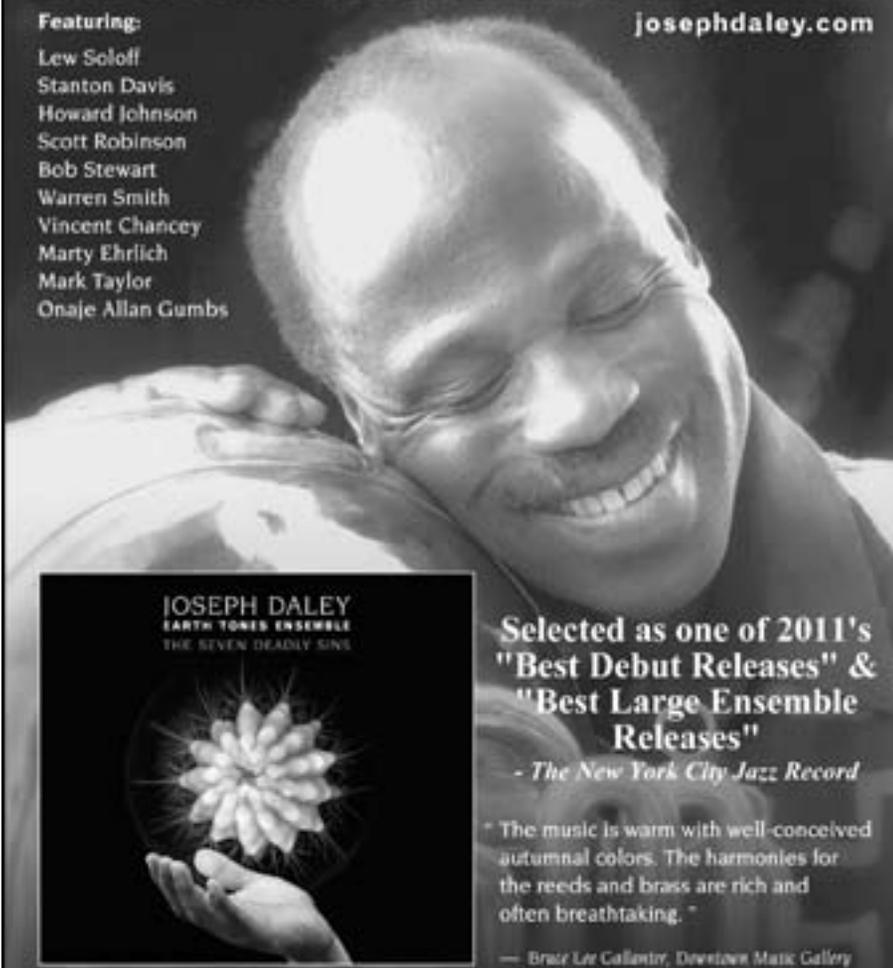
"In the Sunshine of My Funny Valentine's Love" is bluesy yet whimsical, blending the Rodgers-Hart standard with Cream's hit rock single, with a dash of Johann Sebastian Bach sneaking into the picture as well. Another mix of a standard and rock favorite, a medley of "Brother, Can You Spare a Dime?" and "Can't Buy Me Love", is just as rewarding. Her unpredictable blues "West End Boogie" draws from multiple styles and joins them into something unique, with Wilson's snappy brushwork and Frahm's effusive tenor complementing her.

There are several outstanding duets for tenor and piano. Billy Strayhorn's emotional "Blood Count", a piece written as he lay dying of cancer in a hospital, is a piercing performance with Frahm conveying the composer's anguish. In Mary Lou Williams' "O.W.", Stiles' intricate piano line powers Frahm's effusive tenor. Their setting of "All the Things You Are" omits Dizzy Gillespie's famous added introduction, instead opting for an intriguing fugue-like approach with a playful mood.

For more information, visit joanstilesmusic.com. Stiles is at The Jazz Gallery Jan. 5th. See Calendar.

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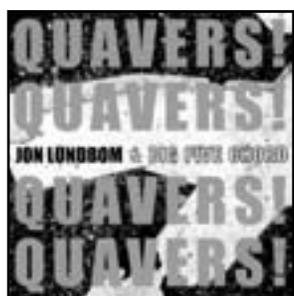
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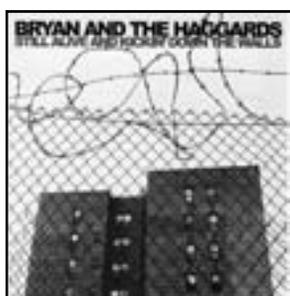
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*Still Alive and Kickin'
Down The Walls*
Bryan and The Haggards
(Hot Cup)

by George Kanzler

Here are two groups sharing the same basic quintet personnel (keyboardist Matt Kanelos is added to some Big Five Chord tracks) with seemingly opposite approaches to melding jazz with American popular music. On listening though, the approaches don't seem so disparate at all, as the constituencies being appealed to share certain characteristics, mainly demographic: ie, these are younger musicians seeking a younger group of listeners, ones who identify with either hard-scrabble rock or equally roots-oriented, if more sentimental, hard-scrabble country.

Big Five Chord, led by guitarist Jon Lundbom, is a rough-and-tumble take on jazz-rock, the leader's electric guitar referencing garage rock and heavy metal as much or more than classic fusion. Two saxophonists (Bryan Murray and Jon Irabagon) provide a brawny, Mingus Workshop-like vibe and bassist Moppa Elliott and drummer Danny Fischer keep the big beats raging. A stomping rumble of a big backbeat introduces "On Jacation", the opening track of *Quavers!*, the saxes creating a repeating riff and veering off in tandem solos as the riff goes on into an eventual bridge, spilling out to a guttural, electrically charged guitar solo - psychedelic-bluesy effects enhanced by whirling Leslie speakers associated with B3s - that eventually growls to a stop without returning to the (by now subliminal) catchy riff. Each of the following five tracks employs different, often idiomatic strategies, but constants include on-the-edge sax solos skirting if not fully embracing free and avant techniques (multiphonics, squeals, tongue-slapping), full-spectrum electric guitar and keyboard solos and, most emphatically, secure, muscular rhythmic underpinnings. Whether it's the Ornette-via-Zorn lope of "The Bravest Little Pilot No. 2", metric excursions into 6/8 (the Mingus feel of "Meat Without Feet") and 6/4, the martial beats of "Ears Like A Fox" or swinging tom-toms under acerbic guitar and piping soprano sax (Irabagon) of "Faith Based Initiative", the rhythm section anchors every foray into the weird with a solid beat, bringing inside accessibility to outside experiments.

Lundbom trades rock reverb and amps for a Fender Telecaster twang with the Haggards, Murray's bizarre tribute band to country (outlaw) singer-guitarist Merle Haggard. On *Still Alive and Kickin' Down The Walls*, the saxes 'sing' Haggard's written and/or recorded melodies and the rhythm section maintains an idiomatically correct solidity in two-step and honky-tonk beats steady enough to accompany dancers in a country dance hall in Arkansas. Lundbom foregoes in his jazz-rock virtuosity here for a twangy country vibe (even playing banjo on occasion) and Murray's arrangements hew the melodic line and original tempos of Haggard's tunes and/or recordings of others. The sax solos take off into very contemporary territory but adhere to the basic chords and tempos of the material with Murray's tenor sax convincing at emulating the Haggard vocal approach. Haggard fans I've played this for are impressed, practically singing along to the tunes - high praise indeed!

For more information, visit hotcuprecords.com. Big Five Chord is at Brooklyn Lyceum Jan. 25th. See Calendar.

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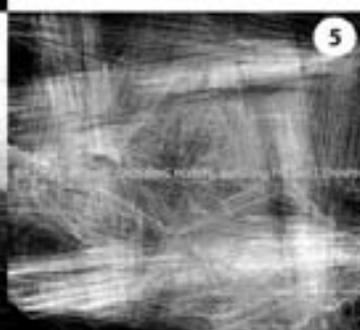


Pascal Niggenkemper, Simon Nabatov and Gerald Cleaver "Upcoming Hurricane"

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(Tzadik)

by Stuart Broomer

Electro-acoustic improvisation (EAI) is an elastic term. As much style as technology, it might even indicate that special terrain where acoustic instruments - usually using so-called extended techniques - enter the sonic realms reserved for electronics. However one might define EAI, *Near Nadir* may expand the term.

There's nothing initially unusual about the instruments or their range across the spectrum from acoustic to electronic: Evan Parker plays soprano saxophone and Mark Nauseef plays a variety of percussion instruments; Bill Laswell plays "basses", one assumes all electric; Ikue Mori plays 'pure' electronics - digital, sampled and synthesized sounds. The group was recorded in St. Peter's Church in Whitstable, England by Adam Skeaping, Parker's favored venue and engineer for his psi label. Laswell, a wizard of production, is credited with "mix translation", presumably shaping the music heard here from the original tape. There are also credits for additional recording, both months before and after.

Each musician plays with a spare exactitude, listening closely to the others and the sounds

in-between, both exploiting and anticipating a heightened resonance. The total sound is genuinely complex, with the reverberation of both church and a kind of musical cyberspace. Sounds enjoy different degrees of intimacy through the ten pieces, which range from two to nine minutes in length. Nauseef is a master at finding the rare and reverberant percussive sound and he often seems to be dressing auditory space; at the same time, Mori is revealing the secret interior dimensions of her computer.

Purists may complain that the recording process here ultimately alters the nature of the improvisation, actually composing it in a post-production spatial structure. Never mind. If you care to hear these musicians summoning something like the spirit of Martin Denny in an essentially imaginary space (a real English church becoming virtual Tibetan monastery), then you'll enjoy the virtues of this unique and beautiful recording.

For more information, visit tzadik.com



Night Rider

Ilhan Ersahin's Istanbul Sessions (Nublu)

by David R. Adler

As founder of the club Nublu, tenor saxophonist Ilhan

Ersahin has had a notable impact on live music in New York, increasing the creative traffic between jazz improvisers, beatmakers, world music bands and avant gardists of all stripes. Ersahin's reach also extends to Istanbul and the nightclub Nublu Istanbul@ Babylon, where jazz and club music come into contact with the sounds of Turkey and the surrounding region. The quartet project Istanbul Sessions is solidly representative of these efforts. It features the leader with Alp Ersönmez on electric bass, Izzet Kizil on percussion and Turgut Alp Bekoglu on drums.

Ersahin has a rich and full tenor tone and good instincts as a soloist, but he's not pushing to be the sole focus of these nine tracks. He plays through a variety of electronic effects, distorting and manipulating his sound and rendering the horn as an element in a sonic mosaic. Thanks to smart post-production and mixing, each instrument yields unexpected sounds, different ones on nearly every track. Yet the group's previous effort with "nu-jazz" trumpeter Erik Truffaz had a more alluring tonal palette and stronger compositions.

At a tight 40 minutes, *Night Rider* is a good listen, with vibrant beats and subtle interlocking patterns from Bekoglu on full kit, punctuated by Kizil's dumbek and frame drums. Ersönmez combines low basslines with a more guitaristic and polyphonic approach, overdubbing a slick wah-wah part on the opening "Etnik" and starting his own composition "Gece Inerken" with beautiful rubato fingerstyle passages. "One Zero" growls with distortion while "Hadi Gel Artik" skips along with poppy syncopation and "Huzur" sounds like spacey but energized indie-rock. Is it Turkish? Somehow, yes, but this is music that wears its cosmopolitanism on its sleeve.

For more information, visit nublu.net

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Flubby Dubby
Ron Jackson (Roni Music)
 by Alex Henderson

Melvin Sparks wasn't a huge name in the jazz world, but those who are knowledgeable of soul and organ jazz appreciate Sparks (who was a week away from his 65th birthday when he died on Mar. 15th, 2011) as a skillful, accomplished guitarist whose résumé included associations with Charles Earland, Lou Donaldson and Johnny "Hammond" Smith. Sparks produced this solid CD by fellow guitarist Ron Jackson, recorded at Cecil's Jazz Club in East Orange, New Jersey, and it is very much the type of soul jazz in which one would expect him to be involved.

Jackson forms a cohesive, hard-swinging trio with organist Kyle Koeler and drummer Otis Brown III, which becomes a quintet with the addition of tenor saxophonist Don Braden and alto saxophonist Bruce Williams on Earland-ish interpretations of the Beatles' "The Long and Winding Road" and LTD's "Love Ballad" (with an unexpected medium tempo not found on the original 1976 version). Except for the standard "Stars Fell on Alabama", the trio performances are devoted to Jackson's own compositions, which include the playful title track, island-flavored "A Calypso Party" and funky "One for Melvin". Stylistically,

Flubby Dubby is dominated by grooves recalling the late '60s-early '70s with the exception of "Technophile", combining soul jazz with a drum 'n' bass beat.

Flubby Dubby is a solid example of Jackson embracing the time-tested soul-jazz/organ combo aesthetic. And it's evident that Jackson's association with Sparks, whom Jackson describes in the credits as "teacher, mentor and friend", served him well.

For more information, visit ronjacksonmusic.com. Jackson is at Brooklyn Conservatory of Music Jan. 13th. See Calendar.



The Mosaic Project
Terri Lyne Carrington (Concord)
 by Joel Roberts

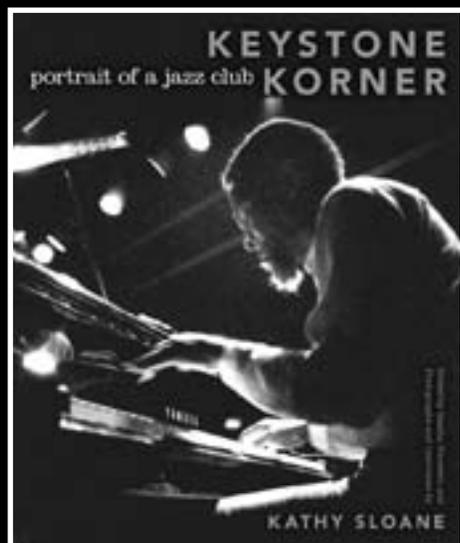
Drummer-composer-producer Terri Lyne Carrington doesn't record frequently. But when she does, her albums tend to be events; high-concept affairs packed with plenty of guests and star power. Her latest release, *The Mosaic Project*, is no exception. It's a celebration of women in jazz featuring an allstar ensemble of female instrumentalists and vocalists. As Carrington notes, the emergence of so many superb female artists in recent years, on virtually every instrument, makes this type of project possible now more than at probably any previous point in jazz history.

Carrington, though, is no jazz purist. While she's filled the drum chair for the heaviest of jazz heavyweights, including Herbie Hancock and Wayne Shorter, she's equally at home in the worlds of pop and funk. That stylistic diversity is evident throughout *The Mosaic Project* as the tunes move back and forth between intricate postbop improvisations and infectious R&B jams. Among many highlights are Gretchen Parlato's sultry take on Irving Berlin's "I Got Lost in His Arms", Cassandra Wilson's typically luscious reading of Al Green's "Simply Beautiful" and Esperanza Spalding's lighthearted original "Crayola". Soul diva Nona Hendryx, of LaBelle fame, is heard on two tracks, including the anthemic opener "Transformation". A surprisingly successful instrumental offering is the uptempo funk-jazz version of the classic Beatles' ballad "Michelle", featuring fine solo turns from pianist Geri Allen and trumpeter Ingrid Jensen. The album's spiritual center is "Echo", with an inspiring spoken-word intro from activist Angela Davis followed by Dianne Reeves' always commanding vocals.

The large roster of talent (which also includes Dee Dee Bridgewater, Carmen Lundy, Sheila E and Patrice Rushen, among others) and the musical genre hopping can be dizzying at times. Like many allstar ensembles, this one sometimes lacks the cohesion of a band and the individual tracks can sound more like a series of well-made one-offs than parts of a consistent whole. But what ultimately holds it all together is Carrington's powerful drumming and the strength of her unyielding musical vision.

For more information, visit concordmusicgroup.com. Carrington is at Village Vanguard Jan. 10th-15th. See Calendar.

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Free Listening Party: Keystone Korner--Portrait of a Jazz Club
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The George Cables Trio with Victor Lewis & Essiet Okon Essiet will
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 Jazz at Lincoln Center, Monday, January 23, 7:30 and 9:30

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February 15th

Saxophonist/ Clarinetist, Dan Block joins Jerry and his trio.

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Jerry Costanzo brings back the band from his latest CD recording "Can't We Be Friends?" Featuring, Andy Farber, sax & flute, Mike Carubia, trumpet, Tedd Firth, piano, Joe Cohn, guitar, Mark Sherman, vibes, Ben Wolfe, bass, Jimmy Madison, drums. www.jerrycostanzo.com



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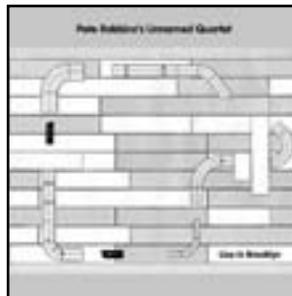
To My Surprise Mike Longo Trio + 2 (CAP) by Marcia Hillman

It is actually no surprise that pianist Mike Longo's new offering is chock full of exciting performances. The album's 12 tracks are evenly split between a trio with bassist Bob Cranshaw and drummer Lewis Nash and a quintet with the added horns of trumpeter Jimmy Owens and saxophonist Lance Bryant. An additional demarcation line is that the trio plays only standards while the larger group tackles originals (five by Longo and one by Owens). The personnel, with the exception of Bryant, have performed together on many occasions and have a solid musical connection. According to Longo's liner notes, most of the work was done in one take with a minimum of editing and "there was only one rehearsal that day just to check song structure." This accounts for the spontaneous, but relaxed feel captured on *To My Surprise*.

Longo's reputation as a technically skilled, always inventive pianist and impeccable arranger is shown to great advantage. Longo heard the horn arrangements while writing the originals but left plenty of room for the improvisations, clear on the opening "A Picture of Dorian Mode". This off-to-the-races piece showcases a fiery Owens and driving Nash. It is followed, in contrast, by "Still Water", a bluesy, gospel-tinged item that finds Longo cajoling the notes from his piano. Bryant's rich delivery is the highlight of the title track.

Longo, as usual, gives a fresh approach to standards. "Old Devil Moon" is reharmonized and listen for Nash playing the melody on his drums. "You've Changed" features a twist in the chord at the end of each A section and Cranshaw's lyrical basswork while Wayne Shorter's "Limbo" is heard as a waltz. The closer, "In The Wee Small Hours" is a delicious piece of work reflecting the quiet, retrospection of that time of night.

For more information, visit jazzbeat.com. Longo is at NYC Baha'i Center Jan. 24th. See Calendar.



Live in Brooklyn Pete Robbins Unnamed Quartet (Not Two) by Ken Waxman

Setting himself and his unnamed quartet a major challenge, alto saxophonist Pete Robbins recorded this program of completely improvised music at Brooklyn's Bar 4 a couple of years ago. While the end product is slightly unpolished, this CD demonstrates that the right combination of players and circumstances can invest cerebral and technical experiments with emotion and dexterity.

It helps that Robbins, who has been in New York for about a decade performing with everyone from John Zorn to Melvin Sparks, surrounds himself with some of the city's most accomplished younger players. Trumpeter Nate Wooley's abilities have been equally

stirring in minimalist chamber excursions and free jazz settings. The same can be said for cellist Daniel Levin, who here utilizes both his instrument's rhythm section and frontline identities. As he does elsewhere, drummer Jeff Davis provides the ballast for free-flowing soloing. That doesn't mean Davis has a heavy foot, however. A track such as "Improvisation 2" is built on measured rim clanks and backwards rolls. Later that piece moves from Levin's double-stops and Wooley's note-slurs to reconstitute itself into a freebop showcase underlined by drum paradiddles and rebounds. By the finale, Robbins' reed bites and stuttering curves intertwine in stop-time motion with the trumpeter's elevated triplets.

Balanced on spiccato strums from Levin and Davis' ruffs, other improvisations contrast the horn men's approaches. Wooley masterfully uses staccato whinnies, whistles and rippling grace notes to challenge or complement the saxman's constant note-stretching solos, which are firmly in the Sonny (Rollins and Stitt) tradition.

"Improvisation 3" is the most characteristic tune with horn lines stacked and cello asides stretched angularly for distinctive disparity. Before Levin's thick bowing helps direct the final variant into an almost harmonized and somewhat legato section, Wooley's aggressive braying cuts across Robbins' splattered glissandi, leading to a pleasurable finale of uncorked pressure. With each quartet member a bandleader in his own right, this ensemble may not reconvene that frequently. But this live session proves the band doesn't have to be unnamed for much longer.

For more information, visit nottwo.com. Robbins is at Kenny's Castaways Jan. 6th as part of Winter Jazz Fest, Korzo Jan. 10th and Seeds Jan. 25th. See Calendar.

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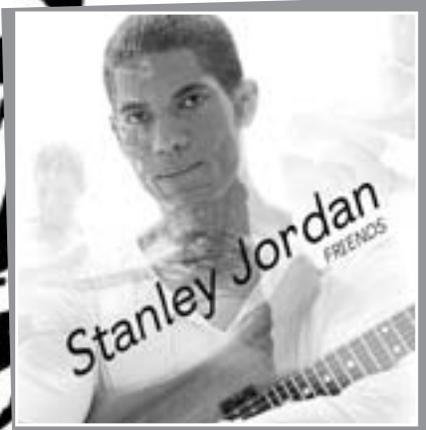
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Hans-Jürgen von Osterhausen, Jazz Podium, Germany, May 2010.

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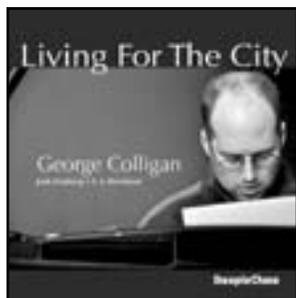
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Living For The City
George Colligan (SteepleChase)
by Ken Dryden

George Colligan has made his mark as a creative pianist taking fresh approaches to familiar jazz works while also exploring pop in a thoughtful manner. He has over 20 CDs as a leader and many appearances on recordings as a sideman with Lee Konitz, Buster Williams and the Mingus Big Band, among others.

Colligan's latest release is a trio session with bassist Josh Ginsburg and drummer EJ Strickland, mixing jazz favorites from several eras and styles, along with his creative reworking of pop hits, calling tunes on the spot without rehearsal. His tense introduction to Duke Ellington's "It Don't Mean a Thing (If It Ain't Got That Swing)" was written for a Japanese CD date, but it keeps the listener guessing, as Colligan doesn't play the theme outright, instead breaking it into segments while interspersing brief vamps, giving it an exotic air. Benny Golson's "Along Came Betty" has long been a bop standard, though Colligan's brisk arrangement takes on a Latin flavor and showcases Ginsburg's intricate solo. The bassist is also prominent in the lively treatment of Wayne Shorter's "Water Babies", with Colligan's solo sending the work into overdrive.



"Must Have Jazz DVD of 2011"
DownBeat Magazine

This film documents jazz legend Marian McPartland as a musician, composer, and host of National Public Radio's Piano Jazz. Her own tunes and improvisations are featured with guests: Billy Taylor, Dave Brubeck, Elvis Costello, Diana Krall, Bill Frisell, Nnenna Freelon, Renee Rosnes. 86 min.

DVD available: www.filmsbyhuey.com

The pianist manages to keep Bonnie Raitt's "I Can't Make You Love Me" accessible to those new to jazz while adding a bluesy improvisation to keep it fun for veteran listeners. Burt Bacharach's "Close to You" can turn into Muzak in the wrong bandleader's hands, but Colligan is up to the task by adding a few buoyant choruses. Stevie Wonder has long been one of the most interpreted pop songwriters of his generation by jazz musicians; Colligan's soulful, infectious treatment of "Living For the City" has a breezy urban groove, buoyed by Strickland's on-the-money percussion. Antonio Carlos Jobim's "The Girl From Ipanema" is another piece in danger of overexposure, but the trio's uptempo romp through this '60s warhorse is quite invigorating. Like earlier sessions in George Colligan's extensive SteepleChase discography, *Living For The City* is warmly recommended.

For more information, visit steeplechase.dk. Colligan is at Blue Note Jan. 8th with Jack DeJohnette and The Jazz Gallery Jan. 12th with Josh Ginsburg. See Calendar.



The Shirley Horn Suite
Ezra Weiss (Roark)
by Alex Henderson

The Shirley Horn Suite is not the type of album one might expect from Portland, Oregon-based acoustic pianist Ezra Weiss. It finds him leading a piano trio, a definite contrast to the Jazz Messengers-influenced horn-heavy arrangements he favored on some of his previous releases. And even though Weiss is an instrumentalist, he prominently features a vocalist this time: Oregon resident Shirley Nanette. Anyone who expects *The Shirley Horn Suite* to be a carbon copy of Weiss' hardbop albums is in for quite a surprise.

The Shirley Horn Suite is a 58-minute, nine-song work that pays tribute to the singer/pianist, who died in 2005 at the age of 71. Horn was never a belter; she favored a hushed, gently introspective approach and this recording reflects that. Subtlety prevails on Weiss' own material as well as on performances of Jack Segal's "Something Happens to Me", George Gershwin's "I Loves You, Porgy" and Bruno Martino's "Estate".

The expressive Nanette is featured on "I Wish I'd Met You", "Shirley Horn's Sound of Love", "Now That You Mention It" and "May the Most You Wish For" (all

of which are Weiss originals). But whether Weiss' piano trio (comprised of drummer Steve Williams - who spent 25 years in Horn's employ - and bassist Corcoran Holt) is offering an instrumental or being joined by Nanette, the ambiance is dusky and consistently mindful of Horn's use of understatement.

The Shirley Horn Suite swings, but it does so in a consistently relaxed fashion, best described as cool jazz. Horn was very much a part of jazz' Cool School. *The Shirley Horn Suite* is a consistently rewarding salute to Horn's legacy and a pleasant surprise coming from Weiss.

For more information, visit myspace.com/ezraweiss

IN PRINT



Keystone Korner: Portrait of a Jazz Club
Kathy Sloane (Indiana University Press)
by Tom Greenland

Keystone Korner: Portrait of a Jazz Club is a three-fold souvenir of San Francisco's legendary nightspot captured through Kathy Sloane's photos and interviews and a live compilation CD.

Sloane's photos are not technical masterpieces. Shot under difficult low light, high contrast conditions using a wide aperture and slow shutter speed, they are hampered by shallow depth of field, with many areas of the composition out of focus, motions blurred, the subjects' eyes often sunk in pools of shadow. Sloane makes the most of these limitations by creating compositions that capture relationships between musicians, as in her shot of Art Blakey (pg. 88) with a hazy image of Wynton Marsalis listening in the background, then an even hazier image of Marsalis' reflection in the onstage mirror - an apt visual metaphor for the act(s) of listening. Her best photos are like haikus, the opaque imagery embodying the subjectivity and indeterminacy of improvisation itself.

Interview clips with owner Todd Barkan, various venue staff, musicians, producer Orrin Keepnews and other club habitués are assembled into thematic chapters to shed candid, behind-the-scenes perspectives on Keystone life. What emerges is a symbiotic, synergistic community hanging on by a shoestring budget, somehow forging its way through the '70s as the Bay City's flagship club and keeper of the flame. "The music," observes Barkan, "[was] produced by an entire environment." (pg. 2)

The accompanying CD, culled from an extensive archive of live tapes, includes (to borrow Rahsaan Roland Kirk's epithet) many "bright moments", beginning with his own keening strich over "Jitterbug Waltz", followed by high-energy versions of "Pursuit" by McCoy Tyner and "Ginseng People" with Woody Shaw and Steve Turre. Marsalis dazzles on the Jazz Messengers' take of "In Walked Bud" while vibesman Bobby Hutcherson is equally brilliant on "My Foolish Heart". Also included are pieces by Bill Evans (one of his last), Dexter Gordon and Stan Getz.

For more information, visit iupress.edu. Book release events are at Nesuhi Ertegun Jazz Hall of Fame Jan. 19th and Dizzy's Club Jan. 23rd. Visit jalc.org.

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Creole Gardens - A New Orleans Suite
 Joe McPhee/Michael Zerang (NoBusiness)
 by Ken Waxman

For reasons of tradition, challenge and economy, the saxophone/percussion session has been a staple of freer jazz ever since the duets of John Coltrane and Rashied Ali. How much these duets impress depends on how many twists are brought to the formula.

Seattle's Bad Luck uses each of the two CDs of *Two* to display a different take on duo work. Hard-edged and audacious, *Bats*, the first CD, is as firmly wedded to energy music as if it was recorded in 1967. Throughout Neil Welch ejaculates altissimo split tones and doubled reed bites from his tenor and soprano saxophones with enough spittle and glottal punctuation to suggest a Northwest amalgam of Charles Gayle and Albert Ayler. Artless and primitivist in his pounding, drummer Chris Icasiano smashes drum tops and punches cymbals repeatedly. Although there's a certain punkish attraction in measuring how far feline yowls, diaphragm-vibrated multiphonics and banshee screams can push the horn before the reed explodes or

Welch coughs blood, contradictory sequences on some of the seven tracks are more satisfying. "Sunbeam" features affiliated tones that resemble bagpipe-chanter echoes while on "Lure" circular breathing references harmonica buzzes and bass-drum smacks and tom-tom rattles introduce a shamanistic airiness. *Josephine*, the second CD, demonstrates that by adapting 21st century electronics, brittle harmonics are added to the rigidity of the first CD's sound. Icasiano exposes carefully timed glockenspiel licks besides drum beating while Welch utilizes quivering bass clarinet textures. Loops and other effects also allow the two to inflate the interaction. The best example occurs on the title track, with the initial delicate saxophone line sideslipping into simple repetition, joined by a second processed reed that contrasts with the first. Processing reaches its logical platform on "Singing Bowl" as three separate reed lines slither beside each other: one of distanced yaps, another of echoing split tones and the third upfront with raspy snarls.

Young Moscow-based reedist Alexey Kruglov and veteran Vilnius-based percussionist Vladimir Tarasov don't need electronic add-ons to distinguish their first-time meeting *In Tempo*. A subtle colorist, Tarasov's reed partners have included Larry Ochs and Anthony Braxton, so Kruglov has large saxophone cases to fill. Kruglov is also a multi-instrumentalist, using the basset horn on three semi-legit interludes and plays two saxes simultaneously, creating the multiphonics he needs on "Sound Dances" to complement the percussionist's lightning quick snaps. Most impressive are "Sketches" and "Breakthrough", which follow one another and provide scope for woodwind extensions. The first showcases Kruglov's dyspeptic timbres, disconnected snarls and flutter tonguing that meet the percussionist's clatters and pops. Meanwhile "Breakthrough" could be a reed recital, as Kruglov's patterning thickens as the tune develops, finally accelerating to quivering snarls, Tarasov's rat-tat-tats and rim shots providing the perfect rejoinder.

Moving westward to a space near New Orleans' Jackson Square are upstate New York's Joe McPhee and Chicago percussionist Michael Zerang. On *Creole Gardens'* introductory "Congo Square Dances/Saints and Sinners", McPhee, honoring New Orleans legends, blows his pocket trumpet and returns to it throughout the disc. Mixing open horn shakes and metallic grace notes with bugle-like exclamation, he could be Louis Armstrong inventing a new language while Zerang is his Zutty Singleton. When a drum roll presages McPhee's switch to sax, the duo flashes forward a century. McPhee's false register overblowing plus splintered reed bites are as individualistic as they are post-Aylerian. Zerang's percussion command brings in ethnic echoes, using hollow wood pops and bell-tree shakes to encourage a linear conclusion from the

reedist. The drummer jangles his cymbals and beats his toms while melodically chanting in an Amerindian-like fashion on "Rise/After the Flood". Meanwhile McPhee creates intense slurred pitches on "The Drummer-Who-Sits-On-The-Drum". On the alternately inchoate and restrained "Crescent City Lullaby" the saxophonist uses the room's ambience to create a third reed part, reverberating in tandem with his sharp honks and lilting squeezes. Steel drum approximations from the percussionist add a hint of Caribbean melody.

For more information, visit tableandchairsmusic.com, solyd-records.ru and nobusinessrecords.com. McPhee is at *Roulette Jan. 12th* with Jason Kao Hwang. See *Calendar*.

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ON DVD

In Good Time:
The Piano Jazz of Marian McPartland (Huey)
 by Ken Dryden

Marian McPartland has long proved herself as a versatile, compelling jazz pianist, composer, writer and jazz educator in a career spanning over 70 years. One of her major contributions was creating, hosting and performing in her NPR series *Piano Jazz*, from which she retired this past summer. Huey (who doesn't use his surname), a producer of all kinds of documentaries, faced a considerable challenge in covering a lot of territory in less than 90 minutes and does an admirable job in his portrayal.

The film touches on McPartland's early music studies, her fortuitous meeting of cornetist Jimmy McPartland and their marriage and work together, which continued even after their divorce. But it was composer Alec Wilder's suggestion that she host a public radio series focusing on playing and interviewing guests that likely introduced many fans to her. There she developed an uncanny ability to coax shy performers into speaking freely and proved to have a matchless knack for playing duets with all kinds of stylists.

The film includes video excerpts from concerts at Tanglewood over the past few years, footage from *Piano Jazz* show sessions and a rare 1991 *Piano Jazz* TV special with Dave Brubeck, along with snippets of her leading her own groups. Some of the artists interviewed for this film include Bill Crow, Nnenna Freelon, Diana Krall, Elvis Costello, Dick Hyman and Jon Weber (chosen by McPartland as the new host for *Piano Jazz*). But some of the best segments feature McPartland herself, displaying her quick wit, including her joking about longtime *Piano Jazz* producer Shari Hutchison's complaint about her occasional salty language ("I'm sick of your British shit!") and leaving for intermission while telling her audience, "We'll probably go smoke some pot."

Serious McPartland fans will find a few minor omissions. Overlooked was the pianist's launch of her own record label, Halcyon, which was one of the earliest owned by a jazz artist while the interviews ignore some of the challenges she faced on *Piano Jazz*. These are minor quibbles, as Huey distilled substantial material to create his fast-paced yet surprisingly detailed documentary.

For more information, visit filmsbyhuey.com

BOXED SET



At 80
Papa Bue (Storyville)
 by Michael Steinman

Danish trombonist and bandleader Arne Bue Jensen was dubbed "Papa Bue" early in his career and this four-disc set celebrates his 80th birthday. Sadly, he died a year later on Nov. 2nd, 2011. One hopes he was able to enjoy this tribute from the label that issued so much of his music. The four-disc set devoted to Papa Bue's Viking Jazzband begins with two private recordings made in 1954 and concludes with 1977-78 studio dates. Although the personnel varies, the music is remarkably consistent yet the 80 tracks are not monotonous. This is the rare boxed set that one could listen to in long stretches.

Bue is not well known as a jazz trombone virtuoso, but the deceptively simple style he affects changes nimbly with the context. He never gets in anyone's way and his ensemble lines are modest yet highly effective; his subtly forceful playing reaches back to Big Jim Robinson and forward to Eddie Condon's reliable Cutty Cutshall. But the star of this

set is his band, swinging, energetic, but capable of sweet, soft jazz as well.

Many well-known American and European trad, New Orleans, Chicago or even Dixieland ensembles in this period seem like crude copies of the original styles. The tempos are often rushed; the volume is high; the rhythm section overemphatic. But Bue's band glides rather than pounces. The overall approach and sound encompasses the New Orleans dance-hall music of Bunk Johnson and his contemporaries, but moves forward for affectionate homages to the Eddie Condon school and ultimately versions of timeless "mainstream" of which Stanley Dance would have approved. Although the repertoire is familiar, the treatments are occasionally more modern than one might expect - a lengthy bass solo here, the sound of an amplified string bass elsewhere, a two-chorus single-string guitar solo that owes little to Crescent City banjo playing. Ideologues might choose to see the band's progress and change as the dilution of a 'pure' style, but the music is beautifully played, swinging and it politely knocks down the synthetic walls called 'styles' that some find indispensable.

Listeners will find many surprises in this set: one hardly expects a band with this apparent orientation to perform the early Ellington classics "Misty Morning", "Stevedore Stomp" and "Doin' The Voom Voom". That a substantial number of tracks pay homage to Louis Armstrong is to be expected, but a version of "Listen to the Mocking Bird" is not. There is also fine sweet singing of Genter Winckler, "the Danish Bing Crosby" (more like Perry Como) who works well with his hot colleagues, especially on "I Wonder Who's Kissing

Her Now". Trumpeter Finn Otto Hansen, clarinetist Jorgen Svare, banjoist Bjarne "Liller" Petersen, bassist Jens Solund and drummer Knud Ryskov Madsen are among the regular members of Bue's band and they are fine soloists and generous ensemble players. Many jazz listeners confine themselves to the famous musicians they already know well; these recordings would impress for their musical value alone. And the sometimes-unfamiliar names should remind jazz listeners that wonderful music is being played globally by musicians who never win polls.

The set is greatly enhanced by the liner notes of veteran jazz writer Chris Albertson, a Dane himself (known for his biography of Bessie Smith, liner notes, sessions he has produced and blog *Stomp Off in C*). His casual yet erudite essay makes good reading on its own.

A tribute to the masterful and friendly playing of the Bue band can be found in the American visitors eager to work and record with it, each one impressive: clarinetist George Lewis, trumpeter/singer Wingy Manone, blues singer Champion Jack Dupree, clarinetist Edmond Hall and pianist Art Hodes. The standout here is cornetist Wild Bill Davison (who lived for a time in Denmark) featured on 13 '70s tracks. Davison was always an energetic player, but one who tended to repeat his solos on familiar songs. With Bue, he swoops and dives, inventing new variations at every turn - a tribute to how the band inspired him. Although some listeners might not have heard of Bue and his colleagues, they will find this set a consistent pleasure.

For more information, visit storyvillerecords.com

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 - Mark Stryker, *Detroit Free Press* Mar. '11

CREDITS

- Associate Professor of Music, Jazz Studies, University of Michigan
- Score Composer "Brown Sugar"
- Lead Bassist: Good Night & Good Luck
- Oceans 11, 12 & 13 Soundtracks
- Bassist, Diana Krall
- Bassist, Tonight Show with Jay Leno, 1992-1999
- NEA Presidential Scholar Awardee
- Awards: 6 Grammys & 4 Emmys

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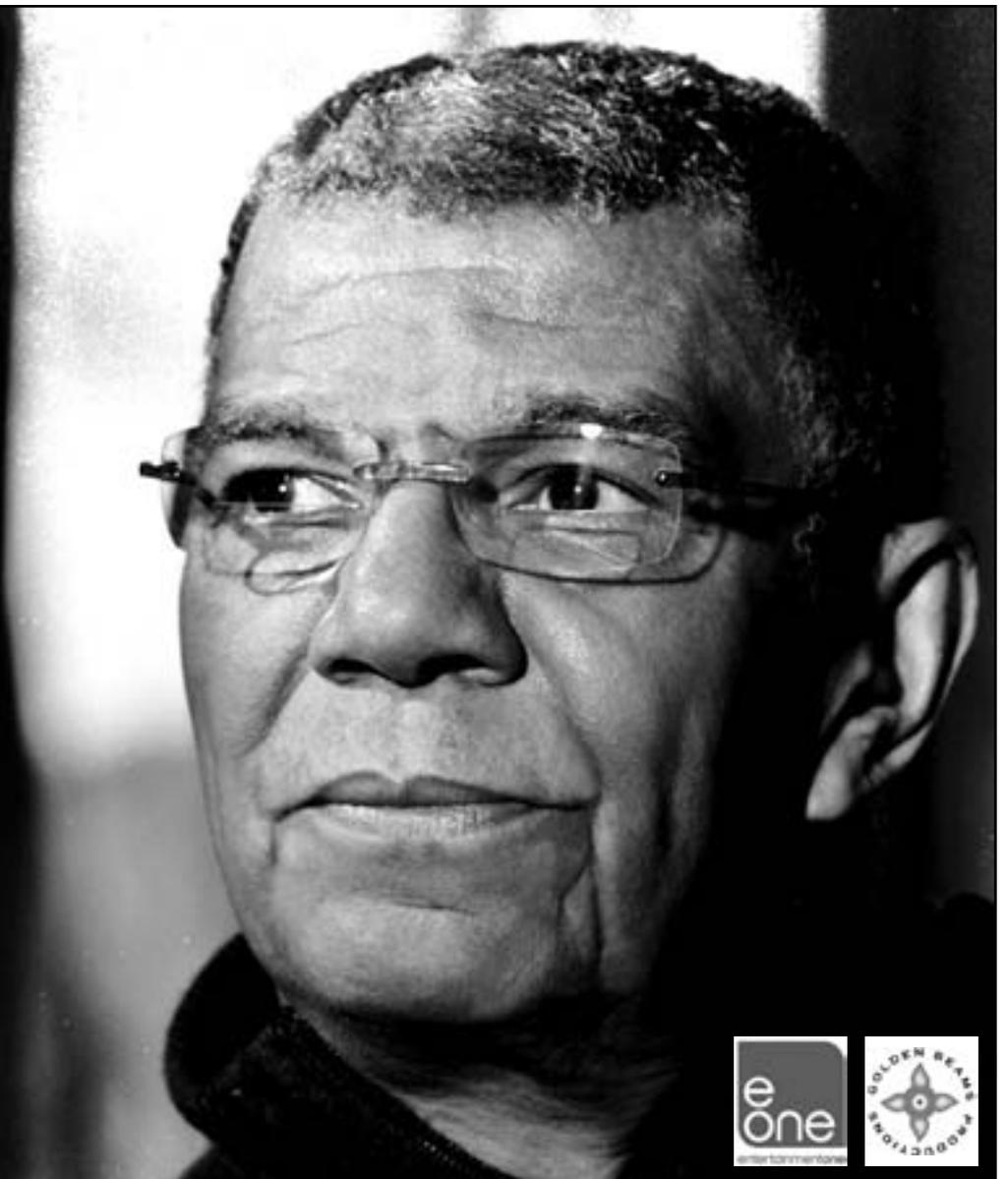
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Sunday, January 1

- ★ Cave of Forgotten Dreams with Ernst Reijseger
The Stone 8, 10 pm \$10
- ★ The Bad Plus: Ethan Iverson, Reid Anderson, Dave King
Village Vanguard 9, 11 pm \$25
- ★ Mike Stern Band with Randy Brecker, John Patitucci, Dave Weckl
Iridium 8, 10 pm \$40
- ★ Richard Bona's Mandekan Cubano with Michael Rodriguez, Ozzy Melendez, Osmany Paredes, Luisito Quintero, Roberto Quintero
Jazz Standard 7:30, 9:30 pm \$35
- ★ Chris Botti with Billy Kilson, Lisa Fischer, Leonardo Aruendo, Geoffrey Keezer, Carlos Puerto, Caroline Campbell
Blue Note 8, 10:30 pm \$75
- ★ Sheryl Bailey Organ Trio with Ron Oswanski, Jeff Hirshfield
55Bar 8, 10 pm \$12
Walker's 8 pm
- ★ Peter Leitch/Harvie S
The Bar on Fifth 8 pm
- ★ Ryan Cohen, Antonio Ciacca, Roni Ben-Hur
Saint Peter's 5 pm
- ★ Stefan Bauer and Voyage
Blue Note 12:30, 2:30 pm \$24.50
- ★ Roz Corral Trio with Yotam Silberstein, Boris Kozlov
North Square Lounge 12:30, 2 pm
- ★ Ben Healy Trio; David Coss and Trio; Joonsam Lee Trio
The Garage 11:30 am 7, 11:30 pm

Monday, January 2

- ★ Frank Wess 90th Birthday Celebration: Dizzy Gillespie Orchestra conducted by Roy Hargrove with Frank Green, Greg Gisbert, Claudio Roditi, Steve Davis, Jason Jackson, Michael Dease, Douglas Purviance, Antonio Hart, Mark Guess, Andres Boyarsky, Frank Basile, Yotam Silberstein, John Lee and guests Jimmy Heath, Cyrus Chestnut, Lewis Nash
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Butch Morris Conduction
The Stone 9 pm \$10
- ★ Charles Gayle/William Parker Duo; John Tchicai Ascension Unending with Alex Weiss, Rosie Hertenstein, Garrison Fewell, Dmitry Ishenko, Reggie Nicholson, William Parker Sound Band
Clemente Soto Velez Cultural Center 7:30 pm \$20
- ★ David Arnam Quartet with Kevin Twigg, John de Witt, Adam Arnam
Comelia Street Café 8:30 pm \$10
- ★ Arbors Records presents Harry Allen Quartet with Rossano Sportiello, Joel Forbes, Chuck Riggs
Feinstein's 7 pm
- ★ Deborah Davis and A Few Good Men Annual Leukemia and Lymphoma Benefit
Blue Note 8, 10:30 pm \$25
- ★ Jill McCaron Trio with Don Falzone, Eric Halvorson; Ari Hoenig Group with Will Vinson, Shai Maestro, Danton Boller; Spencer Murphy Jam
Smalls 7:30, 10 pm 1 am \$20
- ★ Seguire/Baker Jazz Orchestra
Tea Lounge 9, 10:30 pm
- ★ Deanna Witkowski Trio with Scott Latsky, Marco Panascia
Bar Next Door 8:30, 10:30 pm \$12
- ★ Aimee Allen
Zinc Bar 7 pm \$8
- ★ Luce Trio with Jon De Lucia, Chris Tordini
The Castello Plan 8 pm
- ★ Howard Williams Jazz Orchestra; Ben Cline Trio
The Garage 7, 10:30 pm
- ★ Ryan Cohen, Antonio Ciacca, Roni Ben-Hur
The Bar on Fifth 8 pm

Tuesday, January 3

- ★ Jimmy Owens The Monk Project with Wycliffe Gordon, Marcus Strickland, Howard Johnson, Kenny Barron, Kenny Davis, Winard Harper
Dizzy's Club 7:30, 9:30 pm \$30

- ★ Christian Sands Trio with Ulysses Owens, Matthew Rybicki
Dizzy's Club 11 pm \$10
- ★ Brad Mehldau Trio with Larry Grenadier, Jeff Ballard
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$45
Birdland 8:30, 11 pm \$30-40
- ★ Cassandra Wilson
Nicholas Payton Quartet
Adam Kolker Quartet with John Abercrombie, John Hébert, Billy Hart
Iridium 8, 10 pm \$20
- ★ Uri Caine's Ofakim with Ralph Alessi, Jim Black; Gato Loco de Bajo: Stefan Zeniuk, Clifton Hyde, Jesse Selengut, Ari Folman-Cohen, Kevin Garcia
The Stone 8, 10 pm \$10
- ★ Valery Ponomarev Big Band with guest Benny Golson
Zinc Bar 8, 10 pm \$15
- ★ Colin Stranahan, Glenn Zaleski, Rick Rosato; Roberto Gatto NY Quartet with Nir Felder, Melissa Aldana, Joe Lepore
Smalls 8:30, 11:30 pm \$20
- ★ Brett Chalfin's Brooklyn Project with Jeff Koch, Mike Malis, Danny Fisher-Lochhead
Comelia Street Café 8:30 pm \$10
- ★ Jack Wilkins/Freddie Bryant
Bella Luna 8 pm
- ★ Marina Makarova solo
The Kitano 8 pm
- ★ Fukushi Tainaka Trio
The Garage 10:30 pm
- ★ Ryan Cohen, Antonio Ciacca, Roni Ben-Hur
The Bar on Fifth 8 pm
- ★ Anders Nilsson, Joe Fonda, Peter Nilsson
Shrine 6 pm
- ★ Erika Dagnino with Sarah Bernstein, Jean Carl Rodea
Comelia Street Café 6 pm \$10
- ★ Steven Mooney
Shrine 6 pm

Wednesday, January 4

- ★ Thomas Morgan Quartet with Dahveed Behroozi, Todd Neufeld, Billy Mintz; Uri Caine Trio with John Hébert, Ben Perowsky
The Stone 8, 10 pm \$10
Iridium 8, 10 pm \$25
- ★ Grace Kelly
Jack Jeffers and the New York Classics with Kathy Farmer
Zinc Bar 8, 10, 11:30 pm \$15
- ★ Butch Morris
Spoke: Andy Hunter, Justin Wood, Dan Loomis, Danny Fischer
Comelia Street Café 8:30 pm \$10
- ★ Holli Ross Quartet with Ted Rosenthal, Dean Johnson, Tim Horner
The Kitano 8, 10 pm
- ★ Anders Nilsson, Joe Fonda, Peter Nilsson
Barbès 8 pm \$10
- ★ Deanna Kirk with Harry Allen, John DiMartino, Neal Miner, Jeremy Manasia Trio
Smalls 8:30, 11:30 pm \$20
- ★ Joe Farnsworth Trio
New Tricks: Mike Lee, Ted Chubb, Kellen Harrison, Shawn Baltazor
Brooklyn Lyceum 8, 9:30 pm \$10
Tom Jazz 9 pm \$10
- ★ Yuko Ito Birthday Celebration
Eric Kurimski
Erika Dagnino/Ras Moshé
Jimmy Owens The Monk Project with Wycliffe Gordon, Marcus Strickland, Howard Johnson, Kenny Barron, Kenny Davis, Winard Harper
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Christian Sands Trio with Ulysses Owens, Matthew Rybicki
Dizzy's Club 11 pm \$10
- ★ Brad Mehldau Trio with Larry Grenadier, Jeff Ballard
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$45
Birdland 8:30, 11 pm \$30-40
- ★ Cassandra Wilson
Nicholas Payton Quartet

- ★ Ryan Cohen, Antonio Ciacca, Roni Ben-Hur
The Bar on Fifth 8 pm
- ★ Marc Devine Trio; Alan Chaubert Trio
The Garage 6, 10:30 pm
- ★ Pablo Masis; Good Times New Orleans Brass Band
Shrine 6, 8 pm
Saint Peter's 1 pm \$10

Thursday, January 5

- ★ Tom Harrell Chamber Ensemble with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake, Dan Block, Meg Okura, Rubin Kodheli
Jazz Standard 7:30, 9:30 pm \$25
- ★ Herb Robertson and Friends with Dave Taylor, Adam Niewood, Ratzoo Harris, Jay Rosen; The Music Of Paul Motian: Chris Speed, Oscar Noriega, Brad Shepik, Trevor Dunn, Jim Black
The Stone 8, 10 pm \$10
- ★ John Medeski, Skerik, Adam Deitch; Red Baraat; Marc Ribot's Young Philadelphians with Jamaaladeen Tacuma, G. Calvin Weston, Bern Nix, Anthony Coleman; Jessica Lurie Ensemble
Le Poisson Rouge 8 pm \$25
- ★ Ralph Alessi Quartet with Jason Moran, Drew Gress, Nasheet Waits
Comelia Street Café 9, 10:30 pm \$15
- ★ Theo Bleckmann sings Kate Bush with Henry Hey, John Hollenbeck, Skuli Sverrisson and guest Caleb Burhans
David Rubenstein Atrium 8:30 pm
- ★ SummerStage Presents: Bebel Gilberto; Gregory Porter
Highline Ballroom 7 pm \$20
- ★ Joan Stiles' Three Musicians with Joel Frahm, Matt Wilson
The Jazz Gallery 7:30, 9 pm \$15
- ★ Oscar Perez Nuevo Comienzo with Greg Glassman, Stacy Dillard, Anthony Perez, Ronen Itzik
The Kitano 8, 10 pm
- ★ Mike Pride's From Bacteria To Boys with Jon Irabagon, Peter Bitenc, Alexis Marcelo; Sean Noonan's Brewed By Noon with Alex Marcelo, Shanir Blumenkrantz, Aram Bajakian
The Cake Shop 8 pm \$10
- ★ Vinnie Sperrazza, Jacob Sacks, Masa Kamaguchi; Unique Principle: Jesse Stacken, Robin Verheyen, Ziv Ravitz
I-Beam 9, 10:30 pm \$10
- ★ Dwayne Clemons/Tim McCall with Jon Roche, Luc Decker, Sam Raderman; Ehud Asherie; Dave Gibson Organ 4tet with Julius Tolentino, Jared Gold, McCleary Hunter; Carlos Abadie Quintet with Joe Susato, Peter Zak, Jason Stewart, Luca Santaniello
Smalls 4, 7:30, 10 pm 12:30 am \$20
- ★ Jacam Manricks Trio with Chris Tordini, Obed Calvaire
Bar Next Door 8:30, 10:30 pm \$12
- ★ Pascal Niggenkemper/Sean Ali
Jane Irving; Sofia Rubina
Michael Feinberg Trio
Rahn Burton Trio
Dan Lipsitz Group; Bichilo
Tucker and Larsen
Grace Kelly
Jimmy Owens The Monk Project with Wycliffe Gordon, Marcus Strickland, Howard Johnson, Kenny Barron, Kenny Davis, Winard Harper
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Christian Sands Trio with Ulysses Owens, Matthew Rybicki
Dizzy's Club 11 pm \$10
- ★ Brad Mehldau Trio with Larry Grenadier, Jeff Ballard
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$45
Birdland 8:30, 11 pm \$30-40
- ★ Ryan Cohen, Antonio Ciacca, Roni Ben-Hur
The Bar on Fifth 8 pm
- ★ Harlem Speaks: Russell Malone
Jazz Museum in Harlem 6:30 pm
- ★ Ryan Anselmi Quintet; Andrew Atkinson and Friends
The Garage 6, 10:30 pm

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CLOSED NEW YEAR'S DAY

JAN 2
DIZZY GILLESPIE ORCHESTRA
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JAN 3-8
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After Hours: Christian Sands Trio with Ulysses Owens

JAN 9-12
THE CLAYTON BROTHERS
with Terell Stafford, Jeff Clayton, Gerald Clayton, John Clayton, and Obed Calvaire
After Hours: Bryan Carter Quintet

JAN 13-15
THIS SIDE OF STRAYHORN
with Terell Stafford, Tim Warfield, Bruce Barth, Peter Washington, Dan Hall, and Joanna Pascale
After Hours: Bryan Carter Quartet

JAN 16 MLK DAY CELEBRATION
WARREN WOLF QUINTET
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The Music of Max Roach
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Friday, January 6

- ★ Winter Jazz Fest: Curtis Hasselbring's New Mellow Edwards with Chris Speed, Mary Halvorson, Matt Moran, Trevor Dunn, Satoshi Takeishi, Ches Smith; John Medeski solo; Nels Cline Singers with Yuka C. Honda, Scott Amendola, Trevor Dunn; Jenny Scheinman's Mischief & Mayhem with Nels Cline, Trevor Dunn, Jim Black; Steven Bernstein's MTO plays Sly with Peter Apfelbaum, Doug Wieselman, Erik Lawrence, Clark Gayton, Charlie Burnham, Matt Munisteri, Ben Allison, Ben Perowsky and guests John Medeski, Sandra St. Victor, Dean Bowman; Freedom DJs
Le Poisson Rouge 6 pm \$35
- ★ Winter Jazz Fest: Julian Lage Group with Jorge Roeder, Tupac Mantilla, Aristides Rivas, Dan Blake; NY Gypsy All Stars: Ismail Lumanovski, Tamer Pinarbasi, Engin Gunaydin, Panagiotis Andreou, Jason Lindner; Marco Benevento solo; Marc Ribot's Ceramic Dog with Shahzad Ismaili, Ches Smith; Jerseyband: Ted Poor, Mike Chiavaro, Alex Hamlin, Ed Rosenberg, Matt Blanchard, Brent Madsen; Big Sam's Funky Nation with Andrew Baham, Andrew Block, Chocolate MILK, Eric Vogel
Sullivan Hall 7:45 pm \$35
- ★ Winter Jazz Fest: Ben Allison Trio with Jenny Scheinman, Steve Cardenas; Pete Robbins, Simon Jermyn, Oscar Noriega, Ches Smith; Michael Blake's Hellbent with Steven Bernstein, Charlie Burnham, Marcus Rojas, G Calvin Weston; Marika Hughes and Bottom Heavy with Jordan McLean, Kyle Sanna, Fred Cash, Tony Mason; Rudresh Mahanthappa's Samdhi with Rez Abbasi, Rich Brown, Rudy Royston; Mark Guilian/Zach Danziger
Kenny's Castaways 7 pm \$35
- ★ Winter Jazz Fest: Dominick Farnacci with Donald Vega, Yasushi Nakamura, Lawrence Leathers, Keita Ogawa; Malika Zarra with Francis Jacob, Jean-Christophe Maillard, Mamadou Ba, Harvey Wirtz; Miguel Zenon with Luis Perdomo, Hans Glawitschnig, Henry Cole; Sketchy Black Dog: Misha Piatigorsky, Chris Wabich, Danton Boller, Liv Wagner, Hilary Castle, Colin Benn, Agnes Nagy; Gilad Hekselman 4tet with Mark Turner, Joe Martin, Marcus Gilmore; Adam Rudolph's Moving Pictures with Graham Haynes, Kenny Wessel, Ralph Jones, Jerome Harris, Matt Kilmer, James Hurt; JD Walter with Jim Ridl, Donald Edwards, Luques Curtis
Zinc Bar 6:15 pm \$35
- ★ Winter Jazz Fest: Joel Harrison String Choir plays the Music of Paul Motian with Liberty Ellman, Christian Howes, Sam Bardfeld, Mat Maneri, Dave Eggar, Lucy Woodward; Chris Morrissey with Aaron Parks, Mark Guiliana, Ben Wendel, Nir Felder; Amanda Monaco's Deathblow with Greg Ward, Sean Conly, Satoshi Takeishi; Burnt Sugar the Arkestra Chamber: Greg Tate, Mikel Banks, Meah Pace, Shelley Nicole, Mazz Swift, Micah Gaugh, V Jeffery Smith, Paula Henderson, Andre Lassalle, Bruce Mack, Jared Michael Nickerson, LaFrae Sci; ERIMA.J: Jamire Williams, Corey King, Chris Turner, Matthew Stevens, Vicente Archer, Burniss Earl Travis
The Bitter End 7:15 pm \$35
- ★ Bucky Pizzarelli and Jerry Bruno Birthday Celebrations
Alo Café 8 pm \$55
- ★ Jacky Terrasson Trio with Burniss Travis, Jamire Williams
Smoke 8, 10, 11:30 pm \$30
- ★ Darcy James Argue's Secret Society with Erica von Kleist, Rob Wilkerson, Sam Sadigursky, John Ellis, Josh Sinton, Seneca Black, Tom Goehring, Nadje Noordhuis, Mike Fahie, Ryan Keberle, James Hirschfeld, George Flynn, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Ted Poor
The Jazz Gallery 9, 10:30 pm \$20
- ★ Sacha Perry/Jon Roche; Ray Gallon Trio with Kiyoshi Kitagawa, Peter Van Nostrand; Scott Wendholt/Adam Kolker with Ed Howard, Victor Lewis; Spike Wilner solo
Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Indelible Festival: Yasin Bey Tribute to Gil Scott-Heron; Jimmy Scott; ?uestlove; Bilal with Mark Kelly, Lionel Loueke, Yuki, Eric McPherson and guest Robert Gasper; Derrick Hodge; Gary Bartz
Highline Ballroom 8 pm \$50
- ★ Jon Irabagon Trio with Yasushi Nakamura, Rudy Royston
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ Omniphonic Festival: Jayme Stone; Las Rubias Del Norte; Hazmat Modine; Jose Conde; Red Baraat
92Y Tribeca 8 pm \$15

- ★ Bob Mover/Michael Carvin Unfinished Business with Ehud Asherie, Joe Sanders
The Kitano 8, 10 pm \$25
Rubin Museum 7 pm \$20
Zinc Bar 9:30, 11 pm 1 am \$15
Terraza 7 10:30 pm \$5
Indium 8, 10 pm \$30
Launch Pad Gallery 8 pm
- ★ Brenda Earle Quartet with Matt Davis, Bob Sabin, Jeff Davis; Michael Eckroth Quintet with Jakubu Griffin, Yoshi Waki, Dave Smith, Terry Goss
Tea Lounge 9, 10:30 pm
- ★ Evan Schwam Quartet
Cleopatra's Needle 8 pm
- ★ Tom Harrell Chamber Ensemble with Wayne Escoffery, Danny Grissett, Ugonna Okegwo, Johnathan Blake, Dan Block, Meg Okura, Rubin Kodheli
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ Ralph Alessi Quartet with Jason Moran, Drew Gress, Nasheet Waits
Cornelia Street Café 9, 10:30 pm \$15
- ★ Jimmy Owens The Monk Project with Wycliffe Gordon, Marcus Strickland, Howard Johnson, Kenny Barron, Kenny Davis, Winard Harper
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Christian Sands Trio with Ulysses Owens, Matthew Rybicki
Dizzy's Club 12:45 am \$20
- ★ Brad Mehldau Trio with Larry Grenadier, Jeff Ballard
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$45
- ★ Cassandra Wilson
Nicholas Payton Television Studio Orchestra
Birdland 8:30, 11 pm \$30-40
- ★ Ryan Cohen, Antonio Ciacca, Roni Ben-Hur
The Bar on Fifth 8 pm
- ★ Hide Tanaka Trio; Joey Morant Trio
The Garage 6, 10:30 pm

Saturday, January 7

- ★ Winter Jazz Fest: Laurence Hobgood with Joel Frahm, Todd Bashore, Brandon Lee, Jared Schonig, Matthew Rybicki; Bernie Worrell Orchestra with Kyle Cadena, Andrew Kimball, Scott Hogan, Glen Fittin, Shlomi Cohen, Ofer Assaf, Justin Mullens, Karl Latham, Evan Taylor; Bill Laswell solo; Vijay Iyer Trio with Stephan Crump, Marcus Gilmore; David Murray Cuban Ensemble with Antonio Zamora, Jay Rodriguez, Dennis Yuri Hernandez, Shareef Clayton, Terry Greene II, Edgar Pantoja Aleman, Eddy Mauricio Herrera Tamayo, Janbu Shahid, Yusnier Sanchez Bustamante; Cindy Blackman's Another Lifetime with Marc Cary, Felix Pastorius, Aurelien Budynek
Le Poisson Rouge 6:45 pm \$35
- ★ Winter Jazz Fest: Lakecia Benjamin and Soul Squad with Chris Rob, Louis Cato, Joe Blaxx, Jamiel Corneio, Maurice Brown, Melanie Charles; Fabian Almazan and Strings with Linda Oh, Henry Cole, Jenny Scheinman, Megan Gould, Karen Waltuch, Noah Hoffeld; Justin Brown Group with Fabian Almazan, Burniss Travis, Matthew Stevens and guest Ambrose Akinmusire; Wallace Roney Band with Antoine Roney, Rashaan Carter, Kush Abadey, Arnold Lee, Onaje Allan Gumbs; Ben Williams and Sound Effect with Jaleel Shaw, Matt Stevens, Gerald Clayton, Etienne Charles, Justin Brown; Jesse Fischer and Soul Cycle with Casey Benjamin, Jerome Jennings, David Linburg, Shawn Banks, Josh David Marc Cary's Cosmic Indigenous with Awa Sangho, Daniel Moreno, Iqmar Thomas
Sullivan Hall 7:45 pm \$35
- ★ Winter Jazz Fest: Jason Ajemian's Highlife with Peter Hanson, Jaimie Branch, Owen Stewart-Robertson, Nick Jenkins; Herculeum: Dylan Ryan, David McDonnell, Nick Broste, Nate Lepine, Patrick Newbery, Greg Danek; Mostly Other People Do The Killing: Peter Evans, Jon Irabagon, Moppa Elliott, Kevin Shea; Shahzad Ismaili, Ches Smith, Mat Maneri; Sifter: Matt Wilson, Kirk Knuffke, Mary Halvorson; Steve Lehman Trio with Matt Brewer, Damion Reid
Kenny's Castaways 7 pm \$35

- ★ Winter Jazz Fest: Gregoire Maret Quartet with Frederico Gonzalez Pena, Ben Williams, Clarence Penn; Lionel Loueke with Michael Olatuja, Mark Guiliana; Will Calhoun with Donald Harrison, Marc Cary, Burniss Earl Travis; Sofia Rei with Eric Kurinski, Jean Christophe Maillard, Edward Perez, Yayo Serka, Samuel Torres; Ayelet Gottlieb with Ethel, Satoshi Takeishi; Sharel Cassidy with Vincent Gardner, Xavier Davis, Corcoran Holt, Matt Wilson
Zinc Bar 7:15 pm \$35
- ★ Winter Jazz Fest: Stephan Crump's Rosetta Trio with Jamie Fox, Liberty Ellman; Andy Milne's Dapp Theory with John Moon, Aaron Kruzicki, Chris Tordini, Kenny Grohowski; Matt Wilson Quartet + Strings with Jeff Lederer, Kirk Knuffke, Chris Lightcap, Skye Steele, Felicia Wilson, Nicole Federici, Alisa Horn, Mary LaRose; Allison Miller's BOOM TIC BOOM with Myra Melford, Jenny Scheinman, Brad Jones; Taylor Eigsti Trio with Eric Harland, Harish Raghavan; Tyshawn Sorey Oblique with Loren Sillman, Todd Neufeld, John Escreet, Chris Tordini
The Bitter End 7:30 pm \$35
- ★ Jim Black Trio with Thomas Morgan, Teddy Klausner; Theo Bleckmann, Ben Wendel, Shane Endsley, Nate Wood
The Stone 8, 10 pm \$10
- ★ Preservation Hall Jazz Band
Stem Auditorium 8 pm \$30-95
- ★ Ben Allison Band with Steve Cardenas, Brandon Seabrook, Rogerio Boccato; John Hollenbeck with Scott Robinson, Ambrose Akinmusire, Craig Taborn; Rudresh Mahanthappa's Gamak with David Fiuczynski, François Moutin, Dan Weiss
Cornelia Street Café 8, 9:30, 11 pm \$15
- ★ José James with Takuya Kuroda, Kris Bowers, Solomon Dorsey, Nate Smith
Jazz Standard 7:30, 9:30 pm \$30
- ★ Patrick Cornelius Trio with Ben Wolfe, Johnathan Blake
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- ★ JaLaLa: Janis Siegel, Laurel Massé, Lauren Kinhan
The Kitano 8, 10 pm \$25
- ★ Chihiro Yamanaka Trio with Yoshi Waki, John Davis; Gary Fogel Quintet with Lex Samu, Keith Jordan, Harry Miller, Tom Kirshner; Jake Hertzog Trio with Harvie S, Victor Jones; Diederik Rijpstra
Somethin' Jazz Club 5, 7, 9, 11 pm \$10
- ★ Leslie Pintchik; Kenji Yoshitake
Tomi Jazz 8, 11 pm \$10
- ★ Waldron Mahdi Ricks Quartet
Cleopatra's Needle 8 pm
- ★ Jacky Terrasson Trio with Burniss Travis, Jamire Williams
Smoke 8, 10, 11:30 pm \$30
- ★ Darcy James Argue's Secret Society with Erica von Kleist, Rob Wilkerson, Sam Sadigursky, Mark Small, Josh Sinton, Seneca Black, Tom Goehring, Nadje Noordhuis, Mike Fahie, Ryan Keberle, James Hirschfeld, George Flynn, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Ted Poor
The Jazz Gallery 9, 10:30 pm \$20
- ★ Mark Elf Trio; Scott Wendholt/Adam Kolker Quartet with Ugonna Okegwo, Victor Lewis; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal
Smalls 7:30, 10 pm 1 am \$20
- ★ Omniphonic Festival: Bad Reputation; Marco Calliari; Les Chauds Lapins; Folklore Urbano; Slavic Soul Party 92Y Tribeca 8 pm \$15
- ★ Chris Davidson Band with Yacine Doulares, Kevin Wang; The Off White Sextet: Chris Covias, Vincent Loccisano, Chris Norris, Andrew Afr, Hugo Lopez
University of the Streets 8, 10 pm \$10
Indium 8, 10 pm \$30
- ★ Jimmy Owens The Monk Project with Wycliffe Gordon, Marcus Strickland, Howard Johnson, Kenny Barron, Kenny Davis, Winard Harper
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- ★ Christian Sands Trio with Ulysses Owens, Matthew Rybicki
Dizzy's Club 12:45 am \$20
- ★ Brad Mehldau Trio with Larry Grenadier, Jeff Ballard
Village Vanguard 9, 11 pm \$25
Blue Note 8, 10:30 pm \$45
- ★ Cassandra Wilson
Nicholas Payton Television Studio Orchestra
Birdland 8:30, 11 pm \$30-40
- ★ Ryan Cohen, Antonio Ciacca, Roni Ben-Hur
The Bar on Fifth 8 pm
- ★ Larry Newcomb Trio; Justin Wood; Akiko Tsuruga Trio
The Garage 12, 6, 10:30 pm

UPCOMING JAZZ 92Y TRIBECA



**SEX MOB PLAYS NINO ROTA,
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STEVIE WONDER/
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Wed, Jan 18, 8 pm

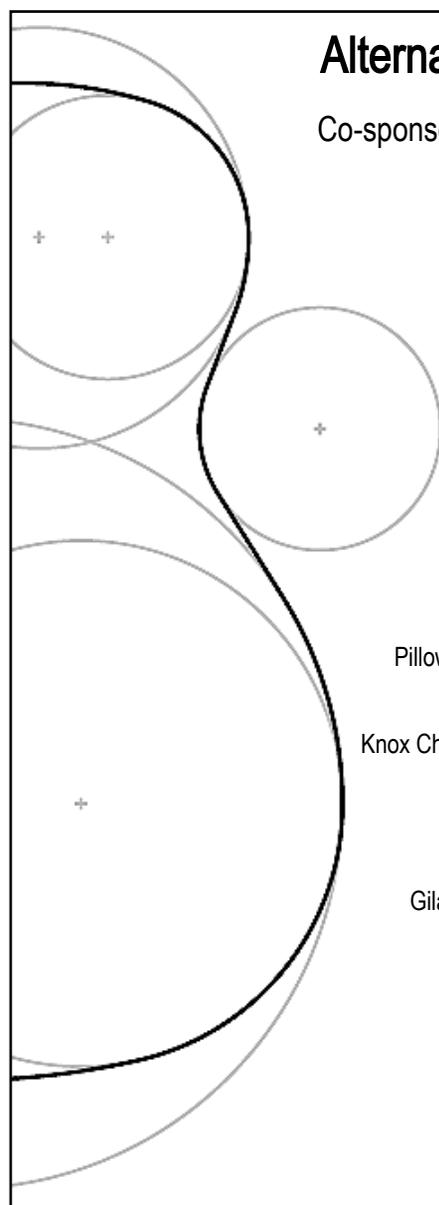


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January 13: 7:30-10:45 pm

Mark Stewart & Gyan Riley (guitars)
Joel Harrison (guitar), Anupam Shobhakar
(sarode), Dan Weiss (tabla)
Ben Monder (guitar) & Pete Rende
(Keyboards) play songwriter Jimmy Webb
Pillow Wand - Nels Cline & Thurston Moore (guitars)

January 14: 7:30-10 pm

Knox Chandler (guitar & effects) & Ismail Lawal (drums)
Dave Tronzo (guitar) & Jay Granelli (bass)
Liberty Ellman (guitar) & Vijay Iyer (piano)

January 15: Honoring Jim Hall 8-11pm

Gilad Hekselman (guitar) & Obed Calvaire (drums)
Vic Juris & Mary Halvorson (guitars)
Jim Ridl (piano) & Vic Juris (guitar)
Steve Cardenas (guitar) & Jacob Sacks (piano)
Adam Rogers (guitar) & David Binney (sax)
Joel Harrison String Choir
Nels Cline (guitar) & Trevor Dunn (bass)
Scott Colley (bass) & Chris Potter (sax)

(order subject to change)



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*Personal Dedications
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Hear the Chip White Ensemble
Jan 10 - The Baha'i Center
53 E 11th Street, NYC
Jan 14 - BeanRunner Café
201 South Division Street,
Peekskill

Visit Chip on the web at
www.chipwhitejazz.com and
www.facebook.com/chipwhitejazz

Sunday, January 8

- ★ Jack DeJohnette 70th Birthday Celebration with Rudresh Mahanthappa, Dave "Fuze" Fiuczynski, George Colligan, Jerome Harris
Blue Note 8, 10:30 pm \$35
- ★ Jim Black Trio with Thomas Morgan, Teddy Klausner; Tin Hat: Carla Kihlstedt, Mark Orton, Rob Reich, Ben Goldberg
The Stone 8, 10 pm \$10
- ★ Unlimited Myles Presents: Gregoire Maret Quartet with Frederico Pena, Clarence Penn; Dominick Farinacci with Kris Bowers, Yasushi Nakamura, Lawrence Leathers, Keita Ogawa; Tia Fuller Quartet
The Jazz Gallery 7:30 pm \$20
- ★ Davell Crawford Tribute To Ray Charles with Mark Brooks, Joe Dyson
Jazz Standard 7:30, 9:30 pm \$25
- ★ Stephen Gauci, Kirk Knuffke, Ziv Ravitz
Douglass Street Music Collective 8 pm \$10
- ★ Minerva: Carlo Costa, Pascal Niggenkemper, JP Schlegelmilch
Caffe Vivaldi 7:15 pm
- ★ Wildflowers Duo: Oguri with Adam Rudolph/Ralph Jones
Lotus Arts 7:30 pm \$15
- ★ Matt Lavelle Trio; New Music Now!: Ras Moshe, Andrew Drury, Shayna Dulberger, Joel Freedman, Anders Nilsson
Brecht Forum 7 pm \$10
- ★ Two Daves Deli Quartet: David Grollman, Brad Henkel, Nathaniel Morgan, Dave Ross; Kevin Robinson Ensemble
ABC No-Rio 7 pm \$5
- ★ Peter Leitch/Jed Levy
Walker's 8 pm
- ★ Matuto: Rob Curto, Clay Ross, Richie Barshay, Rob Hecht, Zé Mauricio, Skip Ward
Comelia Street Café 8:30 pm \$10
- ★ Machinenmensch: Chris Ward, Daniel Barnidge, Amanda Lo, Oliver Hsu, Aki Ishiguro, Jim Robertson, Ryan Vaughn
Sycamore 9:30 pm \$10
- ★ Matteo Sabattini
Somethin' Jazz Club 7 pm \$10
- ★ Oz Noy Twisted Blues Band
Iridium 8, 10 pm \$30
- ★ Jimmy Owens The Monk Project with Wycliffe Gordon, Marcus Strickland, Howard Johnson, Kenny Barron, Kenny Davis, Winard Harper
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Brad Mehldau Trio with Larry Grenadier, Jeff Ballard
Village Vanguard 9, 11 pm \$25
- ★ Ryan Cohen, Antonio Ciacca, Roni Ben-Hur
The Bar on Fifth 8 pm
- ★ GL Diana/Kyoko Kitamura; Han-Earl Park/Tracy McMullen
Downtown Music Gallery 6 pm
- ★ Ike Sturm Ensemble
Saint Peter's 5 pm
- ★ Butch Morris
Zebulon 4:30, 6 pm
- ★ Michael Musillami Trio with Joe Fonda
Michiko Studios 3 pm
- ★ Francisco Mela Trio with Ben Monder, Ben Williams
Blue Note 12:30, 2:30 pm \$24.50
- ★ Roz Corral Trio with Nir Felder, Boris Kozlov
North Square Lounge 12:30, 2 pm
- ★ Lou Caputo Quartet; David Coss and Trio; Masami Ishikawa
The Garage 11:30 am 7, 11:30 pm

Monday, January 9

- ★ Marsalis Music Presents - A Duo of Duos: Branford Marsalis, Joey Calderazzo, Harry Connick, Jr.
Allen Room 7, 9:30 pm \$85
- ★ Clayton Brothers Band: Jeff, John and Gerald Clayton, Terell Stafford, Obed Calvaire
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Ann Hampton Callaway/John Pizzarelli
Blue Note 8, 10:30 pm \$35
- ★ Ninety Miles Project: Stefon Harris, Nicholas Payton, David Sanchez; NJD: Ndugu Chancler, John Beasley, Darryl Jones and guest Siedah Garrett
The Jazz Gallery 7:20 pm \$20
- ★ Brazilian Explorative Music: Mauricio Zottarelli Quintet; Paula Santoro; Pedro Moraes; Mariana Baltar; Sergio Krakowski with Choro Funk
Le Poisson Rouge 10 pm \$20
- ★ Mingus Orchestra
Jazz Standard 7:30, 9:30 pm \$25
- ★ Cyrille Aimée
Birdland 7 pm \$30-40
- ★ Butch Morris Conduction
The Stone 9 pm \$10
- ★ Craig Harris with Richard Fairfax, Jay Rodriguez, James Stewart, Eddie Allen, Shareef Clayton, Pete Drungel, Tony Lewis
Dwyer Cultural Center 8:30, 10 pm \$10
- ★ Quinsin Nachoff's Flux with David Binney, Matt Mitchell, Kenny Wollesen; Spun Renku: Michaël Attias, Ralph Alessi, Matt Mitchell, John Hébert, Satoshi Takeishi
Comelia Street Café 8:30, 10 pm \$10
- ★ Battle of the Sax; Blood Trio: Sabir Mateen, Michael Bisio, Whit Dickey; Yuko Fujiyama Group with Tomas Ulrich, Newman Taylor-Baker
Clemente Soto Velez Cultural Center 7:30 pm \$20
- ★ Herculaneum: Dylan Ryan, David McDonnell, Nick Broste, Nate Lepine, Patrick Newbery, Greg Daneke; Tomas Fujiwara and The Hook Up
Zebulon 9 pm
- ★ Jonathan Lefcoski Trio with Matt Clohesy, Will Terrill; Ari Hoenig Group with Shai Maestro, Gilad Hekselman, Matt Penman; Spencer Murphy Jam
Smalls 7:30, 10 pm 1 am \$20
- ★ Awakening Orchestra
Tea Lounge 9, 10:30 pm
- ★ Chris McNulty with Paul Bollenback, Ugonna Okegwo
Bar Next Door 8:30, 10:30 pm \$12
- ★ Sarah Charles
Zinc Bar 7 pm \$8
- ★ Howard Williams Jazz Orchestra; Mayu Saeki Quartet
The Garage 7, 10:30 pm

Tuesday, January 10

- ★ NEA Jazz Masters Awards Ceremony and Concert with Jack DeJohnette, Von Freeman, Charlie Haden, Sheila Jordan, Jimmy Owens
Rose Theatre 7:30 pm
- ★ David Murray Cuban Ensemble with Antonio Zamora, Jay Rodriguez, Dennis Yuri Hernandez, Shareef Clayton, Terry Greene II, Eddy Mauricio Herrera Tamayo, Edgar Pantoja Aleman, Jaribu Shahid, Yusnier Sanchez Bustamente
Birdland 8:30, 11 pm \$30-40
- ★ Geri Allen, Esperanza Spalding, Terri Lyne Carrington
Village Vanguard 9, 11 pm \$25
- ★ Kenny G
Blue Note 8, 10:30 pm \$85
- ★ Etienne Charles' Kaiso with Jacques Schwarz-Bart, Sullivan Fortner, Ben Williams, D'Achee
Jazz Standard 7:30, 9:30 pm \$20
- ★ Chip White Ensemble
NYC Baha'i Center 8, 9:30 pm \$15
- ★ Uri Caine's Dichterliebe/Love Fugue after Robert Schumann with Theo Bleckmann, Shulamith Caine; Uri Caine Ensemble with Ralph Alessi, Chris Speed, John Hébert, Jim Black and guests
The Stone 8, 10 pm \$10
- ★ The Emancipation of Re:Sonance: Fieldwork: Vijay Iyer, Steve Lehman, Tyshawn Sorey
Austrian Cultural Forum 7:30 pm
- ★ Pete Robbins, Carlos Horns, Eivind Opsvik, Dan Weiss; Sam Minaie, Peter Epstein and guests
Korzo 9, 10:30 pm \$10
- ★ Richie Goods and Nuclear Fusion with Tom Guarna, Xavier Davis, Mike Clark
Zinc Bar 8, 10 pm

- ★ Peter Zak/Rob Sudduth Quartet with Jeff Carney, Joe Strasser; Ken Fowser/Behn Gillece Jam
Smalls 8:30, 11:30 pm \$20
- ★ Nate Radley Group with Loren Stillman, Pete Rende, Matt Pavolka, Ted Poor
Comelia Street Café 8:30 pm \$10
- ★ Travis LaPlante
Zebulon 9 pm
- ★ Stan Killian Quartet with Luis Perdomo, Ugonna Okegwo, McClenty Hunter
55Bar 7 pm
- ★ Herculaneum: Dylan Ryan, David McDonnell, Nick Broste, Nate Lepine, Patrick Newbery, Greg Daneke; The Four Bags; Father Figures
The Cake Shop 8 pm
- ★ Jack Wilkins/Sheryl Bailey
Bella Luna 8 pm
- ★ Marina Makarova solo
The Kitano 8 pm
- ★ Scot Albertson Trio with Ron Jackson, Sedric Choukroun
Tomi Jazz 9 pm \$10
- ★ Eyal Viiner Big Band; Justin Lees Trio
The Garage 7, 10:30 pm
- ★ Clayton Brothers Band: Jeff, John and Gerald Clayton, Terell Stafford, Obed Calvaire
Dizzy's Club 7:30, 9:30 pm \$30
- ★ Dizzy's Club 11 pm \$10
- ★ Bryan Carter Quintet
Shrine 6, 7, 8, 9 pm
- ★ Kelly Powers; Alistair Sim Trio; Gaucho; Frederikke with Nikolaj Hess

Thursday, January 12th
Celebrating
Another Time
Smalls Jazz Club
183 West 10th Street
10:00 pm-12:30 am

"Jeff Williams has honed a sound that seamlessly blends a sinewy, propulsive rhythmic sense with a masterful appreciation of space and atmosphere. On 'Another Time' Williams leads a remarkable group."
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BRAD MELHDAU TRIO
LARRY GRENAIER - JEFF BALLARD

★ JANUARY 10TH - JANUARY 15TH ★
GERI ALLEN
ESPERANZA SPALDING
TERRI LYNE CARRINGTON

★ JANUARY 17TH - JANUARY 22ND ★
CHRIS POTTER QUARTET
DAVID VIRELLES - JOE MARTIN - MARCUS GILMORE

★ JANUARY 24TH - JANUARY 29TH ★
BARRY HARRIS TRIO
RAY DRUMMOND - LEROY WILLIAMS

★ JANUARY 31ST - FEBRUARY 5TH ★
JEFF "TAIN" WATTS
QUARTET
MARCUS STRICKLAND - DAVID KIKOSKI - ORLANDO LE FLEMING

★ COMING IN FEBRUARY ★
FRED HERSCH TRIO - MARK TURNER QUARTET
FABIAN ALMAZAN TRIO
KURT ROSENWINKEL QUARTET

MONDAY NIGHTS ARE RESERVED FOR
THE VANGUARD JAZZ ORCHESTRA
MONDAY THRU SUNDAY
9PM & 11PM
STEINWAY & SONS
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Wednesday, January 11

- ★ Dr. Lonnie Smith Trio with Jonathan Kreisberg, Jamire Williams
Jazz Standard 7:30, 9:30 pm \$25
- Hank Roberts/Jim Black Duo; Theo Bleckmann/Fumio Yasuda
The Stone 8, 10 pm \$10
- Kris Davis Quintet with Mat Maneri, Oscar Noriega, Michael Formanek, Ches Smith
Comelia Street Café 8:30 pm \$10
- Eli Degibri Group with Aaron Goldberg, Doug Weiss, Greg Hutchinson;
Tivon Pennicott Group
Smalls 8:30, 11:30 pm \$20
- ★ Butch Morris
Nublu at Lucky Cheng's 8, 9:30 pm
- Emilio Solla y La Inestable de Brooklyn with Jason Rigby, Tim Armacost, Alex Norris,
Matt McDonald, Meg Okura, Victor Prieto, Jorge Roeder, Eric Doob
Zinc Bar 7 pm
- Zack Lober, Damion Reid, Matt Stevens; Joel Harrison Trio with Anupam Shobhakar,
Dan Weiss
Seeds 8:30, 10 pm \$10
- ★ Aaron Diehl Trio
The Players Club 7 pm \$20
- Daniel Binelli/Polly Ferman
The Kitano 8, 10 pm
- Noriko Tomikawa Trio
Tomi Jazz 9 pm \$10
- Edward Perez Trio
Terraza 7 9:30 pm \$5
- ★ David Murray Cuban Ensemble with Antonio Zamora, Jay Rodriguez,
Dennis Yuri Hernandez, Shareef Clayton, Terry Greene II,
Eddy Mauricio Herrera Tamayo, Edgar Pantoja Aleman, Jaribu Shahid,
Yusnier Sanchez Bustamante
Birdland 8:30, 11 pm \$30-40
- ★ Geri Allen, Esperanza Spalding, Terri Lyne Carrington
Village Vanguard 9, 11 pm \$25
- Kenny G
Blue Note 8, 10:30 pm \$85
- ★ Clayton Brothers Band: Jeff, John and Gerald Clayton, Terrell Stafford, Obed Calvaire
Dizzy's Club 7:30, 9:30 pm \$30
- Bryan Carter Quintet
Dizzy's Club 11 pm \$10
- Southport Records After Party for Von Freeman: Joanie Pallatto,
Bradley Parker-Sparrow and guests Sheila Jordan, Jeff Newell, Martha Lorin, Bill Nolte,
Charles West, Laury Shelly, Bill Pernice
Iridium 5:30 pm \$10
- Brianna Thomas Quartet; Bossa Brasil: Mauricio de Souza, Alan Chaubert, John Lenis
The Garage 6, 10:30 pm
- Steven Husted and 11:11
Shrine 6 pm
- Daryl Sherman with Peter and Will Anderson
Saint Peter's 1 pm \$10

Thursday, January 12

- ★ Interpretations: Quasar Saxophone Quartet; Jason Kao Hwang's Local Lingo with
Thomas Buckner, William Parker, Joe McPhee, Sang Won Park
Roulette 8 pm \$15
- Dwayne Clemons/Tim McCall with Jon Roche, Luc Decker, Sam Raderman;
Ehud Asherie; Jeff Williams Group with Duane Eubanks, John O'Gallagher,
John Hébert; Josh Evans Group
Smalls 4, 7:30, 10 pm 12:30 am \$20
- ★ Jamie Baum Septet with Amir ElSaffar, Douglas Yates, Brad Shepik, John Escreet,
Zack Lober
Comelia Street Café 8:30 pm \$10
- Guy Klucsevsek/Alan Bern Duo; Stefan Zeniuk's Egypt 2000
The Stone 8, 10 pm \$10
- This Side of Strayhorn: Terrell Stafford, Tim Warfield, Bruce Barth, Peter Washington,
Dan Hall, Joanna Pascale
Dizzy's Club 7:30, 9:30 pm \$30
- Bryan Carter Quintet
Dizzy's Club 11 pm \$10
- Tim Horner Quintet with Marc Mommaas, Jim Ridl, John Hart, Martin Wind
The Kitano 8, 10 pm
- Josh Ginsburg Quartet with Eli Degibri, George Colligan, Rudy Royston
The Jazz Gallery 9, 10:30 pm \$15
- Timba: John Benítez, Gerardo Contino, Axel Tosca, Francis Benítez, Mauricio Herrera
Terraza 7 9:30 pm \$5
- Jake Saslow Trio with Matt Clohesy, Colin Stranahan
Bar Next Door 8:30, 10:30 pm \$12
- Jocelyn Medina Quartet with Pete McCann, Chris Tarry, Brian Wolfe
Inkwell Café 8 pm
- Jane Irving Quartet with Kevin Hailey; Uncharted Territory: Steven Golub,
Steve Fishman, Frank Barbera, Andy O'Neill, Frank Rosatti
Somethin' Jazz Club 7, 9 pm \$10
- Assaf Ben Nun/Arthur Sadowsky
Tomi Jazz 9 pm \$10
- Allan Rosenthal Trio
Cleopatra's Needle 7 pm
- Daniel Ori World; Rachel Brotman
Tutuma Social Club 7, 8:30 pm
- Oleg Frish with Isaac Ben Ayala Quartet
Metropolitan Room 9:30 pm \$20
- Piktors Metamorphosis
Alor Café 8 pm
- ★ Dr. Lonnie Smith Trio with Jonathan Kreisberg, Jamire Williams
Jazz Standard 7:30, 9:30 pm \$25
- ★ David Murray Cuban Ensemble with Antonio Zamora, Jay Rodriguez,
Dennis Yuri Hernandez, Shareef Clayton, Terry Greene II,
Eddy Mauricio Herrera Tamayo, Edgar Pantoja Aleman, Jaribu Shahid,
Yusnier Sanchez Bustamante
Birdland 8:30, 11 pm \$30-40

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- ★ Geri Allen, Esperanza Spalding, Terri Lyne Carrington
Village Vanguard 9, 11 pm \$25
- Kenny G
Blue Note 8, 10:30 pm \$85
- Harlem Speaks: Wycliffe Gordon
Jazz Museum in Harlem 6:30 pm
- Champion Fulton Trio; New Tricks
The Garage 6, 10:30 pm
- Free Association with Tiffany Chang
Shrine 7 pm

Friday, January 13

- Ramsey Lewis' Sun Goddess
BB King's Blues Bar 7:30, 10 pm \$40
- ★ Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen;
Honey Ear Trio: Erik Lawrence, Rene Hart, Allison Miller
92Y Tribeca 9 pm \$15
- ★ Alternative Guitar Festival: Mark Stewart/Gyan Riley; Joel Harrison/Anupam Shobhakar;
Ben Monder/Pete Rende; Pillow Wand: Nels Cline/Thurston Moore
Rockwood Music Hall 7:30 pm \$25
- ★ Mulgrew Miller Trio with Ivan Taylor, Rodney Green
Smoke 8, 10, 11:30 pm \$30
- ★ Wycliffe Gordon Quartet with Aaron Diehl, Yasushi Nakamura, Marion Felder and
guest Nancy Harms
The Kitano 8, 10 pm \$25
- ★ Ellery Eskelin Trio with Gary Versace, Gerald Cleaver
Comelia Street Café 9, 10:30 pm \$15
- Sacha Perry/Jon Roche; Pasquale Grasso Quartet with Alex Hoffman, Ari Roland,
Keith Balla; Jaleel Shaw Quartet with Lawrence Fields, Boris Kozlov, EJ Strickland;
Lawrence Leathers Group
Smalls 4, 7:30, 10 pm 1 am \$20
- Will Vinson, Aaron Parks, Marcus Gilmore
The Jazz Gallery 9, 10:30 pm \$20
- Max Johnson Trio with Kirk Knuffke, Max Johnson, Ziv Ravitz; Kris Davis,
Max Johnson, Mike Pride
I-Beam 8:30, 10 pm \$10
- Dave Allen Trio with Drew Gress, Mark Ferber
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- The Burning Gums: Ron Jackson, Norbert Marius, Hiroyuki Matsura
Brooklyn Conservatory of Music 8 pm \$15
- Josh Deutsch's Pannonia with Zach Brock, Brian Drye, Gary Wang, Ronen Itzik
The Queens Kickshaw 9 pm
- Jeff Walton Quartet with Sebastien Ammann, Spencer Zahn, Jake St. John;
Eliane Amherd/Luiz Simas Band
Somethin' Jazz Club 7, 9 pm \$10
- Michika Ishikawa Trio
Tomi Jazz 9 pm \$10
- Dale Kleps Quartet
Cleopatra's Needle 8 pm
- Ekah Kim; Heman Romero
Tutuma Social Club 7, 8:30 pm
- This Side of Strayhorn: Terrell Stafford, Tim Warfield, Bruce Barth, Peter Washington,
Dan Hall, Joanna Pascale
Dizzy's Club 7:30, 9:30 pm \$35
- Bryan Carter Quartet
Dizzy's Club 11 pm \$20
- ★ Dr. Lonnie Smith Trio with Jonathan Kreisberg, Jamire Williams
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ David Murray Cuban Ensemble with Antonio Zamora, Jay Rodriguez,
Dennis Yuri Hernandez, Shareef Clayton, Terry Greene II,
Eddy Mauricio Herrera Tamayo, Edgar Pantoja Aleman, Jaribu Shahid,
Yusnier Sanchez Bustamante
Birdland 8:30, 11 pm \$30-40
- ★ Geri Allen, Esperanza Spalding, Terri Lyne Carrington
Village Vanguard 9, 11 pm \$25
- Kenny G
Blue Note 8, 10:30 pm \$85
- Billy White Quartet; Hot House
The Garage 6, 10:30 pm

Saturday, January 14

- David Krakauer's Akoka: The End of Time with Matt Haimovitz, Socalled,
Maria Bachmann, Geoffrey Burleson
Joe's Pub 9 pm \$20
- Keisha Saint Joan and Bertha Hope Group
Sistas' Place 9, 10:30 pm \$25
- ★ Briggan Krauss Quartet with Teddy Lausner, John Hébert, Jim Black; WORKS Trio:
Michel Gentile, Daniel Kelly, Rob Garcia
Brooklyn Conservatory of Music 8 pm \$10
- ★ Alternative Guitar Festival: Knox Chandler/Ismail Lalal; David Tronzo/Jay Graneli;
Liberty Ellman/Vijay Iyer
Rockwood Music Hall 7:30 pm \$25
- Tribute to John Duffy: Vijay Iyer Trio, Cassatt Quartet with Isalah Sheffer and guests
Symphony Space Leonard Nimoy Thalia 7:30 pm \$30
- Theo Bleckmann/Ben Monder
The Stone 8 pm \$10
- Tim Green 5tet with Gilad Hekselman, Orrin Evans, Ben Williams, Obed Calvaire
The Jazz Gallery 9, 10:30 pm \$15
- Mary Foster Conklin
The Bar on Fifth 8 pm
- Paul Bollenback Trio with Joseph Lepore, Rogerio Boccato
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Leah Paul's Bike Lane with Chris Speed, Jessica Pavone, Katie Young
I-Beam 8:30 pm \$10
- Jonathan Moritz Trio with Peter Bitenc, Mike Pride
Café Orwell 8 pm
- MUSOH: Yutaka Uchida, Matt Panayides, George Dulin, Trifon Dimitrov; Dee Cassella
with Matt Baker, Jimmy Lopez, Nick Wright, Dan Lipsitz, Benjamin Servenay;
Dave Kardas Band with Brian Buster, Tony Filyaw
Somethin' Jazz Club 5, 7, 9 pm \$10
- Darius C Jones Trombone Quartet with Alan Ferber, Jim McFalls, Nick Grinder,
Nathan Ellman, Adam Hopkins, Adam Kromelow; Bichilo
Tutuma Social Club 7, 8:30 pm
- Joe Sucato Quartet
Cleopatra's Needle 8 pm
- ★ Mulgrew Miller Trio with Ivan Taylor, Rodney Green
Smoke 8, 10, 11:30 pm \$30
- ★ Wycliffe Gordon Quartet with Aaron Diehl, Yasushi Nakamura, Marion Felder
and guest Nancy Harms
The Kitano 8, 10 pm \$25
- ★ Ellery Eskelin Trio with Gary Versace, Gerald Cleaver
Comelia Street Café 9, 10:30 pm \$15
- Joel Fass with Shawnn Monteiro, Britta Langschoen, Burt Eckoff, Tim Givens,
Vanderlei Pereira; Joe Magnarelli Quartet; Jaleel Shaw Quartet with Lawrence Fields,
Boris Kozlov, EJ Strickland; Eric Wyatt Group
Smalls 4, 7:30, 10 pm 1 am \$20
- This Side of Strayhorn: Terrell Stafford, Tim Warfield, Bruce Barth, Peter Washington,
Dan Hall, Joanna Pascale
Dizzy's Club 7:30, 9:30 pm \$35
- Bryan Carter Quartet
Dizzy's Club 11 pm \$20
- ★ Dr. Lonnie Smith Trio with Jonathan Kreisberg, Jamire Williams
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- ★ David Murray Cuban Ensemble with Antonio Zamora, Jay Rodriguez,
Dennis Yuri Hernandez, Shareef Clayton, Terry Greene II,
Eddy Mauricio Herrera Tamayo, Edgar Pantoja Aleman, Jaribu Shahid,
Yusnier Sanchez Bustamante
Birdland 8:30, 11 pm \$30-40
- ★ Geri Allen, Esperanza Spalding, Terri Lyne Carrington
Village Vanguard 9, 11 pm \$25
- Kenny G
Blue Note 8, 10:30 pm \$85
- Sten Hostfalt
Shrine 6 pm
- Daniela Schaechter Trio; Austin Walker Trio
The Garage 12, 6 pm

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WED. JANUARY 4
HOLLI ROSS QUARTET
HOLLI ROSS, TED ROSENTHAL
DEAN JOHNSON, TIM HORNER

THURS. JANUARY 5
OSCAR PEREZ NUEVO COMIENZO
CD RELEASE EVENT "AFROPEAN AFFAIR"
OSCAR PEREZ, GREG GLASSMAN
STACY DILLARD, ANTHONY PEREZ, RONEN ITZIK

FRI. JANUARY 6
BOB MOVER/MICHAEL CARVIN
"UNFINISHED BUSINESS"
BOB MOVER, MICHAEL CARVIN
EHUD ASHERIE, JOE SANDERS
\$25 COVER + \$15 MINIMUM

SAT. JANUARY 7
JALALA
(PLUS RHYTHM SECTION)
JANIS SIEGEL, LAUREL MASSÉ, LAUREN KINHAN
\$25 COVER + \$15 MINIMUM

WED. JANUARY 11
BINELLI/FERMAN DUO
TANGO MUSIC
DANIEL BINELLI, POLLY FERMAN

THURS. JANUARY 12
TIM HORNER QUINTET
CD RELEASE EVENT "THE PLACES WE FEEL FREE"
TIM HORNER, MARC MOMMAAS
JIM RIDL, JOHN HART, MARTIN WIND

FRI. & SAT. JANUARY 13 & 14
WYCLIFFE GORDON QUARTET
WYCLIFFE GORDON, AARON DIEHL
YASUSHI NAKAMURA, MARION FELDER
GUEST NANCY HARMS
\$25 COVER + \$15 MINIMUM

WED. JANUARY 18
DEE DANIELS QUARTET
DEE DANIELS, CARLTON HOLMES
MARCUS MCLAURINE, DWAYNE "COOK" BROADNAX

THURS. JANUARY 19
LAUREN SEVIAN QUARTET
LAUREN SEVIAN, HELEN SUNG
MARCOS VARELA, E.J. STRICKLAND

FRI. & SAT. JANUARY 20 & 21
BILL GOODWIN QUARTET
"70TH BIRTHDAY CELEBRATION"
BILL GOODWIN, MULGREW MILLER
RAY DRUMMOND, ADAM NIEWOOD
\$25 COVER + \$15 MINIMUM

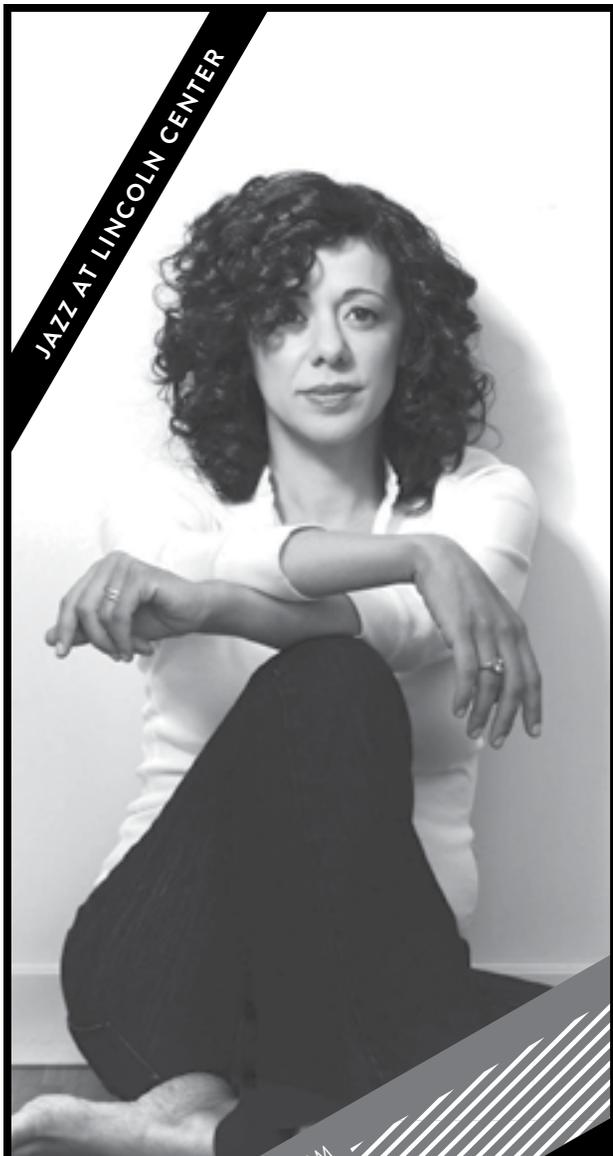
WED. JANUARY 25
ERIKA MATSUO QUINTET
ERIKA MATSUO, HELIO ALVES
JUANCHO HERRERA, ESSIE ESSIE
WILLARD DYSON

THURS. JANUARY 26
**JANICE FRIEDMAN
TRIO**

FRI. & SAT. JANUARY 27 & 28
**HELEN SUNG
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LUCIANA SOUZA Photo courtesy of the Artist

Sunday, January 15

- ★ **Alternative Guitar Festival - Honoring Jim Hall:** Gilad Hekselman/Obed Calvaire; Vic Juris/Mary Halvorson; Jim Ridl/Vic Juris; Steve Cardenas/Jacob Sacks; Adam Rogers/David Binney; Joel Harrison String Choir; Nels Cline/Trevor Dunn; Scott Colley/Chris Potter
 Rockwood Music Hall 8 pm \$25
- ★ **Guy Klucevsek/Alan Bern Duo**
 The Stone 8 pm \$10
- ★ **Vinnie Sperrazza, Jacob Sacks, Masa Kamaguchi**
 Barbès 7 pm \$10
- ★ **Matt Steckler's Persiflage with Curtis Hasselbring, Todd Neufeld, Dave Ambrosio, Satoshi Takeishi**
 Sycamore 9:30 pm \$10
- ★ **Simona Premazzi**
 The Bar on Fifth 8 pm
- ★ **Peter Leitch/Sean Smith**
 Walker's 8 pm
- ★ **Darrell Smith Trio with Santiago Vasquez, Peter Yuskas and guests**
 Somethin' Jazz Club 7 pm \$10
- ★ **This Side of Strayhorn:** Terell Stafford, Tim Warfield, Bruce Barth, Peter Washington, Dan Hall, Joanna Pascale
 Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Dr. Lonnie Smith Trio with Jonathan Kreisberg, Jamire Williams**
 Jazz Standard 7:30, 9:30 pm \$25
- ★ **Gerri Allen, Esperanza Spalding, Terri Lyne Carrington**
 Village Vanguard 9, 11 pm \$25
- ★ **Kenny G**
 Blue Note 8, 10:30 pm \$85
- ★ **Yukari**
 Downtown Music Gallery 6 pm
- ★ **Angeline Butler**
 Saint Peter's 5 pm
- ★ **Il Collettivo**
 Shrine 6 pm
- ★ **Butch Morris**
 Zebulon 4:30, 6 pm
- ★ **Janis Mann Quartet with Jim Ridl, Dean Johnson, Tim Horner**
 Blue Note 12:30, 2:30 pm \$24.50
- ★ **Yaala Balin Trio with Pasquale Grasso, Ari Roland**
 North Square Lounge 12:30, 2 pm
- ★ **Elli Fordyce and Trio; David Coss and Trio; Afro Mantra**
 The Garage 11:30 am 7, 11:30 pm

Monday, January 16

- ★ **Jim Ridl Trio with Tom Dicarolo, Tim Horner; Captain Black Big Band led by Orrin Evans with Tatum Greenblatt, Duane Eubanks, Todd Bashore, Marcus Strickland, Stacy Dillard, Stafford Hunter, Luques Curtis, Anwar Marshall; Spencer Murphy Jam**
 Smalls 7:30, 10 pm 1 am \$20
- ★ **Warren Wolf Quintet Martin Luther King Celebration with Tim Green, Christian Sands, Kriss Funn, Billy Williams**
 Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Mingus Big Band**
 Jazz Standard 7:30, 9:30 pm \$25
- ★ **Butch Morris Conduction**
 The Stone 9 pm \$10
- ★ **Bill Cole/Shayna Dulberger Duo; Patricia Nicholson Last Call with Kyoko Kitamura, Jean Carla Rodea, Fay Victor, William Parker, Michael TA Thompson; Other Dimensions in Music: Roy Campbell, Daniel Carter, William Parker, Charles Downs and guest Fay Victor**
 Clemente Soto Velez Cultural Center 7:30 pm \$20
- ★ **Ameen Saleem Trio**
 The Bar on Fifth 8 pm
- ★ **The Carberg/Urie City Band**
 Tea Lounge 9, 10:30 pm
- ★ **Yuko Okamoto; Yoni Kretzmer Band**
 Shrine 8, 10 pm
- ★ **Marianne Solivan Trio with Yotam Silberstein, Barak Mori**
 Bar Next Door 8 pm \$12
- ★ **Nancy Goudinaki**
 Zinc Bar 7 pm \$8
- ★ **Howard Williams Big Band; Kenny Shanker Quartet**
 The Garage 7, 10:30 pm

Tuesday, January 17

- ★ **Jon Irabagon Thredom Trio with Joe Fonda, Barry Altschul**
 Roulette 8 pm \$15
- ★ **Peter Evans Quartet with Carlos Homs, Tom Blancarte, Jim Black**
 Comelia Street Cafe 8:30 pm \$10
- ★ **Bill Frisell, Ron Carter, Joey Baron**
 Blue Note 8, 10:30 pm \$35
- ★ **Chris Potter Quartet with David Virelles, Joe Martin, Marcus Gilmore**
 Village Vanguard 9, 11 pm \$25
- ★ **The Music of Max Roach: Willie Jones III Sextet with Stacy Dillard, Jeremy Pelt, Steve Davis, Eric Reed, Dezron Douglas**
 Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Music of Clifford Brown and Booker Little: Brandon Lee Quintet**
 Dizzy's Club 11 pm \$10
- ★ **Ed Reed with Anton Schwartz, Randy Porter, Robb Fisher, Akira Tana**
 Jazz Standard 7:30, 9:30 pm \$20
- ★ **Jane Monheit**
 Birdland 8:30, 11 pm \$30-40
- ★ **JJ Johnson Birthday Tribute: David Chamberlain's Band of Bones with guests Steve Turre, Joe Alessi**
 NYC Baha'i Center 8, 9:30 pm \$15
- ★ **James Carney, Chris Lightcap and guest; Mara Rosenbloom**
 Korzo 9, 10:30 pm \$10
- ★ **Jonny King Trio with Ed Howard, Billy Drummond; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel**
 Smalls 8:30, 11:30 pm \$20
- ★ **Ganjatronics: Doron Sadja/Justin Craun; Aki Onda**
 The Stone 8, 10 pm \$10
- ★ **Catherine Dupuis with Russ Kasso, Jay Anderson; Yvonnick Prene**
 Somethin' Jazz Club 7, 9 pm \$10
- ★ **Sonic Smith with Slavic Soul Party**
 Roulette 7 pm
- ★ **Jack Wilkins/Howard Alden**
 Bella Luna 8 pm
- ★ **Marina Makarova solo**
 The Kitano 8 pm
- ★ **Lou Caputo Not So Big Band; Abe Ovadia Group**
 The Garage 7, 10:30 pm
- ★ **Ameen Saleem Trio**
 The Bar on Fifth 8 pm
- ★ **Nick Myers; Karen Maynard; Micheal Eaton Quintet**
 Shrine 6, 7, 8 pm

Wednesday, January 18

- ★ **EJ Strickland Project Tribute to Stevie Wonder with Charene Wade, Pauline Jean, Jaleel Shaw, Marcus Strickland, Tom Guarna, Ben Williams; Olatuja Project**
 92Y Tribeca 8 pm \$15
- ★ **Dave Stryker Organ Quintet with Freddie Hendrix, Stephen Riley, Jared Gold, Billy Hart**
 Jazz Standard 7:30, 9:30 pm \$20
- ★ **The Thirteenth Assembly: Jessica Pavone, Taylor Ho Bynum, Mary Halvorson, Tomas Fujiwara**
 I-Beam 8:30 pm \$10
- ★ **Jerry Costanzo and Trio with Tedd Firth, Jennifer Vincent, Jimmy Madison and guest Jerry Weldon**
 Feinstein's 10:30 pm \$20
- ★ **Butch Morris**
 Nublu at Lucky Cheng's 8, 9:30 pm
- ★ **Keith Witt Quartet with Loren Stillman, Jonathan Finlayson, Chris Dingman, Sang Min Lee**
 Comelia Street Cafe 8:30 pm \$10
- ★ **Dee Daniels Quartet with Carlton Holmes, Marcus McLaurine, Dwayne "Cook" Broadnax**
 The Kitano 8, 10 pm
- ★ **Russ Spiegel Quintet with Tim Armacost, Mike Eckroth, Gary Wang, Scott Neuman; Pedro Giraud Orchestra with Will Vinson, Todd Bashore, Luke Batson, Carl Maraghi, Matt Jodrell, Tatum Greenblatt, Ryan Keberle, Mike Fahie, Jess Jurkovic, Jeff Davis**
 Zinc Bar 7, 9, 10:30 pm 12 am
- ★ **Alex Brown Quintet**
 Terraza 7 9:30 pm \$5
- ★ **Brown Wing Overdrive: Chuck Bettis/Derek Morton and guests C Spencer Yeh, Mike Pride; Alfredo Marin**
 The Stone 8, 10 pm \$10

- ★ **Marianne Sullivan with Xavier Davis, Curtis Lundy, Ulysses Owens; New Tricks: Mike Lee, Ted Chubb, Kellen Harrison, Shawn Baltazor**
 Smalls 8:30, 11:30 pm \$20
- ★ **Russ Kaplan**
 Brooklyn Lyceum 8, 9:30 pm \$10
- ★ **Caravel String Trio: Kristi Helberg, Miranda Sielaff, Jane Cords O'Hara**
 Seeds 9 pm \$10
- ★ **Melissa Stylianou Quintet with Jamie Reynolds, Pete McCann, Gary Wang, Rodney Green**
 55Bar 7 pm
- ★ **Bill Frisell, Ron Carter, Joey Baron**
 Blue Note 8, 10:30 pm \$35
- ★ **Chris Potter Quartet with David Virelles, Joe Martin, Marcus Gilmore**
 Village Vanguard 9, 11 pm \$25
- ★ **The Music of Max Roach: Willie Jones III Sextet with Stacy Dillard, Jeremy Pelt, Steve Davis, Eric Reed, Dezron Douglas**
 Dizzy's Club 7:30, 9:30 pm \$30
- ★ **Music of Clifford Brown and Booker Little: Brandon Lee Quintet**
 Dizzy's Club 11 pm \$10
- ★ **Jane Monheit**
 Birdland 8:30, 11 pm \$30-40
- ★ **Ameen Saleem Trio**
 The Bar on Fifth 8 pm
- ★ **Bobby Porcelli Quartet; Paul Francis Trio**
 The Garage 6, 10:30 pm
- ★ **Josh Lawrence**
 Shrine 6 pm
- ★ **Dave Stryker**
 Saint Peter's 1 pm \$10

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1—Stefan Bauer and Voyage

8—Ike Sturm Ensemble

15—Martin Luther King, Jr. Sunday
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22—Brenda Earle's Sacred Voices Project

29—Tulivu-Donna Cumberbatch

MIDTOWN JAZZ AT MIDDAY

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Wednesdays at 1:00 P.M. — (\$10 suggested)

4—Keith Loftis, tenor saxophone

11—Daryl Sherman & the Anderson Twins
 Daryl Sherman, singer / pianist
 Peter and Will Anderson, reeds

18—Dave Stryker, guitar

25—Bossa Brasil
 Mauricio de Souza, drums
 Alan Chaubert, trumpet & piano
 Debbie Kennedy, bass

Thursday, January 19

- Roy Ayers SOB's 9 pm \$25
- ★ Lou Donaldson Quartet with Randy Johnston, Pat Bianchi, Fukushi Tainaka Jazz Standard 7:30, 9:30 pm \$25
- ★ Marty Ehrlich, Mary Halvorson, Tomas Fujiwara I-Beam 8:30 pm \$10
- ★ Chris Dingman's Waking Dreams with Loren Stillman, Sam Harris, Joe Sanders, Justin Brown Cornelia Street Café 8:30 pm \$10
- ★ Lauren Sevia Quartet with Helen Sung, Marcos Varela, EJ Strickland The Kitano 8, 10 pm
- Dwayne Clemons/Tim McCall with Jon Roche, Luc Decker, Sam Raderman; Mike Lipskin/Michael Hashem; Dayna Stephens Group with Aaron Parks, Thomas Morgan; Carlos Abadie Quintet with Joe Sucato, Peter Zak, Jason Stewart, Luca Santaniello Smalls 4, 7:30, 10 pm 12:30 am \$20
- Corey King and Taffy with Takuya Kuroda, Max Seigel, Frank Loccasto, Matt Stevens, Bumis Earl Travis, Jamire Williams, Adam Jackson The Jazz Gallery 9, 10:30 pm \$15
- Jazz Talmud: Frank London, Greg Wall, Eyal Maoz, Uri Sharlin, Jake Mamer The Center for Jewish Arts and Literacy 8:30 pm \$15
- Victor Prieto Trio Terraza 7 9:30 pm \$5
- ★ Alex Foster Quintet Zinc Bar 10, 11:30 pm 1 am
- GeeZee Quintet: Carol Sudhalter, Zak Gumpel, Geoff Gallante, Jack Davis, Joel Perry; Joe Alterman Trio with guest Houston Person Iridium 8, 10 pm \$25
- Peter B; MV Carbon The Stone 8, 10 pm \$10
- Samir Zarif Trio with Fima Ephron, Dan Weiss Bar Next Door 8:30, 10:30 pm \$12
- Alon Yavnai Big Band Douglass Street Music Collective 8 pm \$10
- ★ Liz Childs Trio with Ed MacEachen, Dan Fabricatore Studio 100 7 pm
- Liam Sillery Quintet with Matt Blostein, Jesse Stacken, Peter Brendler, Vinnie Sperrazza Somethin' Jazz Club 7 pm \$10
- Shoko Amano Trio Tomi Jazz 9 pm \$10
- Tom Wetmore Sextet with Jaleel Shaw, Brad Williams, Justin Sabaj, Matt Turowski, Garrett Brown Tea Lounge 9, 10:30 pm
- Alter View Triad 9 pm \$10
- Michika Fukumori Trio Cleopatra's Needle 7 pm
- Justin Rotherberg; Afronaughtica Tutuma Social Club 7, 8:30 pm
- Vlad Barsky Alor Café 8 pm
- Andru Cann Trio University of the Streets 8, 10 pm \$10
- Bill Frisell, Ron Carter, Joey Baron Blue Note 8, 10:30 pm \$35
- Chris Potter Quartet with David Virelles, Joe Martin, Marcus Gilmore Village Vanguard 9, 11 pm \$25
- The Music of Max Roach: Willie Jones III Sextet with Stacy Dillard, Jeremy Pelt, Steve Davis, Eric Reed, Dezron Douglas Dizzy's Club 7:30, 9:30 pm \$30
- Music of Clifford Brown and Booker Little: Brandon Lee Quintet Dizzy's Club 11 pm \$10
- Jane Monheit Birdland 8:30, 11 pm \$30-40
- Ameen Saleem Trio The Bar on Fifth 8 pm
- Rick Stone Trio; David Baron Quartet The Garage 6, 10:30 pm
- Andre Matos Group Shrine 6 pm

Friday, January 20

- ★ Bill Goodwin 70th Birthday Celebration with Mulgrew Miller, Adam Niewood, Ray Drummond The Kitano 8, 10 pm \$25
- The Music of Cachao: Jazz at Lincoln Center Orchestra led by Carlos Henriquez Rose Theatre 8 pm \$30-120
- ★ Afro Latin Jazz Orchestra 10th Anniversary Celebration with guests Randy Weston, Ray Santos, Dafnis Prieto, Claudia Acuña, Donald Harrison, Edmar Castaneda, Fernando Otero Symphony Space Peter Jay Sharpe Theatre 8 pm \$60-100
- ★ BassDrumBone: Mark Helias, Gerry Hemingway, Ray Anderson Cornelia Street Café 9, 10:30 pm \$15
- ★ The Poll Winners Wes Montgomery Tribute: Louis Hayes, Mike LeDonne, Vincent Herring, Peter Bernstein Smoke 8, 10, 11:30 pm \$30
- Sacha Perry/Jon Roche; Mike Fahn Group; Ken Peplowski Quartet with Ted Rosenthal, Sean Smith, Tom Melito; Spike Wilner solo Smalls 4, 7:30, 10 pm 1 am \$20
- ★ Summit Trio: Jonathan Batiste, Gene Bertoncini, Scott Robinson Rubin Museum 7 pm \$20
- Luis Perdomo Quartet with Jaleel Shaw, Dwayne Burno, Rodney Green The Jazz Gallery 9, 10:30 pm \$20
- Anders Nilsson Group with Brahim Fribgane, Daniel Kelly, David Ambrosio, Satoshi Takeishi Barbès 8 pm \$10
- Yoon Sun Choi and The E-String Band with Jacob Sacks, Khabu Doug Young, Thomas Morgan, Mike McGinnis, Vinnie Sperrazza; Yeti Camp: Dana Lyn, Mike McGinnis, Clara Kennedy, Dan Lippel, Vinnie Sperrazza I-Beam 8:30, 9:30 pm \$10
- Jerome Sabbagh Trio with Matt Penman, Billy Drummond Bar Next Door 7:30, 9:30, 11:30 pm \$12
- Twig Harper; Carson Garhart The Stone 8, 10 pm \$10
- James Cammack with Ken Giofree, Bill Pernice, Frank Bellucci; Yuki Shibata Trio with Yoshiki Yamada; Victor Jones Culture-Versy Somethin' Jazz Club 7, 9, 11 pm \$10
- Daniela Schaechter Tomi Jazz 9 pm \$10
- Richard Benetar Quartet Cleopatra's Needle 8 pm
- Laura Brunner; Edward Perez Tutuma Social Club 7, 8:30 pm
- Lou Donaldson Quartet with Randy Johnston, Pat Bianchi, Fukushi Tainaka Jazz Standard 7:30, 9:30 pm \$30
- Bill Frisell, Ron Carter, Joey Baron Blue Note 8, 10:30 pm \$35
- Chris Potter Quartet with David Virelles, Joe Martin, Marcus Gilmore Village Vanguard 9, 11 pm \$25
- The Music of Max Roach: Willie Jones III Sextet with Stacy Dillard, Jeremy Pelt, Steve Davis, Eric Reed, Dezron Douglas Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Music of Clifford Brown and Booker Little: Brandon Lee Quintet Dizzy's Club 12:45 am \$20
- Jane Monheit Birdland 8:30, 11 pm \$30-40
- Ameen Saleem Trio The Bar on Fifth 8 pm
- Dave Kain Group; Dre Barnes Project The Garage 6, 10:30 pm
- Yuki Shibata Quartet Shrine 6 pm

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- 1/10:** Louis Armstrong on Film - 1950-1971
- Maysles Cinema 343 Lenox Avenue between 127th & 128th
- 1/17:** Ambassador Satch - 1954-1957
- 1/24:** Hello, Dolly - 1958-1964
- 1/31:** What A Wonderful World - 1965-1971

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Jan. 7: Louis Armstrong:
In The Name Of Love,
hosted by **Ricky Riccardi**

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– JAN. 14, 21, 28

Critically acclaimed vocalist Mary Foster Conklin brings a set of contemporary works and standards to her debut performances at the Setai.



SIMONA PREMAZZI

– JAN. 15, 22, 29

Melodic and graceful pianist Simona Premazzi returns for three nights of solo piano.



AMEEN SALEEM

– JAN. 16-20

Rising bass star Ameen Saleem presents his trio in its Setai Hotel debut.



ANTONIO CIACCA

– JAN. 23-27

The Setai Hotel's Artist in Residence, pianist Antonio Ciacca presents the music of Benny Golson in a week-long tribute to the legendary saxophonist.



MANUEL VALERA

– JAN. 30-31

Cuban pianist Manuel Valera returns to the Setai with his uniquely evocative takes on the Latin and jazz traditions.

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Saturday, January 21

- Chucho Valdés and The Afro-Cuban Messengers with Mayra Caridad Valdés, Lázaro Rivero Alarcón, Juan Carlos Rojas Castro, Yaroldy Abreu Robles, Dreiser Duruthy Bambole, Carlos Manuel Miyares Hernandez, Reinaldo Melián Álvarez and guest Buika Stern Auditorium 8 pm \$25-75
- Jason Moran and The Bandwagon with Tarus Mateen, Nasheet Waits; Geri Allen 92Y Tribeca 9 pm \$25
- George Garzone and the Australian Connection with Jamie Ohlers, Graham Wood, Sam Anning Comelia Street Café 9, 10:30 pm \$15
- John Zorn Improv Marathon The Stone 8 pm \$25
- Ahmed Abdullah's Diaspora Sistas' Place 9, 10:30 pm \$25
- Aaron Parks Quintet with Dayna Stephens, Pete Rende, Thomas Morgan, Nate Smith The Jazz Gallery 9, 10:30 pm \$20
- Mary Foster Conklin The Bar on Fifth 8 pm
- Oscar Penas Trio with Moto Fukushima, Franco Pinna Bar Next Door 7:30, 9:30, 11:30 pm \$12
- James Keepnews, Ras Moshe, Bob Gluck, Mike Golub I-Beam 8 pm \$10
- MOZIK: Gilson Schachnik, Mauricio Zottarelli, Fernando Huergo, Yulia Musayelyan, Gustavo assis Brasil Drom 9:30 pm \$15
- Pamela Luss with Houston Person Metropolitan Room 7 pm \$20
- Linda Presgrave Quartet with Stan Chovnick, Fred Weidenhammer, Seiji Ochiai and guest MJ Territo; Youngjoo Song Trio with Ugonna Okegwo, Kenneth Salters; Charles Sibirsky with Bob Arthurs, Dave Frank, Joe Solomon, Robert Weiss Somethin' Jazz Club 5, 7, 9 pm \$10
- Daniel Bennett Tomi Jazz 8 pm \$10
- Tomas Janzon Duo Garden Café 7 pm
- Johnny James Quintet with Chris Haney, Richard Clement, Will Terrell, Randall Haywood Triad 7 pm \$15
- Justin Purfill with Dan Blake, Leo Genovese, Garth Stevenson, Wes Matthews, Ziv Ravitz, Michael Johnson Douglass Street Music Collective 8 pm \$10
- Ray Blue Quartet Cleopatra's Needle 8 pm
- Bill Goodwin 70th Birthday Celebration with Mulgrew Miller, Adam Niewood, Ray Drummond The Kitano 8, 10 pm \$25
- The Music of Cachao: Jazz at Lincoln Center Orchestra led by Carlos Henriquez Rose Theatre 8 pm \$30-120
- Afro Latin Jazz Orchestra 10th Anniversary Celebration with guests Randy Weston, Ray Santos, Dafnis Prieto, Claudia Acuña, Donald Harrison, Edmar Castaneda, Fernando Otero Symphony Space Peter Jay Sharpe Theatre 8 pm \$30-50
- The Poll Winners Wes Montgomery Tribute: Louis Hayes, Mike LeDonne, Vincent Herring, Peter Bernstein Smoke 8, 10, 11:30 pm \$30
- Leslie Pintchik Trio with Scott Hardy, Michael Sarin, Satoshi Takeishi; Dwayne Clemons Quintet with Josh Benko, Sacha Perry, Jimmy Wormworth; Ken Peplowski Quartet with Ted Rosenthal, Sean Smith, Tom Melito; Brooklyn Circle: Stacy Dillard, Diallo House, Ismail Lawal Smalls 4, 7:30, 10 pm 1 am \$20
- Lou Donaldson Quartet with Randy Johnston, Pat Bianchi, Fukushi Tainaka Jazz Standard 7:30, 9:30 pm \$30
- Bill Frisell, Ron Carter, Joey Baron Blue Note 8, 10:30 pm \$35
- Chris Potter Quartet with David Virelles, Joe Martin, Marcus Gilmore Village Vanguard 9, 11 pm \$25
- The Music of Max Roach: Willie Jones III Sextet with Stacy Dillard, Jeremy Pelt, Steve Davis, Eric Reed, Dezron Douglas Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- Music of Clifford Brown and Booker Little: Brandon Lee Quintet Dizzy's Club 12:45 am \$20
- Jane Monheit Birdland 8:30, 11 pm \$30-40
- Adrian Mira Group Shrine 6 pm
- Kyoko Oyobe Trio; Mark Marino Trio; Virginia Mayhew Quartet The Garage 12, 6, 10:30 pm

Sunday, January 22

- Future Shuttle: Jessa Farkas, Camilla Padgett-Coles, Lizzie Harper, Linnea Vedder; Lost Monarch: Michael Beharie, P. Corwin Lamm, Ted Rankin-Parker, Jeffrey Cristiani The Stone 8, 10 pm \$10
- Peter Leitch/Charles Davis Walker's 8 pm
- The Schoenbeck Eisenstadt Family: Mike McGinnis, Sara Schoenbeck, Marika Hughes, Harris Eisenstadt Sycamore 9:30 pm \$10
- Simona Premazzi The Bar on Fifth 8 pm
- Jonathan Moritz Trio with Peter Bitenc, Mike Pride Goodbye Blue Monday 9 pm
- Karavika: Trina Basu, Amali Premawardhana, Perry Wortman, Avi Shah; Arun Ramamurthy Quartet with Akshay Anantapadmanabhan, Perry Wortman, Sameer Gupta Comelia Street Café 8:30, 10 pm \$10
- Tyler Blanton with Robin Verheyen, Chris Tordini, Tommy Crane Somethin' Jazz Club 7 pm \$10
- Swingadelic Swing 46 8:30 pm
- Oleg Frish with Isaac Ben Ayala Quartet Metropolitan Room 9:30 pm \$20
- Aaron Parks Quintet with Dayna Stephens, Pete Rende, Thomas Morgan, Nate Smith The Jazz Gallery 9, 10:30 pm \$20
- Lou Donaldson Quartet with Randy Johnston, Pat Bianchi, Fukushi Tainaka Jazz Standard 7:30, 9:30 pm \$25
- Bill Frisell, Ron Carter, Joey Baron Blue Note 8, 10:30 pm \$35
- Chris Potter Quartet with David Virelles, Joe Martin, Marcus Gilmore Village Vanguard 9, 11 pm \$25
- The Music of Max Roach: Willie Jones III Sextet with Stacy Dillard, Jeremy Pelt, Steve Davis, Eric Reed, Dezron Douglas Dizzy's Club 7:30, 9:30 pm \$30
- Terrence McManus solo Downtown Music Gallery 6 pm
- Brenda Earle's Sacred Voices Project Saint Peter's 5 pm
- Butch Morris Zebulon 4:30, 6 pm
- Gregorio Uribe Pluma y Vino with Juancho Herrera, Andres Rotmistrovsky, Marcelo Woloski Blue Note 12:30, 2:30 pm \$24.50
- Iris Ormig Quartet; David Coss and Trio; Nobuki Takamen Trio The Garage 11:30 am 7, 11:30 pm

Monday, January 23

- Nights at the Keystone: George Cables Trio with Essiet Okon Essiet, Victor Lewis Dizzy's Club 7:30, 9:30 pm \$30
- Mingus Orchestra Jazz Standard 7:30, 9:30 pm \$25
- Butch Morris Conduction The Stone 9 pm \$10

- Craig Harris with Richard Fairfax, Jay Rodriguez, James Stewart, Eddie Allen, Shareef Clayton, Pete Drungel, Tony Lewis Dwyer Cultural Center 8:30, 10 pm \$10
- Peter Bernstein solo; Miguel Zenon Group with Luis Perdomo, Hans Glawischnig, Henry Cole; Spencer Murphy Jam Smalls 7:30, 10 pm 1 am \$20
- Cooper-Moore Organ Trio Brian Price, Bernard Meyers; Steve Swell with Rob Brown, Chris Forbes, Hill Greene, Michael TA Thompson; The Daves: Dave Sewelson, Dave Hofstra, William Paker Clemente Soto Velez Cultural Center 7:30 pm \$20
- Antonio Ciacca Benny Golson Tribute The Bar on Fifth 8 pm
- JC Sanford Orchestra Tea Lounge 9, 10:30 pm
- Senri Oe Tomi Jazz 9 pm \$10
- Maria Neckam Trio with Gerald Clayton, Nir Felder Bar Next Door 8:30, 10:30 pm \$12
- Nancy Harms Zinc Bar 7 pm \$8
- Howard Williams Jazz Orchestra; Dmitry Baevsky Quartet The Garage 7, 10:30 pm
- Joe Truglio; Matt Panayides; Roshida McLeod Shrine 8, 9, 10 pm
- Jimmy Norman Memorial Saint Peter's 6 pm

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Tuesday, January 24

- **Barry Harris Trio with Ray Drummond, Leroy Williams**
Village Vanguard 9, 11 pm \$25
- **Marcus Roberts Trio with Rodney Jordan, Jason Marsalis**
Dizzy's Club 7:30, 9:30 pm \$30
- **Jason Marsalis and Company**
Dizzy's Club 11 pm \$10
- **Wolff & Clark Expedition: Lenny Pickett, Steve Wilson, Michael Wolff, James Genus, Mike Clark**
Jazz Standard 7:30, 9:30 pm \$25
- **Diane Schuur**
Blue Note 8, 10:30 pm \$35
- **Tierney Sutton**
Birdland 8:30, 11 pm \$30-40
- **Mike Longo NY State of the Art Ensemble**
NYC Baha'i Center 8, 9:30 pm \$15
- **Joe Lovano and the Juilliard Jazz Orchestra**
Juilliard School Peter Jay Sharp Theater 8 pm
- **Helio Alves Quartet with Ben Allison, Alex Kautz, Rogerio Boccato**
Zinc Bar 8, 10 pm
- **Terese Genecco Little Big Band**
Iridium 8, 10 pm \$25
- **The Emancipation of Re:Sonance: Sarah Weaver plays Mahler's Song of the Earth with Min Xiao-Fen, Yoon Sun Choi, Franz Hackl, Bruce Williamson, Dave Taylor, Mark Helias, Gerry Hemingway, Doug Van Nort**
Austin Cultural Forum 7:30 pm
- **Future Shuttle: Jessa Farkas, Camilla Padgett-Coles, Lizzie Harper, Linnea Vedder, Jeremiah Cymerman/Mario Diaz de Leon**
The Stone 8, 10 pm \$10
- **Jack Wilkins/Carl Barry**
Bella Luna 8 pm
- **Marina Makarova solo**
The Kitano 8 pm
- **Michael Eaton 4 with Jon Crowley, Brad Whiteley, George Mel, Marla Sampson Quintet with Adrian Cunningham, Matt Baker, Adam Kabak, Dorota Piotrowska**
Somethin' Jazz Club 7, 9 pm \$10
- **Scot Albertson/Keith Ingham**
Tomi Jazz 9 pm \$10
- **Cecilia Coleman Big Band; Nueva Encarnacion**
The Garage 7, 10:30 pm
- **Miguel Zenon Group with Luis Perdomo, Hans Glawischnig, Henry Cole; Ken Fowser/Behn Gillette Jam**
Smalls 8:30, 11:30 pm \$20
- **Antonio Ciacca Benny Golson Tribute**
The Bar on Fifth 8 pm
- **Ambient Assault; Alexander Clough; Albert Rivera Quartet**
Shrine 6, 7, 8 pm

Wednesday, January 25

- **Keith Jarrett solo**
Stem Auditorium 8 pm \$40-90
- **Butch Morris**
Nubli at Lucky Cheng's 8, 9:30 pm
- **Kevin Hufnagel; Bryan Jacobs**
The Stone 8, 10 pm \$10
- **Jon Lundbom and Big Five Chord**
Brooklyn Lyceum 8, 9:30 pm \$10
- **Erika Matsuo Quintet with Helio Alves, Juancho Herrera, Essiet Essiet, Willard Dyson**
The Kitano 8, 10 pm
- **The Jazz Vault Project: Fay Victor, Oscar Noriega, Anders Nilsson, Ratzon Harris**
55Bar 7 pm
- **Kirk Knuffke's Denver General with Johnathan Goldberger, Jeff Davis; Simon Jermyn/Pete Robbins Group with Jonathan Finlayson, Eivind Opsvik, Tom Rainey**
Seeds 8:30, 10 pm \$10
- **Billy Newman Sextet with Ben Holmes, Michael Attias, Eric Schugren, Leco Reis, Conor Meehan**
Comelia Street Cafe 8:30 pm \$10
- **Cyrille Aimee and The Surreal Band with Wayne Tucker, Matt Simons, Asaf Gilzner, Sam Anning, Mal Stein; Melissa Aldana Group with Gordon Au, Joe Lepore, Colin Stranahan**
Smalls 8:30, 11:30 pm \$20
- **Emilio Solla Quartet**
Terraza 7 9:30 pm \$5
- **Aidan Carroll Group Bobby Hutcherson Tribute with Chris Dingman, Sullivan Fortner, Jochen Rueckert; Misha Platigorsky Septet with Tatum Greenblatt, Joel Frahm, Douglas Yates, Andy Hunter, Danton Boller, Rudy Royston**
Zinc Bar 7, 9, 10:30 pm 12 am
- **Danny Fox**
Barbes 8 pm \$10
- **Arthur Sadowsky/Assaf Ben-Nun Project with Tobias Ralph**
Somethin' Jazz Club 9 pm \$10
- **Barry Harris Trio with Ray Drummond, Leroy Williams**
Village Vanguard 9, 11 pm \$25
- **Marcus Roberts Trio with Rodney Jordan, Jason Marsalis**
Dizzy's Club 7:30, 9:30 pm \$30
- **Jason Marsalis and Company**
Dizzy's Club 11 pm \$10
- **Wolff & Clark Expedition: Lenny Pickett, Steve Wilson, Michael Wolff, James Genus, Mike Clark**
Jazz Standard 7:30, 9:30 pm \$25
- **Diane Schuur**
Blue Note 8, 10:30 pm \$35
- **Tierney Sutton**
Birdland 8:30, 11 pm \$30-40
- **Antonio Ciacca Benny Golson Tribute**
The Bar on Fifth 8 pm
- **Laura Brunner Quartet; Randy Johnston Trio**
The Garage 6, 10:30 pm
- **Bossa Brasil: Mauricio de Souza, Alan Chaubert, Debbie Kennedy**
Saint Peter's 1 pm \$10

Thursday, January 26

- **Billy Childs Quartet with Steve Wilson, Hans Glawischnig, Eric Harland**
Jazz Standard 7:30, 9:30 pm \$25
- **The Jazz Gallery Uptown: Becca Stevens and Alan Hampton**
Symphony Space Leonard Nimoy Thalia 7:30 pm \$30
- **Owen Howard's Drum Lore with John O'Gallagher, Adam Kolker, Frank Carlberg, Chris Lightcap**
Comelia Street Cafe 8:30 pm \$10

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- **Manuel Valera and The New Cuban Express with Yosvany Terry, Tom Guama, John Benitez, Mauricio Herrera, Ludwig Afonso**
Terraza 7 9:30 pm \$5
- **Todd Neufeld Trio with Thomas Morgan, Tyshawn Sorey**
The Jazz Gallery 9, 10:30 pm \$15
- **Dwayne Clemons/Tim McCall with Jon Roche, Luc Decker, Sam Rademan; Jimmy Bruno/Craig Thomas; Mark Whitfield Family Quartet with Davis Whitfield, Mark Whitfield Jr., James Genus; Josh Evans Group**
Smalls 4, 7:30, 10 pm 12:30 am \$20
- **Matt Marantz Trio with Martin Nevin, Craig Weinrib**
Bar Next Door 8:30, 10:30 pm \$12
- **Janice Friedman Trio**
The Kitano 8, 10 pm
- **Alex Foster Quintet**
Zinc Bar 10, 11:30 pm 1 am
- **Sruly Lazaros with People: Mary Halvorson, Kevin Shea, Kyle Forester**
The Cake Shop 8 pm
- **Inside/Out: Tim Ferguson, Diane Moser, Rob Henke**
Somethin' Jazz Club 8:30 pm \$10
- **Matt DiGiovanna Trio**
Tomi Jazz 9 pm \$10
- **Le Boeuf Brothers**
Tea Lounge 9, 10:30 pm
- **Zeljko McMullen; Thomas Arsenault**
The Stone 8, 10 pm \$10
- **Justin Lees Trio**
Cleopatra's Needle 7 pm
- **Alex Sugarman; Karikatura**
Tutuma Social Club 7, 8:30 pm
- **Barry Harris Trio with Ray Drummond, Leroy Williams**
Village Vanguard 9, 11 pm \$25
- **Marcus Roberts Trio with Rodney Jordan, Jason Marsalis**
Dizzy's Club 7:30, 9:30 pm \$30
- **Jason Marsalis and Company**
Dizzy's Club 11 pm \$10
- **Diane Schuur**
Blue Note 8, 10:30 pm \$35
- **Tierney Sutton**
Birdland 8:30, 11 pm \$30-40
- **Antonio Ciacca Benny Golson Tribute**
The Bar on Fifth 8 pm
- **Nick Moran Trio; Dylan Meek Trio**
The Garage 6, 10:30 pm
- **Alexander Clough Quartet; Plak Duo**
Shrine 6, 8 pm

Friday, January 27

- **Jimmy Cobb Quartet**
Smoke 8, 10, 11:30 pm \$30
- **Luciana Souza with Romero Lubambo, Scott Colley, Clarence Penn, Cyro Baptista and guest Nailor "Proveta" Azevedo**
Allen Room 7:30, 9:30 pm \$55-65
- **Helen Sung Trio**
The Kitano 8, 10 pm \$25
- **Jon Irabagon Trio with Barry Altschul**
Comelia Street Cafe 9, 10:30 pm \$15
- **Sacha Perry/Jon Roche; Billy Kaye Quintet; Seamus Blake Group with Lage Lund, Dave Kikoski, Matt Clohesy, Bill Stewart; Lawrence Leathers Group**
Smalls 4, 7:30, 10 pm 1 am \$20
- **Justin Brown Trio with Ambrose Akinmusire, Burniss Earl Travis**
The Jazz Gallery 9, 10:30 pm \$20
- **Sefira: Sofia Rei, Malika Zarra, Sachal Vasandani, Mathias Kunzli, Keita Ogawa**
Terraza 7 10:30 pm \$5
- **Stan Kenton Centennial Concert: Manhattan School of Music Jazz Philharmonic**
Borden Auditorium 7:30 pm
- **Doron Sadjia; Mario Diaz de Leon**
The Stone 8, 10 pm \$10
- **Adriano Santos Trio with Yotam Silberstein, Dave Ambrosio**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Eugene Marlow's Heritage Ensemble**
Nuyorican Poets Cafe 8 pm \$10
- **Dan Swartz and Matt Baker Trio with Dylan Shamat, Sharif Zaben; Sofia Rubina**
Somethin' Jazz Club 7, 9 pm \$10
- **Kayo Hiraki Duo**
Tomi Jazz 9 pm \$10
- **Cyrille Aimee and The Surreal Band with Wayne Tucker, Matt Simons, Asaf Gilzner, Sam Anning, Mal Stein**
Shrine 8 pm
- **Yaacov Mayman**
Cleopatra's Needle 8 pm
- **Lauren Lee**
Tutuma Social Club 8:30 pm
- **Billy Childs Quartet with Steve Wilson, Hans Glawischnig, Eric Harland**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Barry Harris Trio with Ray Drummond, Leroy Williams**
Village Vanguard 9, 11 pm \$25
- **Marcus Roberts Trio with Rodney Jordan, Jason Marsalis**
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Jason Marsalis and Company**
Dizzy's Club 12:45 am \$20
- **Diane Schuur**
Blue Note 8, 10:30 pm \$35
- **Tierney Sutton**
Birdland 8:30, 11 pm \$30-40
- **Antonio Ciacca Benny Golson Tribute**
The Bar on Fifth 8 pm
- **Joe Saylor and Friends; Kevin Dorn and the Big 72**
The Garage 6, 10:30 pm

Saturday, January 28

- **Monk in Motion - The Next Face of Jazz: Kris Bowers**
Tribeca Performing Arts Center 7 pm \$25
- **Dave Fiuczynski Trio with Burr Johnson Band**
BAM Cafe 9 pm
- **Bobby Avey Quartet with Rudresh Mahanthappa, Chris Tordini, Jordan Perelson**
Comelia Street Cafe 9, 10:30 pm \$15
- **Skeletons: Matt Mehlan, Jason McMahon, Jon Leland**
The Stone 8, 10 pm \$10
- **Hot & Cold: Anders Nilsson/Aaron Dugan**
The Firehouse Space 8, 9:30 pm \$10
- **Mary Foster Conklin**
The Bar on Fifth 8 pm
- **Chaise Baird Group with Dan Tepter, Joe Martin**
I-Beam 8:30 pm \$10
- **Tom Dempsey Trio with Ron Oswanski, Alvin Atkinson**
Bar Next Door 7:30, 9:30, 11:30 pm \$12
- **Sarah Slonim with Dylan Shamat, Lawrence Leathers; Marc McDonald; Verena McB Ensemble with Billy Test, Adrian Moring, Brian Woodruff**
Somethin' Jazz Club 5, 7, 9 pm \$10
- **Tomas Janzon solo**
5C Cafe 10 pm \$5
- **Art Lillard Quartet**
Cleopatra's Needle 8 pm
- **Natalie Cressman Quintet**
Shrine 7 pm
- **Jimmy Cobb Quartet**
Smoke 8, 10, 11:30 pm \$30
- **Luciana Souza with Romero Lubambo, Scott Colley, Clarence Penn, Cyro Baptista and guest Nailor "Proveta" Azevedo**
Allen Room 7:30, 9:30 pm \$55-65
- **Helen Sung Trio**
The Kitano 8, 10 pm \$25
- **Richie Vitale Quintet with Frank Basile, Nial Djularso, Paul Gill, Clifford Barabro; Seamus Blake Group with Lage Lund, Dave Kikoski, Matt Clohesy, Bill Stewart; Eric Wyatt Group**
Smalls 7:30, 10 pm 1 am \$20
- **Justin Brown Quintet with Ben Wendel, Matt Stevens, Fabian Almazan, Burniss Earl Travis**
The Jazz Gallery 9, 10:30 pm \$20
- **Billy Childs Quartet with Steve Wilson, Hans Glawischnig, Eric Harland**
Jazz Standard 7:30, 9:30, 11:30 pm \$30
- **Barry Harris Trio with Ray Drummond, Leroy Williams**
Village Vanguard 9, 11 pm \$25
- **Marcus Roberts Trio with Rodney Jordan, Jason Marsalis**
Dizzy's Club 7:30, 9:30, 11:30 pm \$35
- **Jason Marsalis and Company**
Dizzy's Club 12:45 am \$20
- **Diane Schuur**
Blue Note 8, 10:30 pm \$35
- **Tierney Sutton**
Birdland 8:30, 11 pm \$30-40
- **Marsha Hedyt Quartet; Michika Fukumori Trio; Virginia Mayhew Quartet**
The Garage 12, 6, 10:30 pm

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Paul Van Kemenade

WHO IS IN CHARGE?

The Guardian (UK) ★★★★★ The good-humoured quintet sounded, on its vivacious London visit, like a contemporary jazz band to its fingertips. Some of it suggested what a Charles Mingus group might have become, but there was nothing retro about this show. (John Fordham)

CLOSE ENOUGH

Altoist Paul van Kemenade in different settings



CLOSE ENOUGH
altoist Paul van Kemenade with

Ernst Glerum
Ray Anderson
Han Bennink
Cappella Frances
Frank Möbus
E. Perugin
Ernst Glerum
Sergio Geyse
Boris Hopmann
Angela Vaynsberg
Lock Boufford
Wino Hubens

Downbeat ★★★★★ His alto darts and dives luxuriously, a rainbow feathered bird of paradise riding to the stratosphere. One of my albums of the year. (Michael Jackson)

Available at: Downtown Music Gallery
New York and CD Baby.

bandbookings / cd's / info:

www.paulvankemenade.com

Sunday, January 29

- Antonio Sanchez and Migration with David Binney, Donny McCaslin, John Escreet, Matt Brewer and guest Thana Alexa
The Jazz Gallery 9, 10:30 pm \$15
- Jane Ira Bloom Trio with Dean Johnson, Gerard Feroux
Cornelia Street Café 8:30 pm \$10
- Stephen Gauci Quintet with Kirk Knuffke, Art Bailey, Michael Bisio, Jeremy Carlstedt
The Firehouse Space 8, 9:15 pm \$10
- Dan Peck; Joshua Rubin
The Stone 8, 10 pm \$10
- Simona Premazzi
The Bar on Fifth 8 pm
- Peter Leitch/Dwayne Burno
Walker's 8 pm
- Gian Luigi Diana, Ben Gerstein, Mike Pride; Jonah Parzen-Johnson solo
ABC No-Rio 7 pm \$5
- The New and Old School Quintet: Arun Luthra, Christopher Stover, Rory Stuart, Alexis Cuadrado
Sycamore 9:30 pm \$10
- Dexter Porter with Yayoi Ikawa, Chris Bonner
Somethin' Jazz Club 7 pm \$10
- Billy Childs Quartet with Steve Wilson, Hans Glawischignig, Eric Harland
Jazz Standard 7:30, 9:30 pm \$25
- Barry Harris Trio with Ray Drummond, Leroy Williams
Village Vanguard 9, 11 pm \$25
- Marcus Roberts Trio with Rodney Jordan, Jason Marsalis
Dizzy's Club 7:30, 9:30 pm \$30
- Diane Schuur
Blue Note 8, 10:30 pm \$35
- Dee Pop and Friends
Downtown Music Gallery 6 pm
- Tulivu-Donna Cumberbatch
Saint Peter's 5 pm
- Butch Morris
Zebulon 4:30, 6 pm
- Kobi Arad Band with Raymon de Bruyn, Ray McNaught
Blue Note 12:30, 2:30 pm \$24.50
- Holli Ross/Eddie Monteiro
North Square Lounge 12:30, 2 pm
- Jazz Kids! with Amy Cervini
55Bar 2 pm \$5
- Evan Schwam Quartet; David Coss and Trio; Joel Perry Trio
The Garage 11:30 am 7, 11:30 pm

Monday, January 30

- Regina Carter's Reverse Thread
Schomburg Center 7 pm
- Northwestern University Jazz Ensemble
Dizzy's Club 7:30, 9:30 pm \$20
- Mingus Big Band
Jazz Standard 7:30, 9:30 pm \$25
- Butch Morris Conduction
The Stone 9 pm \$10
- Rosie Herten Trio with David Arner, Dave Taylor; Macroscopia: Daniel Carter, Tom Zlabinger, Claire de Brunner, Ken Silverman; Michael Attias, Daniel Levin, Juan Pablo Carletti
Clemente Soto Velez Cultural Center 7:30 pm \$20
- Manuel Valera
The Bar on Fifth 8 pm
- Vladimir Shafranov Trio with Putter Smith, Lena Bloch; Tim Ries Quartet with Aaron Goldberg, Omer Avital, Ali Jackson; Spencer Murphy Jam
Smalls 7:30, 10 pm 1 am \$20
- David White Jazz Orchestra
Tea Lounge 9, 10:30 pm
- Mika Hary Trio with Shai Maestro, Jorge Roeder
Bar Next Door 8:30, 10:30 pm \$12
- Marianne Solivan/Michael Kanan
Zinc Bar 7 pm \$8
- Howard Williams Jazz Orchestra; The Anderson Brothers
The Garage 7, 10:30 pm

Tuesday, January 31

- Jeff "Tain" Watts Quartet with Marcus Strickland, David Kikosi, Orlando le Fleming
Village Vanguard 9, 11 pm \$25
- David Sanchez Quartet with Luis Perdomo, Matt Brewer, Henry Cole
Jazz Standard 7:30, 9:30 pm \$25
- Five for Freddie: Nicholas Payton, Javon Jackson, George Cables, Lonnie Plaxico, Billy Drummond
Birdland 8:30, 11 pm \$30-40
- Victor Goines Quartet with Aaron Diehl, Yasushi Nakamura, Marion Felder
Dizzy's Club 7:30, 9:30 pm \$30
- Dezron Douglas Trio
Dizzy's Club 11 pm \$10
- Warren Chiasson Group
NYC Baha'i Center 8, 9:30 pm \$15
- The Emancipation of Re:Sonance: Peter Evans and Wet Ink Ensemble and The Manhattan New Music Project play Peter Ablinger
Austrian Cultural Forum 7:30 pm
- Andrew D'Angelo, Kirk Knuffke, Ben Street, Kenny Wollesen; Darius Jones Quintet with Jason Stein, Ben Gerstein, Pascal Niggenkemper, Chad Taylor
Korzo 9, 10:30 pm \$10
- Joe Cohn Quartet with Marcello Pelli, Danny Walsh; Bruce Harris/Alex Hoffman Quintet with Jack Glottman, David Wong, Aaron Kimmel
Smalls 8:30, 11:30 pm \$20
- Organ Trio: Amy Mills, Andrew Hock, Peter Negroponite; Symbol: Zeljko McMullen, Mario Diaz de Leon, Doron Sadjia, Justin Craun and guests
The Stone 8, 10 pm \$10
- Deborah Latz/Jon Davis
Cornelia Street Café 6 pm
- Lauren Falls Quintet with Seamus Blake, Mike Moreno, Can Olgun, Trevor Falls
Cornelia Street Café 8:30 pm \$10
- Jesse Fischer and Soul Cycle
Zinc Bar 8, 10 pm
- Jack Wilkins/Bucky Pizzarelli
Bella Luna 8 pm
- Marina Makarova solo
The Kitano 8 pm
- Mike Dease Big Band; Josh Lawrence Quartet
The Garage 7, 10:30 pm
- Manuel Valera
The Bar on Fifth 8 pm



REMI ALVAREZ IS A POWERFUL TENOR SAXOPHONIST WHOSE STYLE NODS TO COLTRANE'S LATER PERIODS AND THE CHICAGO SCHOOL OF FREE JAZZ YET SPEAKS IN A DISTINCT ACCENT OF ITS OWN. ON CHIMECO, BASSIST DAVID SANCHEZ AND DRUMMER JORGE FERNANDEZ GIVE ALVAREZ ALL THE ROOM AND SUPPORT HE NEEDS TO EXPLORE WITH CONFIDENCE AND ABANDON, TESTING THAT DELICATE BALANCE BETWEEN TONALITY AND ATONALITY, THEN AND THE OUT, THE HUSH AND THE HARSH.

WWW.REMIALVAREZ.COM

REGULAR ENGAGEMENTS

MONDAYS

- Tom Abbott Big Bang Big Band Swing 46 8:30 pm
- Ron Affif Trio Zinc Bar 9, 11 pm, 12:30, 2 am
- Woody Allen/Eddy Davis New Orleans Jazz Band Café Carlyle 8:45 pm \$125
- Michael Brecker Tribute with Dan Barman The Counting Room 8 pm
- Sedic Choukroun and The Brasileros Chez Lola 7:30 pm
- Pete Davenport/Ed Schuller Jam Session Frank's Cocktail Lounge 9 pm
- Joel Forrester solo Brandy Library 8 pm
- George Gee Swing Orchestra Gospel Uptown 8 pm
- Vince Giordano's Nighthawks Sofia's 8 pm (ALSO TUE)
- Grove Street Stompers Arthur's Tavern 7 pm
- JFA Jazz Jam Local 802 7 pm
- Mike Kanan Bar Henry 7:30 pm
- Long Island City Jazz Alliance Jam Session Domaine 8 pm
- Roger Lent Trio Jam Cleopatra's Needle 8 pm \$10
- Iris Orniq Jam Session The Kitano 8 pm
- Les Paul Trio with guests Iridium 8, 10 pm \$35
- Ian Rapien's Spectral Awakenings Jazz Groove Session Rhythm Splash 9 pm
- Stan Rubin All-Stars Charley O's 8:30 pm
- Smoke Big Band; John Farnsworth Quartet Smoke 7, 9, 10:30 pm
- Sugar Hill Quartet or Eric Wyatt Lenox Lounge 9:30 pm \$10
- Vanguard Jazz Orchestra Village Vanguard 9, 11 pm \$30

TUESDAYS

- Daisuke Abe Trio Sprig 6 pm (ALSO WED-THU)
- Adam Birnbaum solo Bar Henry 7:30 pm
- Bill Campbell and Friends Bar Next Door 8 pm \$12
- Evolution Series Jam Session Creole 9 pm
- Irving Fields Nino's Tuscan 7 pm (ALSO WED-SUN)
- George Gee Swing Orchestra Swing 46 8:30 pm
- Loston Harris Café Carlyle 9:30 pm \$20 (ALSO WED-SAT)
- Art Hirahara Trio Arturo's 8 pm
- Yuichi Hirakawa Trio Arthur's Tavern 7, 8:30 pm
- Sandy Jordan and Larry Luger Trio Notaro 8 pm
- Mike LeDonne Quartet; Jason Marshall Quartet Smoke 7, 9, 10:30, 11:30 pm
- Russ Nolan Jazz Organ Trio Cassa Hotel and Residences 6 pm
- Iris Orniq Quartet Crooked Knife 7 pm
- Annie Ross The Metropolitan Room 9:30 pm \$25
- Robert Rucker Trio Jam Cleopatra's Needle 8 pm \$10
- Slavic Soul Party Barbès 9 pm \$10

WEDNESDAYS

- Melissa Aldana Trio Caffe Vivaldi 9:30 pm
- Astoria Jazz Composers Workshop Waltz-Astoria 6 pm
- Bill Cantrall Trio 718 Restaurant 8:30 pm
- Sedic Choukroun and the Eccentrics Chez Oskar 7 pm
- Mosaic; Sam Raderman Quartet Smoke 7, 9, 10:30, 11:30 pm
- Walter Fischbacher Trio Water Street Restaurant 8 pm
- Jeanne Gies with Howard Alden and Friends Joe G's 6:30 pm
- Jake K. Leckie Trio Kif Bistro 8 pm
- Les Kurz Trio; Joonsam Lee Trio Cleopatra's Needle 7, 11:30 pm \$10
- Jonathan Kreisberg Trio Bar Next Door 8:30, 10:30 pm \$12
- Guillaume Laurent Trio Bar Tabac 7 pm
- Jed Levy and Friends Vino di Vino Wine Bar 7:30 pm (ALSO FRI)
- Nat Lucas Organ Trio Lenox Lounge 8 pm \$3
- Jacob Melchior Philip Marie 7 pm (ALSO SUN 12 PM)
- Alex Obert's Hollow Bones Via Della Pace 10 pm
- David Ostwald's Louis Armstrong Centennial Band Birdland 5 pm \$10
- Stan Rubin Big Band Swing 46 8:30 pm
- David Schnug Papa's Gino's Restaurant 8:30 pm
- Alex Terrier Trio Antibes Bistro 7:30 pm
- Vocal Wednesdays Zeb's 8 pm
- Justin Wert/Corcoran Holt Benoit 7 pm
- Bill Wurtzel/Tony Decaprio American Folk Art Museum Lincoln Square 2 pm
- Jordan Young Group Bflat 8:30 pm

THURSDAYS

- Jason Campbell Trio Perk's 8 pm
- Sedic Choukroun Brasserie Julien 7:30 pm (ALSO FRI, SAT)
- Jon Davis solo Bar Henry 7:30 pm
- JaRon & Emme One Fish Two Fish 7:30 pm
- Lapis Luna Quintet The Plaza Hotel Rose Club 9 pm
- Latin Jazz Jam Nuyorican Poets Café 9 pm
- Gregory Porter; Jazz Meets HipHop Smoke 7, 9, 10:30, 11:30 pm
- Eri Yamamoto Trio Arthur's Tavern 7 pm (ALSO FRI-SAT)

FRIDAYS

- Greg Bandy and The Unsung Heroes Lenox Lounge 12 am
- The Crooked Trio: Oscar Noriega, Brian Drye, Ari Folman-Cohen Barbès 5 pm
- Deep Pedestrian Sintir 8 pm
- Charles Downs' Centipede The Complete Music Studio 7 pm
- Gerry Eastman's Quartet Williamsburg Music Center 10 pm
- Ken Fowser Quintet Smoke 12:30 am
- Greg Lewis Organ Trio Night of the Cookers 10 pm
- Kengo Nakamura Trio Club A Steakhouse 11 pm
- Brian Newman Quartet Duane Park 10:30 pm
- Albert Rivera Organ Trio B Smith's 8:30 pm (ALSO SAT)
- Brandon Sanders Trio Londel's 8, 9, 10 pm (ALSO SAT)
- Bill Saxton and Friends Bill's Place 9, 11 pm \$15
- Grant Stewart Bar Henry 10 pm

SATURDAYS

- Candy Shop Boys Duane Park 8, 10:30 pm
- Jesse Elder/Greg Ruggiero Rothmann's 6 pm
- Joel Forrester solo Indian Road Café 11 am
- Guillaume Laurent/Luke Franco Casaville 1 pm
- Johnny O'Neal Smoke 12:30 am
- Skye Jazz Trio Jack 8:30 pm
- Michelle Walker/Nick Russo Anyway Café 9 pm
- Bill Wurtzel Duo Henry's 12 pm

SUNDAYS

- Bill Cantrall Trio Crescent and Vine 8 pm
- Barbara Carroll/Jay Leonhart Algonquin Oak Room 1 pm
- Marc Devine Trio TGIFriday's 6 pm
- Ear Regulars with Jon-Erik Kellso The Ear Inn 8 pm
- Marjorie Eliot/Rudell Drears/Sedic Choukroun Parlor Entertainment 4 pm
- Sean Fitzpatrick and Friends Ra Café 1 pm
- Joel Forrester solo Grace Gospel Church 11 am
- Nancy Goudinaki's Trio Kellari Taverna 12 pm
- Enrico Granafel solo Sora Lella 7 pm
- Noah Haidu Jam Cleopatra's Needle 8 pm \$19
- Annette St. John; Allan Harris; Jason Teborek Smoke 11:30 am, 7, 11:30 pm
- Lafayette Harris Lenox Lounge 7 pm \$10
- Stan Killian Trio Ocean's 8 8:30 pm
- Bob Kindred Group Café Loup 12:30 pm
- Alexander McCabe Trio CJ Cullens Tavern 5 pm
- Junior Mance/Hide Tanaka Café Loup 6:30 pm
- Peter Mazza Bar Next Door 8 pm \$12
- Tony Middleton Trio The Kitano 11 am
- Arturo O'Farrill Afro-Latin Jazz Orchestra Birdland 9, 11 pm \$30
- Lu Reid Jam Session Shrine 4 pm
- Vocal Open Mic; Ruth Brisbane; Johnny O'Neal solo Smalls 4, 7:30, 9:30 pm
- Rose Rusciani Alor 11 am
- Rose Rutledge Trio Ardesia Wine Bar 6:30 pm
- Annette St. John and Trio Smoke 11:30 am, 1, 2:30 pm
- Secret Architecture Caffe Vivaldi 9:45 pm
- Gabrielle Stravelli Trio The Village Trattoria 12:30 pm
- Cidinho Teixeira Zinc Bar 10, 11:30 1 am
- Jazz Jam hosted by Michael Vitali Comix Lounge 8 pm
- Brian Woodruff Jam Blackbird's 9 pm

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- **Barbès** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177)
Subway: F to 7th Avenue [www.barbesbrooklyn.com](#)
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Subway: F to 57th Street, N, Q, R, W to 57th Street
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Subway: 4, 5, 6, L, N, R, Q, W to Union Square
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Subway: C to Clinton-Washington Avenues [www.bistolola.com](#)
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- **Jazz 966** 966 Fulton Street (718-638-6910) Subway: C to Clinton Street [www.jazz966.com](#)
- **The Jazz Gallery** 290 Hudson Street (212-242-1063)
Subway: C, E, to Spring Street [www.jazzgallery.org](#)
- **Jazz Museum in Harlem** 104 E. 126th Street (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 West 56th Street (212-765-3160)
Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
- **Joe's Pub** 425 Lafayette Street (212-539-8770)
Subway: N, R to 8th Street-NYU; 6 to Astor Place [www.joespub.com](#)
- **Juilliard School Peter Jay Sharp Theater** 155 W. 65th Street (212-769-7406) Subway: 1 to 66th Street [www.juilliard.edu](#)
- **Kellari Taverna** 19 West 44th Street (212-221-0144)
Subway: B, D, F, M, 7 to 42nd Street-Bryant Park [www.kellari.us](#)
- **Kenny's Castaways** 157 Bleeker Street between Thompson and Sullivan
Subway: A, B, C, D, E, F, V to W. 4th Street [www.kennycastaways.net](#)
- **The Kitano** 66 Park Avenue at 38th Street (212-885-7000)
Subway: 4, 5, 6 to Grand Central [www.kitano.com](#)
- **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.korzorestaurant.com](#)
- **Le Poisson Rouge** 158 Bleeker Street (212-228-4854)
Subway: A, B, C, D, E, F to W. 4th Street [www.lepoissonrouge.com](#)
- **Launch Pad Gallery** 721 Franklin Avenue, Brooklyn (718-928-7112)
Subway: S to Park Place [www.brooklynlaunchpad.org](#)
- **Lenox Lounge** 288 Lenox Avenue between 124th and 125th Streets (212-427-0253) Subway: 2, 3 to 125th Street [www.lenoxlounge.com](#)
- **The Living Room Google's Lounge** 154 Ludlow Street (212-533-7237) Subway: F, M to Second Avenue [www.livingroomnyc.com](#)
- **The Local 269** 269 East Houston Street at Suffolk Street
Subway: F to Second Avenue [www.thelocal269.com](#)
- **Local 802** 322 W. 48th Street between Eighth and Ninth Avenues (212-245-4802) Subway: C to 50th Street [www.jazzfoundation.org](#)
- **Londel's** 2620 Frederick Douglas Boulevard (212-234-6114)
Subway: 1 to 145th Street [www.londelsrestaurant.com](#)
- **Lotus Arts** 109 West 27th Street, 8th Floor
Subway: 1 to 28th Street [www.lotusarts.com](#)
- **Metropolitan Room** 34 West 22nd Street (212-206-0440)
Subway: N, R to 23rd Street [www.metropolitanroom.com](#)
- **Michiko Studios** 149 West 46th Street, 3rd Floor (212-302-4011)
Subway: B, D, F, M to 47-50 Streets [www.michikostudios.com](#)
- **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](#)
- **Night of the Cookers** 767 Fulton Street, Brooklyn (718-797-1197) Subway: C to Lafayette Avenue
- **Nightingale's Lounge** 213 2nd Avenue at 13th Street
Subway: L to 1st Avenue
- **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.northsquarejazz.com](#)
- **Notaro** Second Avenue between 34th & 35th Streets (212-686-3400)
Subway: 6 to 33rd Street
- **Nublu at Lucky Cheng's** 24 First Avenue at Second Street (212-979-9925)
Subway: F 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](#)
- **Ocean's 8 at Brownstone Billiards** 308 Flatbush Avenue (718-857-5555) Subway: B, Q to Seventh Avenue
- **One Fish Two Fish** 1399 Madison Avenue (212-369-5677) Subway: 4, 5, 6 to 96th [www.onefishtwofish.com](#)
- **Parlor Entertainment** 555 Edgecombe Ave. #3F between 159th and 160th Streets (212-781-6595) Subway: C to 155th Street [www.parlorentertainment.com](#)
- **The Players Club** 16 Gramercy Park South (212-475-6116) Subway: 6 to 23rd Street [www.theplayersnyc.org](#)
- **The Plaza Hotel Rose Club** Fifth Avenue at Central Park South (212-759-3000) Subway: N, Q, R to Fifth Avenue [www.fairmont.com](#)
- **The Queens Kickshaw** 40-17 Broadway (718-777-0913)
Subway: E, M, R to Steinway Street [www.queenskickshaw.com](#)
- **Rhythm Splash** 673 Flatbush Avenue
Subway: B, Q to Parkside Avenue
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F to Second Avenue [www.rockwoodmusic.com](#)
- **Rose Theatre** Broadway at 60th Street, 5th floor (212-258-9800)
Subway: 1, 2, 3, 9, A, C, E, B, D, F to Columbus Circle [www.jalc.org](#)
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue [www.roulette.org](#)
- **Rubin Museum** 150 West 17th Street (212-620-5000)
Subway: A, C, E to 14th Street [www.rmanyc.org](#)
- **S.O.B.'s** 204 Varick Street (212-243-4940)
Subway: 1 to Varick Street [www.sobs.com](#)
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street (212-935-2200) Subway: 6 to 51st Street [www.saintpeters.org](#)
- **Sans Souci** 330 Myrtle Avenue (347-227-8135) Subway: B, D, N, R, Q to DeKalb Avenue
- **The Schomburg Center** 515 Malcolm X Boulevard (212-491-2200)
Subway: 2, 3 to 135th Street [www.nypl.org/research/sc/sc.html](#)
- **Seeds** 617 Vanderbilt Avenue Subway: 2, 3, 4 to Grand Army Plaza [www.seedsbrooklyn.org](#)
- **Showman's** 375 West 125th Street at Morningside (212-864-8941)
Subway: 1 to 125th Street
- **Shrine** 2271 Adam Clayton Powell Boulevard (212-690-7807)
Subway: B, 2, 3 to 135th Street [www.shrienyc.com](#)
- **Sintir** 424 E. 9th Street between Avenue A and First Avenue (212-477-4333) Subway: 6 to Astor Place
- **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, 9 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](#)
- **Sofia's** 221 W. 46th Street Subway: B, D, F to 42nd Street
- **Somethin' Jazz Club** 212 E. 52nd Street, 3rd floor (212-371-7657)
Subway: 6 to 51st Street; E to 53rd Street [www.somethinjazz.com/ny](#)
- **Sora Lella** 300 Spring Street (212-366-4749)
Subway: C, E to Spring Street [www.soralellanyc.com](#)
- **Stern Auditorium** at Carnegie Hall 881 Seventh Avenue (212-247-7800)
Subway: N, Q, R, W to 57th-Seventh Avenue [www.carnegiehall.org](#)
- **The Stone Avenue C and 2nd Street**
Subway: F to Second Avenue [www.thestonenyc.com](#)
- **Studio 100** 1033 6th Avenue between 38th and 39th Streets, 3rd Fl. (212-768-0007) Subway: B, D, F, V to 42nd Street-Bryant Park [www.marriott.com/nycri](#)
- **Sullivan Hall** 214 Sullivan Street (212-634-0427)
Subway: A, B, C, D, E, F, V to W. 4th Street [www.sullivanhallnyc.com](#)
- **Swing 46** 349 W. 46th Street (646-322-4051)
Subway: A, C, E to 42nd Street [www.swing46.com](#)
- **Sycamore** 1118 Cortelyou Road (347-240-5850)
Subway: B, Q to to Cortelyou Road [www.sycamorebrooklyn.com](#)
- **Symphony Space Leonard Nimoy Thalia** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Symphony Space Peter Jay Sharpe Theatre** 2537 Broadway at 95th Street (212-864-5400) Subway: 1, 2, 3, 9 to 96th Street [www.symphonyspace.org](#)
- **Tea Lounge** 837 Union Street, Brooklyn (718-789-2762)
Subway: N, R to Union Street [www.tealoungeNY.com](#)
- **Terraza** 7 40-19 Gleane Street, Queens (718-803-9602)
Subway: 7 to 82 Street-Jackson Heights [www.terrazacafe.com](#)
- **Tomi Jazz** 239 E. 53rd Street (646-497-1254)
Subway: 6 to 51st Street [www.tomijazz.com](#)
- **Triad** 158 West 72nd Street, 2nd floor (212-787-7921)
Subway: B, C to 72nd Street [www.triادنyc.com](#)
- **Tribeca Performing Arts Center** 199 Chambers Street (212-220-1460)
Subway: A, 1, 2, 3, 9 to Chambers Street [www.tribecapac.org](#)
- **Tutuma Social Club** 164 East 56th Street 646-300-0305
Subway: 4, 5, 6 to 59th Street [www.TutumaSocialClub.com](#)
- **University of the Streets** 130 East 7th Street (212-254-9300)
Subway: 6 to Astor Place [www.universityofthestreets.org](#)
- **Via Della Pace** 48 East 7th Street and Second Avenue (212-253-5803) Subway: 6 to Astor Place
- **The Village Trattoria** 135 West 3rd Street (212-598-0011)
Subway: A, B, C, D, E, F to W. 4th Street [www.thevillagetrattoria.com](#)
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street [www.villagevanguard.com](#)
- **Vino di Vino Wine Bar** 29-21 Ditmars Boulevard, Queens (718-721-3010) Subway: N to Ditmars Blvd-Astoria
- **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](#)
- **Water Street Restaurant** 66 Water Street (718-625-9352)
Subway: F to York Street, A, C to High Street
- **Williamsburg Music Center** 367 Bedford Avenue (718-384-1654) Subway: L to Bedford Avenue
- **Zeb's** 223 W. 28th Street Subway: 1 to 28th Street
- **Zebulon** 258 Wythe Avenue, Brooklyn (718-218-6934)
Subway: L to Bedford Avenue [www.zebuloncafeconcert.com](#)
- **Zinc Bar** 82 West 3rd Street (212-477-8337) Subway: A, C, E, F, Grand Street Shuttle to W. 4th Street [www.zincbar.com](#)



- Sun, Jan 1 SERIAL UNDERGROUND: NEW YORK'S PREMIERE NEW MUSIC VARIETY SHOW 6PM; Jed Distler, host
- Mon, Jan 2 DAVID AMRAM QUARTET 6TH ANNIVERSARY AT CORNELIA CELEBRATION 8:30PM
Kevin Twigg, John de Witt, Adam Amram
- Tue, Jan 3 BRETT CHALFIN'S "BROOKLYN PROJECT" 8:30PM
Jeff Koch, Mike Malis, Danny Fisher-Lochhead
- Wed, Jan 4 SPOKE CD RELEASE: SUCCINCT 8:30PM
Andy Hunter, Justin Wood, Dan Loomis, Danny Fischer
- Thu, Jan 5 RALPH ALESSI QUARTET 8:30PM / 9PM & 10:30PM
Jason Moran, Drew Gress, Nasheet Waits
- Fri, Jan 6 BEN ALLISON BAND 8PM
Steve Cardenas, Brandon Seabrook, Rogerio Boccato
- Sat, Jan 7 JOHN HOLLENBECK 9:30PM
Scott Robinson, Ambrose Akinmusire, Craig Taborn
- Sun, Jan 8 RUDRESH MAHANTHAPPA'S GAMAK 11PM
David "Fuze" Fiuczynski, François Moutin, Dan Weiss
- Mon, Jan 9 GLOBAL LIVING ROOM: MATUTO 8:30PM
Rob Curto, Clay Ross, Richie Barshay, Rob Hecht, Zé Mauricio, Skip Ward; Jean Rohe, host
- Tue, Jan 10 QUINSIN NACHOFF'S FLUX 8:30PM
David Binney, Matt Mitchell, Kenny Wollesen
- Wed, Jan 11 MICHAEL ATTIAS' SPUN RENKU 10PM
Ralph Alessi, Matt Mitchell, John Hébert, Satoshi Takeishi
- Thu, Jan 12 NATE RADLEY GROUP CD RELEASE: THE BIG EYES 8:30PM
Loren Stillman, Pete Rende, Matt Pavolka, Ted Poor
- Fri, Jan 13 KRIS DAVIS QUINTET 8:30PM
Mat Maneri, Oscar Noriega, Michael Formanek, Ches Smith
- Sat, Jan 14 JAMIE BAUM SEPTET 8:30PM
Amir ElSaffar, Douglas Yates, Brad Shepik, John Escree, Zack Lober, Jeff Hirshfield
- Sun, Jan 15 ELLERY ESKELIN TRIO 9PM & 10:30PM
Gary Versace, Gerald Cleaver
- Mon, Jan 16 CLASSICAL AT THE CORNELIA 8:30PM
Citlalli Guevara, Slavina Zhelezova
- Tue, Jan 17 NEW YORK QUARTERLY 6PM
Yu Yan Chen, Joe Weil, Fred Yannantuono; Ted Jonathan, host
- Wed, Jan 18 VOICES OF WOMEN QUARTET: "WE'VE GOT OUR LOVE TO KEEP YOU WARM!" 6PM
Elizabeth Eiel, Melissa Gerstein, Christina Rosas, Courtenay Schowalter
- Thu, Jan 19 PETER EVANS QUARTET 8:30PM
Carlos Homs, Tom Blacarte, Jim Black
- Fri, Jan 20 KEITH WITTY QUINTET 8:30PM
Loren Stillman, Jonathan Finlayson, Chris Dingman, Sang Min Lee
- Sat, Jan 21 CHRIS DINGMAN'S WAKING DREAMS 8:30PM
Sam Harris, Joe Sanders, Justin Brown
- Sun, Jan 22 BASSDRUMBONE 9PM & 10:30PM
Ray Anderson, Mark Helias, Gerry Hemingway
- Mon, Jan 23 GEORGE GARZONE AND THE AUSTRALIAN CONNECTION 9PM & 10:30PM
Jamie Oehlers, Graham Wood, Sam Anning
- Tue, Jan 24 CARNATIC SUNDAYS: KARAVIKA 8:30PM
Trina Basu, Amali Premawardhana, Perry Wortman, Avi Shah
- Wed, Jan 25 CARNATIC SUNDAYS: ARUN RAMUMURTHY QT. 10PM
Akshay Anantapadmanabhan, Perry Wortman, Sameer Gupta
- Thu, Jan 26 BILLY NEWMAN SEXTET CD RELEASE 8:30PM
Ben Holmes, Michael Attias, Eric Schugren, Leco Reis, Conor Meehan
- Fri, Jan 27 OWEN HOWARD'S "DRUM LORE" 8:30PM
John O'Gallagher, Adam Kolker, Frank Carlberg, Chris Lightcap
- Sat, Jan 28 JOHN IRABAGON TRIO 9PM & 10:30PM
Barry Altschul
- Sun, Jan 29 BOBBY AVEY QUARTET 9PM & 10:30PM
Rudresh Mahanthappa, Chris Tordini, Jordan Perlson
- Mon, Jan 30 JANE IRA BLOOM TRIO 8:30PM
Dean Johnson, Gerard Feroux
- Tue, Jan 31 DUO SERIES, DEBORAH+1! 6PM
Deborah Laiz, Jon Davis
- LAUREN FALLS QUINTET 8:30PM
Seamus Blake, Mike Moreno, Can Olgun, Trevor Falls

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(INTERVIEW CONTINUED FROM PAGE 6)

JO: I was with the band for almost half a year in 1968. When Duke called me I asked him who was leaving the trumpet section and he said [high note specialist] Cat Anderson. I told Duke, sorry but I can't play like Cat. He said: "Jimmy, I just want you to play like you play." He wanted you to bring your own voice to the band. At that time I had settled down in New York and thought I had left the road, but I made an exception for Duke and, later that year, for a shorter time with Count Basie.

TNYCJR: What did you learn from working with leaders like Hamp and other greats?

JO: It was a very creative experience working with different leaders. I was very interested to see how each of these people managed to get and capture their audience. Lionel Hampton doing all of these entertaining things he did, Slide by his playing. It was a great learning experience seeing how these leaders took hold of their audiences. And then Mingus was completely the opposite of all of them. Mingus wanted his audience to see dissension on the stage. He would always be firing us and rehiring us 30 minutes later. He would stop a number in the middle and say that was why it was called his Jazz Workshop.

TNYCJR: That whole experience of learning in full time bands, big and small, is largely gone. Today's young musicians experience playing mostly in college and music school bands.

JO: Yes and that's a positive and a negative. The positive is that musicians are getting a chance to learn about this music and how to play. The negative is that many of the people who are teaching them have never been active musicians on the bandstand who had to thrill an audience. When we talk about Thad Jones or Horace Silver or JJ Johnson, I mean their job was to come on the bandstand and play so good they would thrill their audience. A lot of these teachers have never been put in that kind of position. They've dealt with education from high school straight through to getting a PhD. The major problem with jazz education is certain priorities have shifted and they turn out musicians without the right skill level, musicians who just start right into a chorus with a lot of notes without making something they can build on, like the masters did, building something to make a statement. ❖

For more information, visit jimmyowensjazz.com. Owens is at Dizzy's Club Jan. 3rd-8th and Rose Theatre Jan. 10th as part of the NEA Jazz Masters Awards Ceremony. See Calendar.

Recommended Listening:

- Jimmy Owens/Kenny Barron Quintet - *You Had Better Listen* (Atlantic, 1967)
- Billy Harper - *Capra Black* (Strata East, 1973)
- Mingus Dynasty - *Chair in the Sky* (Elektra, 1979)
- Bill Barron - *Variations in Blue* (Muse, 1983)
- Pete (Laroca) Sims - *Swingtime* (Blue Note, 1997)
- Jimmy Owens - *The Monk Project* (IPO, 2011)

(LABEL CONTINUED FROM PAGE 12)

The Dreyfus label has done some remarkable recordings in recent years. In 2009, there was an exceptional duet record, *Lagrene Luc*, with Basque guitarist Sylvain Luc and Lagrène. In the same year Dreyfus also released *A Quiet Time*, a sterling set from piano legend Ahmad Jamal in a trio with James Cammack on bass and Kenny Washington on drums and Manolo Badrena added on percussion. The invention and group interplay are matchless. 2010's

releases included another demonstration of the breadth of Dreyfus' vision - return of blues wizard Lucky Peterson on *You Can Always Turn Around*, dedicated to the memory of Francis Dreyfus.

Also dedicated to Francis is 2011's *Roy-alty* by 86-year-old wizard Roy Haynes. The drummer is joined by guests Chick Corea and Roy Hargrove, working group The Fountain of Youth Band (alto saxophonist Jaleel Shaw, pianist Martin Bejerano and bassist David Wong) and some other friends including tenor saxophonist Marcus Strickland and Roy's son Craig. It's a knockout set with a handful of chestnuts from jazz and the movies plus an original written by Haynes and Corea. A look at the label's website also shows us recent releases like *The Essential Richard Galliano*, a career retrospective; Aldo Romano's *Complete Communion to Don Cherry* and Jean Michel Jarre's *Essentials and Rarities*, also a look at a career. Says Jarre, "My music would most likely not have been the same without the presence of Francis, or Hélène, his wife, by my side over those years."

So what's in store for Dreyfus Jazz? Mrs. Dreyfus says they are looking to expand their distribution into Australia, New Zealand and Canada and selectively enlarge the artist base. As for specific release plans, she says, "Of course replacing his [Francis] musical taste will take some time. In the interim we are looking at some very interesting productions that need a home like the one we think we can provide." What is clear is that the vision of Francis Dreyfus will continue to inform the artistic output. ❖

For more information, visit disquesdreyfus.com. Artists performing this month include Ari Hoenig at Smalls Jan. 2nd and 9th and the Mingus Big Band at Jazz Standard Mondays. See Calendar.

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ODELL BROWN
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PUPI CAMPO
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SID COOPER
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AGNES VARIS
AL VEGA
PAUL WEEDEN
IAN WHEELER
MARGARET WHITING
JOE LEE WILSON
JENS WINTHER
SNOOKY YOUNG

BIRTHDAYS

January 1
†Al McKibbin 1919-2005
†Milt Jackson 1923-99
†Helmut Brandt 1931-2001
Sonny Greenwich b.1936
†Susannah McCorkle 1946-2001
Chris Potter b.1970
James Shipp b.1980

January 2
†Nick Fatool 1915-2000
†Arthur Prysock 1929-97
Noah Jarrett b.1978

January 3
†Preston Jackson 1902-83
†Herbie Nichols 1919-63
Musa Kaleem b.1921
†Geezil (Harolde) Minerve
1922-92
†John Jenkins 1931-93
†Motohiko Hino 1946-1999
James Carter b.1969

January 4
†Frankie Newton 1906-54
†Joe Marsala 1907-78
†Slim Gaillard 1916-91
Frank Wess b.1922
Al Dreares b.1929
John McLaughlin b.1942
Eugene Chadbourne b.1954
Alex Cline b.1956

January 5
†Wild Bill Davison 1906-89
†Lennie Hastings 1927-78
Dizzy Reece b.1931
Chuck Flores b.1935
Myra Melford b.1957

January 6
†Bobby Stark 1906-45
†Keith Christie 1931-80
†Danny Moore 1941-2005
Barry Altschul b.1943
Adam Larson b.1990

January 7
†Henry "Red" Allen 1908-67
†Chano Pozo 1915-48
†Keg Purnell 1915-65
†Sam Woodyard 1925-88
†Kenny Davern 1935-2006
†Eldee Young 1936-2007

January 8
†Wendell Cuijley 1906-83
†Bobby Tucker 1923-2007
Bill Goodwin b.1942
Thurman Barker b.1948
Marilyn Mazur b.1955
Dan Tepfer b.1982

January 9
†Kenny Clarke 1914-85
†Jimmy Maxwell 1917-2002
†Betty Roche 1920-99
†Roger Guerin 1926-2010
Bucky Pizzarelli b.1926
†Carson Smith 1931-97
Malcolm Cecil b.1937

January 10
†Haywood Henry 1913-94
†Buddy Johnson 1915-77
†Max Roach 1924-2007
†Willie Dennis 1926-65
†Allen Eager 1927-2003
William Parker b.1952
Mike Stern b.1954

January 11
†Wilbur De Paris 1900-73
†Tab Smith 1909-71
†Bob Enevoldsen 1920-2006
†Osie Johnson 1923-66
†Cal Massey 1927-72

January 12
†Trummy Young 1912-84
†Jay McShann 1916-2006
†Guy Lafitte 1927-98
Ronald Jackson b.1940
Ernst Bier b.1951
Jane Ira Bloom b.1955
Ivo Perelman b.1961
Ingrid Jensen b.1966
Gene Lake b.1966

January 13
†Quentin Butter Jackson
1909-76
†Otis Johnson 1910-94
†Melba Liston 1926-99
†Joe Pass 1929-95
Bill Easley b.1946
Eero Koivisto b.1946

January 14
†Jimmy Crawford 1910-80
†Billy Butterfield 1917-88
Joe Muranyi b.1928
Kenny Wheeler b.1930
Grady Tate b.1932
Nguyen Le b.1959

January 15
†Gene Krupa 1909-73
†Artie Shapiro 1916-2003
†Bob Maize 1945-2004
Baikida Carroll b.1947

January 16
†Irving Mills 1884-1985
Aldo Romano b.1941

January 17
†Big Sid Catlett 1910-51
†George Handy 1920-97
Cedar Walton b.1934
†Ted Dunbar 1937-98
Billy Harper b.1943
Pheeroan akLaff b.1955

January 18
Don Thompson b.1940
Al Foster b.1944
Steve Grossman b.1951
Clark Gayton b.1963
Dominic Lash b.1980

January 19
†JR Monterose 1927-93
Horace Parlan b.1931
Hod O'Brien b.1936
Phil Wilson b.1937
†Sam T. Brown 1939-77
Joe Magnarelli b.1960

January 20
Jimmy Cobb b.1929
Valery Ponomarev b.1943
Chuck Domanico b.1944
Andy Sheppard b.1957
Jeff "Tain" Watts b.1960
Tatsuya Nakatani b.1970

January 21
Steve Potts b.1945
Lou Grassi b.1947
Kevin Norton b.1956
Jason Moran b.1975

January 22
†Juan Tizol 1900-84
†Teddy McRae 1908-99
†JJ Johnson 1924-2001
†Teddy Smith 1932-79
†Jean-Louis Viale 1933-84
Alan Silva b.1939
Eberhard Weber b.1940
Maarten Altna b.1943
Michael Urbaniak b.1943

January 23
†Benny Waters 1902-98
†Django Reinhardt 1910-53
†Teddy Napoleon 1914-64
†Scoops Carry 1915-70
†Ray Abrams 1920-92
†Marty Paich 1925-95
†Curtis Counce 1926-63
Harold Ousley b.1929
Gary Burton b.1943
Andre Hayward b.1973

January 24
†Avery Parrish 1917-59
†Jimmy Forrest 1920-80
†Joe Albany 1924-88
Lennie McBrowne b.1933
†Bobby Scott 1937-90
†Julius Hemphill 1938-95
Marcus Printup b.1967
Duane Eubanks b.1969

January 25
†Wellman Braud 1891-1966
†Truck Parham 1913-2002
†Floyd Smith 1917-82
Barbara Carroll b.1925
†Antonio Carlos Jobim 1927-95
Alexis Cuadrado b.1971

January 26
†Stephane Grappelli 1908-97
Alice Babs b.1924
Dick Nash b.1928
Benny Golson b.1929
Aki Takase b.1948

January 27
†Oran "Hot Lips" Page 1908-54
Jimmie Smith b.1938
Bobby Hutcherson b.1941

January 28
†Ronnie Scott 1927-96
Buddy Terry b.1941
Bob Moses b.1948
Kent Kessler b.1957
Lorenzo Sanguedolce b.1975

January 29
†Arnold Ross 1921-2000
Ed Shaughnessy b.1929
†Frank Assunto 1932-74
†Derek Bailey 1932-2005
†Jeff Clyne 1937-2010
†Jeanne Lee 1939-2000

January 30
†Roy Eldridge 1911-89
†Bernie Leighton 1921-94
†Ahmed Abdul Malik 1927-93
†Tubby Hayes 1935-73
†Tony Levin 1940-2011
Ralph Lalama b.1951

January 31
†Bobby Hackett 1915-76
Garnett Brown b.1936
Frank Ricotti b.1949
Per Zanussi b.1977



KENNY WHEELER
January 14th, 1930
Few realize that trumpeter Kenny Wheeler is, in fact, Canadian, so identified is he with the British jazz scene. Wheeler moved to Britain in 1952 for its big bands and began working with players like Tubby Hayes and Ronnie Scott. But soon, though he was of an older generation, Wheeler became involved with the nascent English and European avant garde scenes through the Spontaneous Music Ensemble and Globe Unity Orchestra. He has released many albums since his 1968 debut *Windmill Tilter* (Fontana), initially for ECM and more recently CAMJazz, often featuring his wonderful writing for big bands. He was fêted by Festival of New Trumpet Music last October with a four-night festival at Jazz Standard. -AH

ON THIS DAY

by Andy Henkin



Three Trumpets
The Prestige All Stars (Prestige)
January 26th, 1957

The Prestige All Stars series was a number of records made between 1956-59, featuring active members of the imprint's roster with a rhythm section, often uncommon groupings of musicians. Only a handful were a feature for a single instrument, such as this trumpet-centric session featuring Donald Byrd (who appeared on many of the All Stars albums), Art Farmer and Idrees Sulieman, supported by Hod O'Brien, Addison Farmer and Ed Thigpen. The program is all originals by Farmer, Byrd, O'Brien and Sulieman.



Mustang
Curtis Amy (Verve)
January 26th, 1967

Saxophonist Curtis Amy's time in the jazz spotlight was short. He released a few albums on Pacific Jazz and Blue Note before this final session as a leader (until a jazz reappearance in 1994), after which he moved on to recording with The Doors and Carole King. Accompanying Amy are trumpeter Jimmy Owens, baritone saxist Leroy Cooper, pianist Kenny Barron, guitarist Carl Lynch and the Ray Charles rhythm section of Edgar Willis and Bruno Carr on a program including two takes of Sonny Red's title track.



Ptah the El Daoud
Alice Coltrane (Impulse)
January 26th, 1970

After the death of her husband, harpist/pianist Alice Coltrane came into her own in fine fashion with a number of excellent albums reflecting the spirituality she and John infused in their music. This third album for Impulse features her alongside bassist Ron Carter and drummer Ben Riley with a frontline composed of Pharoah Sanders and Joe Henderson (their only recorded appearance together), both on tenor sax and alto flute. Always a compelling composer, this session has a program of four of her originals, transcendent masterpieces.



In Concert
Ahmad Jamal (Personal Choice)
January 26th, 1981

While a respected pianist of long standing (his discography began in 1951), Ahmad Jamal's fame may have suffered a bit for almost always only leading a piano trio and very rarely appearing as a sideman. So this album, taken from a concert in Cannes as part of a the MIDEM music industry fair, is a rarity in that Jamal, bassist Sabu Adeyola and drummer Payton Crossley work alongside vibraphone pioneer Gary Burton for three of the album's seven tracks, including "Autumn Leaves". A DVD of the concert was released in 2002.



Sounds of Joy
Lovano/Blackwell/Cox (Enja)
January 26th, 1991

Saxist Joe Lovano and drummer Ed Blackwell, mutual admirers from afar, made only two albums together before the latter's death in 1992. For the first of the pair (a Blue Note record with Michel Petrucciani and Dave Holland was recorded at the end of the year), bassist Anthony Cox joins them for a program of nine tunes: four originals by Lovano, the jazz obscurities "I'll Wait And Pray", "Cedar Avenue Blues" and "Until the Moment Was Now", "Bass Space" by Lovano's wife Judi and Paul Motian's "23rd Street Theme".

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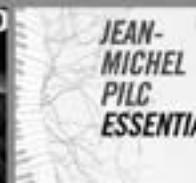
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